

# VARIETY

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64 PAGES

## PROFILE OF THE NEW TV STAR

### Atkinson Punctures a Few Rumors: Not Retiring, Doesn't Go Backstage

By HOBE MORRISON

Although virtually everyone in the Broadway theatre tends to be the subject of gossip, much of it wildly inaccurate, N. Y. Times drama critic Brooks Atkinson has been getting more than his share recently. A periodic rumor, given added currency recently by an item in Dorothy Kilgallen's column in the N. Y. Journal-American and syndicated papers, is that he's due for retirement soon.

Atkinson says the statement is without foundation (he has suggested humorously that he's being confused with Ted Atkinson, who recently retired as a jockey) and that he intends continuing indefinitely as the Times legit reviewer. "I have to make a living," explains the 62-year-old aisle-sitter.

Miss Kilgallen's tip that Chicago Tribune drama-music critic Claudia Cassidy is supposedly slated to move to New York as Atkinson's successor as Times legit reviewer is also apparently baseless. Miss Cassidy, who is understood to have a highly satisfactory setup with the Trib (with stock in the company and an attractive pension arrangement), wrote to Atkinson when the Kilgallen item appeared, disavowing any knowledge of it and, it's reported, expressing indignation over the incident.

Miss Kilgallen's prediction of Atkinson's retirement appeared to be (Continued on page 61)

### 'Hole In the Head,' Born 10 Yrs. Ago, Earns Author Arnold Schulman \$300,000

What amounts to a 10-year annuity for a single property has been enjoyed by writer Arnold Schulman, author of "A Hole in the Head," which Frank Capra and Frank Sinatra have made into a film for United Artists. The project, which started some 10 years ago as a one-act play titled "The Dragon's Head" for Robert Anderson's playwrighting course at the Theatre Wing, has so far earned Schulman approximately \$300,000, with more yet to come from a percentage of the profits from the film.

The original one-act was enlarged to a full-length play and was tried out by the Theatre Guild at Westport, Conn., in 1949 as "My Fiddle Has Three Strings." Schulman then wrote a completely new version which he called "The Hearts of Forgotten Hotel." No legit producer appeared interested and the young writer fled it away. Several years later, in a period when Schulman needed some quick money, he dusted off the script and wrote a one-hour television version. It appeared on Fred Coe's Playwright's '59 and (Continued on page 62)

### Anti-'Mother Knows Best'

Since Dick Clark plans to make a couple of films, he at one point asked his teenage "American Bandstand" audience to write and tell him what pictures they prefer. Among the many replies was one with a bit of advice from a 13-year-old girl. It said:

"Don't make a movie where the teenage child is always doing wrong. This makes the parents always right and the ending a typical 'Mother Knows Best.' At least give the child a chance to prove himself!"

Amateur psychiatrists step forward, please.

### Yank Called Spy Collects 10G For Italo Red Libel

Rome, May 5.  
Michael Stern, longtime Rome resident and general roving European correspondent for Fawcett Publications, in addition to his general freelance writing, has just been awarded a 4,500,000 lire libel damages, plus 5% interest since 1951 (another 1,800,000 lire) for a grand total of 6,400,000 lire (over \$10,000), plus 780,000 lire (\$1,200) legal fees, against Sergio Scuderi, editor-in-charge of Unita, local Communist daily.

The American journalist sued (Continued on page 62)

### ABC-TV SIGNS PRESLEY WHEN SPRUNG IN 1960

ABC-TV has inked a deal, 10 months in advance of delivery, for the services of rock 'n' roll singer Elvis Presley. Oliver Treyz, network's topper, made the deal with Col. Tom Parker, singer's personal manager, for one special, with options for at least one a year for another two or three years.

Price was not disclosed, but since it is known that Presley, before he went in the U.S. Army as a draftee a year ago, asked and got \$50,000 for a stance on CBS-TV's Ed Sullivan show, the estimate is that Treyz promised Parker over that for the singer's services. This takes into consideration the fact that the ABC special will mark the sought-after performer's first TV appearance after his Army release, which will be in the early part of 1960.

Show is slated for the live (or tape) treatment.

### BREED INSPIRED BY THE WESTERN

By BOB CHANDLER

Hollywood, May 5.  
In the midst of the "too many westerns" debate over television programming, there's a growing conviction in the trade that the western click is due not so much to the program form as to the growth of a new breed of television star.

The thinking, as it is emerging, especially at ABC-TV, is that westerns are hot not so much because they're shoot-'em-ups, but because they are the springboard for television's new rugged, masculine stars. The tall, rugged types afford, for the first time, a new kind of sex appeal—in the livingroom which have drawn women viewers to the oaters, and in combination with the regular male and moppet action viewers, have pyramided westerns into the biggest audience-appeal program form yet to hit video.

But the theory, as it affects program thinking, is that the western itself is not the indispensable item. As long as it's the star and not the program per se that's drawing the combination family audience—the males and kiddies for action and mom for the star—why not move into other areas using the same principle? Why not mysteries, detectives, modern adventure shows, (Continued on page 39)

### Williams-Kazan Own 75% of 'Bird'

Tennessee Williams and Elia Kazan, author and director, respectively, of "Sweet Bird of Youth," own a combined 75% of the Broadway smash. Cheryl Crawford, billed as sole sponsor on the program, has 15% of the show and a group of 20 backers, including her, share in the remaining 10%.

The Williams-Kazan parlay represents 42½% to the playwright and 32½% to the stage. That's their share of the profit, in addition to the weekly royalty payment of 10% of the gross to Williams as author and 3% of the gross to Kazan as director. Nominally, Williams does not get a direct payoff, since his corporation, Two Rivers Enterprises, Inc., owns his rights to the play and is also co-producer with Miss Crawford.

Williams' corporation is in for the 42½% slice of the profits, in return for putting up half of the capitalization, with the limited partnership providing the balance of the financing. The show was budgeted at \$150,000, with provision for 10% overall. It cost \$150,048 to produce, according to an (Continued on page 62)

### 'Best 1st Quarter Profit in 40 Years' More Than Offsets RCA Rhubarb

#### Angles, Angles, Angles

Wall Street stock analysts long since have had the reputation for providing a theory behind the rise and fall of any stock.

Latest example concerns the drop of a couple points by tobacco company issues. The downtown professionals say this was attributable to Arthur Godfrey's lung-cancer condition.

Amid the unceasing contretemps of a handful of disgruntled minor stockholders at RCA's annual meeting yesterday in Studio 8-H of the NBC Studios, prexy John L. Burns told a jam-packed house that its sales and earnings for the first quarter of 1959 were the highest for any first quarter in the company's four decades of existence.

Sales of products and services amounted to \$321,816,000, compared with \$278,339,000 in the first quarter of 1958, an increase of 16%. Net profit after taxes, Burns said, was \$12,931,000 as against \$9,004,000 last year. This was a rise of 44% over the first quarter of 1958, he said. Earnings per common share were 88c compared with 59c the first three months in 1958.

What at the outset looked like a Quaker meeting soon turned into a prime brouhaha. An effort was made almost immediately by Barney Young and Gloria Parker, the malcontents, to turn the meeting (Continued on page 62)

### Bolshoi Giving Tollvision Big L.A. Come-On

Bolshoi Ballet, from Moscow, currently playing to sellout in the Metropolitan Opera, will be presented via closed-circuit television in some 40 theatres and arenas for two evenings—June 2 and 3.

The presentation will be under the auspices of Matty Fox's Skatiron TV which reportedly paid \$450,000 for the rights in a deal worked out with impresario Sol Hurok.

The telecast will originate from the NBC studio on the Coast after the ballet company completes its in-person performance in Los Angeles. Ted Mills, of Mills-Park, (Continued on page 62)

### NITERY IN 52-STORY PARIS SKYSCRAPER

Paris, April 28.  
Paris will get its first skyscraper, to be called Antigone, when it starts building in June on the site of the present Gare Montparnasse, a railroad station. It will be a 52-story (550 feet) edifice and second only to the Eiffel Tower, an ex-position leftover from 1889. It will include the biggest hotel in Paris and a nitery and restaurant on the 52d floor.

Antigone will also include a new film theatre and is expected to take three years to erect. Most Paris buildings are five to eight stories high, with the tallest a residential block of 17-story buildings. Till now it has been against the law to be build higher. The new skyscraper was approved by the Ministries involved.

Building is being done by a company, Semame Co., formed by the City of Paris and the state railway, the SNCF, which owns the site. It will house office and store space.

### Niteries' Sub Rosa Gambling Operations Hypo Talent's Stake

With the economic pinch hitting many phases of show biz, talent agencies are pointing out that many localities which used to have sneak gambling are permitting the green felts to have sub-rosa operation. This is currently true in many parts of the country, especially in areas which have been hit by layoffs, industry shifts or strikes.

The agencies aren't mentioning any particular areas, excepting to point out that spots which have been eschewing talent are either resuming shows or going into name policies as befitting spots where games are available.

The few areas where the games are permitted have taken on bright auras as far as talent employment is concerned. In these places the money is better than in non-gambling spots, and generally, there is the likelihood of only one show per evening on all but weekend nights. The gaming spots aren't too anxious to take the customers away from the tables too long, and thus have either one long show or a couple of briefer ones.

# Lay Groundwork for Merger Of AFTRA & SAG, Which Now Seems Imminent; Eyes on Coast Meet

High muckamucks of American Federation of Television & Radio Artists and Screen Actors Guild meet, officially for the first time Saturday (9) to discuss what now appears to be an imminent merger of the two organizations. AFTRA's national council, many of them from N.Y. and Chicago, and the union's legal aides are moving Eastward this week for the "exploratory meetings" with their like numbers in SAG.

There are reportedly still some differences of opinions about how AFTRA and SAG should go about merging and one of the problems is whether to bring in an outside "impartial" study organization to calculate the necessary steps or whether to do it with insiders. Eastern (AFTRA) point of view is latter is faster and more effective, while on the Coast, in SAG's traditional balliwick, there seems to be an effort to keep it to an outside study organization.

Since there are still points of "personal resistance" on both sides of the fence to making a permanent alliance of AFTRA and SAG, certain of the participants-to-be have termed next weekend's get-together a "getting to know you" session. Feeling is that there has been ample evidence of late good will on both sides. Some participants feel that, if nothing else, the historic meetings in Hollywood will give strong SAG opposition of yore a chance to know the men of AFTRA whom they've so long challenged. This will be an official meeting, with everybody in power attending, but about six weeks ago, AFTRA hosted a partial list of SAG officials for a N.Y. cocktail party.

Once the humanistic preliminaries are past hope is that AFTRA will be called in to "consult" on SAG's Dec-Jan. dickers with the Hollywood majors on the basic film contract.

## Mrs. Irving Berlin's Honorary Doctorate

Reno, May 5

Ellin Mackay (Mrs. Irving) Berlin was awarded an honorary degree of Doctor of Letters by the University of Nevada during the "Mackay Day" celebration in front of a statue of her grandfather, John W. Mackay, Comstock pioneer and nabob of Virginia City in the lush mining era of the last century.

Mrs. Berlin was awarded the degree for her contribution to the state's history through her books written on her family. The degree was presented by university president Charles J. Armstrong. Mrs. Berlin's father, Clarence Mackay, established the Mackay School of Mines on the university campus.

"Mackay Day" is held annually at the university to observe the family's contributions to the school.

## A Switch

Paris, May 5.

Here's something new, an author who favors cuts and censorship in this own play. Henri Montherlant, one of the leading French dramatists, had an offer from BBC of London, which wants to send out a full-length version of his play, "Don Juan." Montherlant said okay, providing they made some deletions. "The British audiences are more puritan than the French," he explained. "I don't want to risk shocking them."

## U.S.-USSR Barter Each Other Up

This summer will see an American Exposition in Moscow and a Russian ditto in New York. Federal government is creating its own building in the Soviet capital while the Russians are renting the Coliseum at Columbus Circle.

Among the many cultural exchanges of the past 18 months these two expositions (Vice President Richard Nixon will go to Moscow) probably represent a competitive climax.

So that the Russians will have near at hand their most dependable surefire export—talent—a "Festival of Russian Music and Dance" has been set into the air-conditioned Madison Square Garden for the July 7-18 period.

Deal was set in N. Y. by Nikolai Danilov, Deputy Minister of Culture for the USSR, and Sol Hurok who, with ANTA, has been presenting the Bolshoi Ballet. Some Bolshoi members, to be designated, will return along with dancers from the Kirov theatre of Leningrad, plus folk units from different republics within the country. Some 200 entertainers (90 in the Pianiksy Choir) will make up "Festival." No present bookings outside Manhattan are set but some may be arranged.

## Curt Jurgens' Disks

Frankfurt, May 5.

Curt Jurgens, top-ranking German star who's also a film name in the States, has signed a record contract with the firm of Ariola. It's his first time out on a-platter. Currently working on the 20th-Fox CinemaScope, "The Blue Angel," which is filming in Germany, he plans to cut his first disks when the pic is completed. They will be made in both English and German.

## Freed Stalks Lerner-Loewe

Hollywood, May 5.

Metro producer Arthur Freed left Monday (4) for London and Paris to meet with Alan Jay Lerner and Frederick Loewe for discussions on another film musical to follow their award-winning "Gigi." If deal jells pair would hold off until after their next Broadway musical now in preparation.

## Too-Talky Talkies Fight Camera-Eye, Argues Bartlett

Films today talk too much, but it isn't entirely the writers' fault, Sy Bartlett, a vet film scripter himself and now also a producer ("Pork Chop Hill"), said in N.Y. last week.

"People read so much and they don't shut their eye and photograph what they read," he commented. "The writer, to compete with all this, and to make sure he's made his point, is forced to forget the camera. Actually the toughest writing is the kind that uses the camera eye to its fullest advantage. Once in a while you'll get a 'cere' (Continued on page 62)

## David Karr, Boy Legman, Later Loew's Strategist, Heads Penn-Texas Corp.

David Karr, who handled corporate public relations for Loew's Inc. during the film company's recent proxy fights, has been elected president of the \$141,000,000 Penn-Texas Corp. Karr, a former "legman" for Washington columnist Drew Pearson, and a staffer at the Weintraub agency, became associated with Penn-Texas when he was hired to do the company's publicity. He subsequently broke with the management and became associated with a group that took control of the company after two bitter proxy fights.

As Loew's advisor on corporate matters, Karr was responsible for many of the maneuvers which saw Loew's first triumph over the Louis B. Mayer-Joseph Tomlinson-Stanley Meyer faction and then over the Louis Green-Jerome A. Newman group. He heads his own public relations firm, Market Relations Network, which is now inactive.

## This Brave, Free World

Dublin, May 5.

Songs from "Gigi" have been banned from use on Irish broadcasting or television programs. No reason given.

## Tall Memory

Tel Aviv, May 5.

The State of Israel has banned a stage production of "The Merry Widow." Seems that Franz Lehár was too pro-Nazi during the Hitler reign.

## The Nile Idea

Cairo, May 5.

Egypt has banned production of "Monsieur Vincent," a French whodunit on the grounds that it is "communist propaganda."

## Nasty Man

Paris, May 5.

Robert Hirsch, one of the leading actors of the Comedie Francaise, has been banned from all French television and radio programs because, during a recent broadcast, he said derogatory things about Andre Malraux, the French Minister of Culture.

## New Hoodlum Cycle?

Hollywood, May 5.

Pioneers of the gangster cycle 25 years ago, Warners is prowling underworld again for film subjects. Titles registered by studio include "Story of Bugsy Siegel," "Dutch Schultz, Mobster," "Willie Sutton, Actor," "Louis Lepke" and "Mafia, U.S.A."

Revival triggered by b.o. success of Allied Artists' "Al Capone" and recent high rating of Desilu's tv doubleheader of "The Untouchables."

# Eugene W. Castle, in Texas Speech, Blasts Russo 'Cultural Exchanges'

Houston, May 5.

## Priest As TV Critic

Paul Light's "Once Over Lightly" column in the Sunday (April 26) St. Paul Pioneer Press quotes Father James Shannon, president of St. Thomas College:

"... the bad taste of Jack Paar, Ed Sullivan's endless array of trampolite artists and Godfrey's garrulous marathon are beginning to convince even the most sensitive viewers that 'vaudeville is dead and television is the box they buried it in'."

## Do Soviet Films Pay Federal Tax?

Washington, May 5.

A red tape tangle has delayed an Internal Revenue Service ruling on which the fate of the U.S.-Soviet film exchange agreement could hang.

State Dept. dispatched a memo last week to Treasury Dept. explaining the film deal and arguing that rentals from the Russian features-to-come should not be slapped with the 30% Federal tax on income earned by foreign firms in this country.

Treasury referred the matter to Internal Revenue, which, in turn, said State had to submit a formal request in writing directly to IRS before a ruling could be made. State officials are now drafting such a request.

Meanwhile, Motion Picture Assn. Board waits for the tax ruling before meeting to decide which of the seven U.S. distributors handles which of the seven Soviet (Continued on page 62)

## Russell's TV Series

Britain's Lord Bertrand Russell has completed shooting on his teleumentaries, 13 15-minute segments on a variety of subjects. Filmed in England, by the production team of Vance-Gruner-Connell, teleumentaries are being eyed as material for a new Lord Russell book. Handling literary rights in the U. S. is Sarah Rollitts.

## CIRCARAMA IN CASABLANCA

Tangier, May 5.

One of the outstanding features in the forthcoming world trade fair to be held in Casablanca is the construction of the Geodesic dome housing Circarama, 11-lensed projector giving a 360-degree view in sound and color of the United States.

This project was part of the U.S. Pavilion at the Brussels Expo last year.

Eugene W. Castle, founder and former president of Castle Films (now owned by Universal), speaking today at the Rice Hotel mounted a general onslaught upon "cultural exchange" between America and Russia. Simultaneously his "The Great Giveaway" has been reprinted as a paperback book with an initial printing of 100,000.

Saying "We should stop fawning on the Russians," Castle told his audience, Minute Women, U.S.A., that the cultural exchange although "the number one promotion scheme of the Administration" is a propaganda fiasco from which the Americans derive little advantage while the Soviets clean up. He pinned responsibility for the concept upon Milton Eisenhower, Harold Stassen and Nelson Rockefeller.

Taking one of his repeated jabs at Turner Shelton, who heads the film section of the U.S. Information Agency, Castle said:

"After years of warning both the White House and Committees of Congress of the dangers of Soviet propaganda films, Shelton (Continued on page 62)

## Gibraltar-to-Tangier SS Shuttle to Hypo Casino

Tangier, May 5.

To woo Gibraltar business and beat a possible off-season slump the management of the Municipal Casino made a tieup with the Bland Line which runs daily services between the Rock and this port. For approx \$15 (U.S.) customers receive roundtrip sea transportation, dinner and dancing, floorshow with free entrance to the gaming rooms, hotel accommodation and breakfast, taxis and service included.

Current entertainment lineup is singer Maria Vincent, comedian Peter Jackson and the Regent Ballet of London. Dance music is supplied by the Los Caballeros Orch.

## Jack Benny One-Manning

Los Angeles, May 5.

Jack Benny will make his first professional appearance in Los Angeles since his touring vaude days, in "A Variety Revue in Concert," to open Aug. 10 at the Greek Theatre. One-man show is spotted for two weeks, and will be backed by the 80-piece Southern California Junior Symphony under baton of Peter Meremblum.

Other attractions already set for open-air Greek summer season include Victor Borge, Harry Belafonte and three weeks of ballet.

Alfred Miravitch has been appointed pianist in residence at Boston U. School of Fine and Applied Arts.

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# CHECK-LIST OF 'FILM BANKERS'

## Russian Film Week Rolls in Paris; Gals Now Dote on Men, Not Tractors

By GENE MOSKOWITZ

Paris, May 5. As part of the growing "cultural exchange" between France and Russia, a Russian Film Week unspooled here April 24-30. Unlike an attempt three years ago, this one was widely attended at two houses, one on the Champs Elysees and a nabe theatre. Besides that, it showed that there was something definitely new in Russo film trends as already foreshadowed by such pix as "Flying Cranes," "The 41st," and "Don Quixote," which did good biz in various Western countries.

As part of the "new look," the following was apparent: (1) actresses are now lookers and also svelte in line, with nary a heavy haunch in view, and they love men, passionately, not tractors.

(2) Black and white is back for dramatic subjects, and technical qualities are tops. "Cinema Scope" is also used and of high grade.

(3) Propaganda is still plently present in such conceptions as the revolutionary hero, or the worker hero, but there are many features sans these aspects.

(4) The generally more humanistic interest in mankind and his everyday dramas, plus big scale epics, now begin to mark the Russo film as a future contender in world film marts.

### Ballyhoo

Big advertising campaign by French governmental organizers and the presence of top French and Russian government officials and film stars and personages also helped get this into the public eye. Pix took a dollar at the Champs-Elysees house and 50c at the nabe house, and almost all performances were practically SRO.

Since "Cranes" turned out to be the third top grosser here last year, French distributors are giving these films close scrutiny. The choice was good and some of the pix could have good Western

(Continued on page 13)

## Metro Plows Its Profits Into Pix

Hollywood, May 5. Metro, with a profit of nearly \$5,000,000 for the first six months of this year, will declare no dividend for that period, but will plough the money back into the business, the company's board of directors voted her last week.

Board chairman Gary Killion said the move to put the money back into the company "will place (Metro) in an even stronger financial position and assure stockholders of a greater return on their investments."

Killion emphasized that if present progress continues the company expects to inaugurate a regular dividend policy later in the year.

The board, meeting here for the first time in two years, and for the first time under the new divided setup—the old Loew's Inc. being split into Loew's Inc. (Metro) and Loew's Theatres—concluded a two-day meet Thursday (30).

Part of the time the board members spent becoming acquainted with the Metro studio operation, kev personnel and new product.

Harmony was the keynote of the recently-reconstituted board, some of whose members were making their first visit to the Metro plant. It was evident from the brevity of the formal meetings that the plans for the company formulated by its executives aroused little, if any, opposition from the board.

Prexy Joseph R. Vogel reviewed the recent financial history of the company, most details of which have already been made public. He reported that all branches of the company were in the black for the six-month period and that pros-

(Continued on page 18)

### B&K Profit Rises

Chicago, May 5.

Chicago's Balaban & Katz theatre circuit reported to its annual stockholders meeting a profit gain for 1958 over the previous annum, which observers attribute in part to shedding some marginal and losing situations, plus other economies.

Chain reported net profit for '58 of \$336,000, and said its share evaluation rose to \$1.38 per from \$1.31 in 1957.

## Idiocy in Coast's Big Star Phobia, Sez Mike Curtiz

Michael Curtiz is doing a burn about the star situation prevailing in Hollywood. He feels it's a name-conscious community and as a result an abundance of non-established talent is getting the brush.

Prior to leaving New York to direct "Olympia" in Vienna for Paramount, Curtiz caught a couple of the new plays and this inspired him to make some observations. Foremost among them is that the key players in the big legit clicks wouldn't stand a chance in the West Coast film colony. It would be hard to figure a big studio starring Geraldine Page in an important property, yet she has the femme lead in "Sweet Bird of Youth," one of the major clicks of the current Broadway season.

Curtiz, a veteran director, doesn't go along with the familiar thinking that exhibitors are to blame for Hollywood's concentration on the relatively few film stars. (It's a matter of record that theatremen are disinclined to book product without prominent performers.)

More accurately, opines Curtiz, Hollywood itself is the guilty party—guilty in having "spoiled" the public. The top studios made it a steady practice of casting a number of stars in a single picture and the customers got used to it. This took place as the lots had their far-flung talent stables. The so-called star system is a thing of the past but the audience still is demanding the old name values.

Curtiz said he can "look around" and find much significant but unknown talent in the east but, and this is to be regretted, Hollywood doesn't want to sire same. And his complaint extends to authors. For, he doubts that "Sweet Bird" would be purchased by a film producer had it been submitted by an obscure writer. The Tennessee Williams play has been acquired by Metro.

## \$95,856,000 1/2-Year Gross for Loew's Inc. Before Final Division

Loew's Inc., the integrated company before the split, had a consolidated gross for the first half of this year of \$95,856,000, the company reported this week.

Of this total, the production-distribution arm (Metro) accounted for \$72,372,000 and the theatres (now Loew's Theatres Inc.) contributed \$23,284,000.

A breakdown of the two divisions of Loew's as it was earlier constituted showed earnings from various departments.

For the Metro end, gross income from world-wide production-distribution, plus foreign theatres, was \$57,319,000, for a \$4,974,000 net; television, \$8,417,000, for a (Continued on page 63)

## WHERE FEATURES GET THE CASH

By VANCE KING

Hollywood, May 5.

Bank of America continues to hold its dominant position in the financing of theatrical and television films, per a check of the last 12 months filings of chattel mortgages at the Los Angeles County Clerk's office.

The institution is engaged in 24 separate projects—as evidenced by the papers on record—which is far above any other financial organization. Pathe Laboratories was second, with 16 projects on file, far ahead of any other strictly film industry organization, and certainly way ahead of Consolidated Film Industries which is its principal contender for processing business.

The files disclosed many new organizations entering the ranks of motion picture (theatrical and/or tv) financiers, many of them brought into the business either through video sponsorship or the lure of possible lucrative returns. Chattel mortgages, in effect, are liens upon the negative, prints, copyrights and other material effects of motion picture film and generally, according to legal interpretation, supersede all other claims, including those agreed to with unions and guilds on additional payments for tv exhibition of theatrical motion pictures.

List of the lenders and the mortgages (but not the number of the separate projects involved) follow:

Bank of America: National Television Associates, NTA Productions, Contemporary Productions, Cypress Productions, Spartan Productions, Walt Disney (television and feature), Capital Enterprises, 26 Men Inc., Associated Producers, Lomita Productions, Domino Pictures Corp., Sincap Productions, Topaz Films, Pennabaker Inc., Security Pictures.

Pathe Laboratories: Utopia Enterprises, Catalina Productions, Exploit Films, Cinegraph Productions, Marvista Productions, Colorama Features, Bon-Aire Productions, Tropica Pictures, Santa Rosa Productions, Hal Roach Studios, El Monte Productions, Golden State Productions, Carmel Productions, Santa Cruz Productions.

Bankers Trust: Anne Productions, Theme Pictures, Wesmore Inc., Clifton Productions, Imperial Pictures and Victor Mature, Joanna Productions, Allied Art-

(Continued on page 13)

## Details Hazy But Paramount Studio Changes to Follow Balaban Visit

### None So Blind

Morris Engel, one of the top men in the indie production field in N. Y., is currently pitching his "Weddings and Babies" at the U. S. distribut. Picture got raves at Venice last year. Says Engel, "One fellow saw the picture and liked it very much. So he recommended it to another man in distribution, saying it could do just as well as 'Marty.'"

The only reply he got was: "So what did 'Marty' do?" How can you cope with that sort of mentality?

## Reeves Sound To Little Board On Tape Upsurge

Reeves Soundcraft Corp., the largest single stockholder in Cinerama Inc. with the ownership of 17% of the outstanding shares, expects to be listed on the American Stock Exchange by the end of the year.

This was revealed by Hazard E. Reeves, president, at the company's annual meeting last week. Reeves, also prexy of Cinerama Inc., said that Reeves Soundcraft stands to benefit greatly from the expanding tape market. He attributed the 1958 sales decline of 2% to the problems encountered in moving the company's magnetic tape facility from Stamford, Conn. to Danbury, Conn. last year. "We just couldn't keep up the orders," Reeves declared.

Reeves outlined some of the future plans for Cinerama and said that the company expects to make a limited number of films each year, probably two to start. "Our big problem," he said, "is to decide what kind of films to make. We want to create a special kind of show business in 25 to 100 theatres all over the world."

Reeves Soundcraft, as an operating unit, is responsible for the manufacture and distribution of (Continued on page 63)

Top-level talks are going on at Paramount anent a new production modus operandi. Details have yet to be worked out but two factors appear clear. For one, Par brass in New York is disgruntled about the type of product coming out of the Hollywood lot; the pictures are satisfactory on the whole but there's an absence of the blockbuster-prestige combinations which certain board members are demanding. Two, some personnel changes likely will be involved as the new order of things comes into being.

Barney Balaban, Par president, will leave Manhattan for the Coast within the next two weeks and at this time, it's expected, major changes will take place.

Y. Frank Freeman, vice-president in charge of production, has been off the job since his trip east several weeks ago due to illness. Word from within is that Freeman will stay with Par but perhaps with the addition of at least one new importantly-placed individual added to the payroll.

Motivating factor behind the addition centers on the reaching out for talent and properties. Speculation is that the newcomer—there are lots of candidates for the job but as of now no one definitely chosen—will take over the task of developing a "blockbuster" program.

## Agents Piloting Film Talent Pool

Fate of a pool of new faces which could be tapped by all studios is in the laps of the talent agents. Their approval of the projected scheme is a requisite to its coming into being.

Some time ago Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, broached the idea of a central source of promising players to various studio heads. Latter said they thought highly of the idea. It meant they could sign a newcomer for a single picture without having to keep the individual on the payroll on a longterm basis. Each individual would be hired by the various studios off and on via the pooling setup. From the pool of neophytes would come some new stars and this would benefit the entire industry, it was felt.

Spyros P. Skouras, Buddy Adler, Sam Briskin, Jack L. Warner and Joseph R. Vogel were among those endorsing the plan, it's said.

But the rub centered on the agents, who are blamed for many things out west. They took the position, allegedly, that only package deals could be arranged—that is, they would make available an established "name" only on condition that the newcomer also hired was under contract to them.

## STUDY STOCK OPTIONS FOR METRO LEADERS

The board of directors of Loew's Inc. has appointed a committee to study the possibility of granting stock options and contract extensions to members of the management team. The subject, it was learned, was introduced at last week's board meeting on the Coast.

Named to the committee were Nathan Cummings, Ira Guilden, George L. Killion, William A. Parker and Ellsworth C. Alvord. It's understood that the options would involve prexy Joseph R. Vogel, v.p. and general counsel Benjamin Melniker, and v.p. and treasurer Robert H. O'Brien.

The board, according to reports, tabled the discussion when it was introduced at last week's meeting and suggested the appointment of a committee to make a full study of the question of options and contracts for the management group and key executives.

## National Boxoffice Survey

Spring, DST Clip Biz; 'Some Hot' Back in First, 'Life' Second, 'Dog' 3d, 'Capone' 4th

Many key cities covered by VARIETY are suffering from spring fever in the current session as one of first ideal weather-wise weekends teamed up with Daylight Savings Time to slough biz. Only the biggest blockbusters are able to combat the combo of these two handicaps.

"Some Like It Hot" (UA) is back in first place by a narrow margin after two weeks. "Imitation of Life" (U), champ for the last two sessions, is taking second money. Each pic is taking around \$280,000 gross, with "Hot" making the better individual showings in a number of keys currently. "Life" was helped by several big preem dates.

"Shaggy Dog" (BV), which was third a week ago, again is coping third place. "Al Capone" (AAA), which has been making noises like it was going places, is capturing fourth position even though in only six keys.

"Count Your Blessings" (M-G), a newie, is winding up fifth while "Compulsion" (20th) is pushing up to sixth spot. "South Seas Adventure" (Cinerama), sixth last round, will take seventh place.

"Room At Top" (Cont) is showing enough on four playdates to wind up eighth, first time to land in VARIETY's 10. "Gigi" (M-G) is taking ninth position. "Sleeping

Beauty" (BV) is dropping down to 10th spot.

"Warlock" (20th), still very uneven, will finish 11th while "Diary of Anne Frank" (20th) rounds out the Top 12 list. "Mating Game" (M-G), which has been higher on the list; "South Pacific" (Magna) and "Green Mansions" (M-G) are the runner-up films.

"Thunder in Sun" (Par) shapes spotty this week among newcomers. It is fair in Balto, fairish in L.A. and passable in St. Louis. "Alias Jesse James" (UA) looms fair to light currently. "Naked Maja" (UA) is okay in Frisco.

"World, Flesh and Devil" (M-G), big in Detroit, shapes okay in Cleveland. "Operation Dames" (A-I), mild in Louisville, is rated slow in Detroit. "Shane" (Par), out on reissue, is hefty in Omaha. "Windjammer" (NT) looks smash in Minneapolis. "Horse's Mouth" (Lopert), good in N.Y., shapes sock in Chi. "10 Commandments" (Par), on return date, is soft in Chi.

"Separate Tables" (UA), okay in Philly, looms stout in N.Y. "House on Haunted Hill" (AA), hep in K.C., looks oke in Philly.

"Sheriff of Fractured Jaw" (20th) is rated fine in Providence. "Westbound" (WB) looms mild in Buffalo.

(Complete Boxoffice Reports on Pages 8-9)

# Cannes Festival In Slow Start But 'Where Are Dames?' Not '59 Question

By GENE MOSKOWITZ

Cannes, May 5. Cannes Film Festival opened Thurs. nite (30) for its 12th spring with the usual ogles massed outside the Film Palace. Plenty of actors and actresses showed, some with renown, but the overlong Italo entry "Policarpo" led to only an ordinary audience reaction. Presentation of personalities before unspooling also got a lukewarm reception from an apparently blasé audience.

Things picked up at a midnight party at the Ambassadeurs where Yves Montand scored with an hour's impromptu singing stint. Though plenty of dames via Zsa Zsa Gabor, Juliette Greco, Rhonda Fleming, Nicole Maurey, Simone Signoret, Carla Del Poggio, Dawn Addams, Mylene Demongeot and beauteous Japanese Hitomi Nazoe were present, plus Edward G. Robinson, Gene Kelly, Montand and Jacques Charrier, one scribe, hard-pressed for a story, started a rumor that Britain's strong entry "Room At the Top" was really disqualified for it had already played in the U. S.

However a look at the rules denoted that a film could not have been shown in any "European" country, outside of the nation of origin, to be disqualified. Then the Yank "Compulsion" (20th), now playing in London, was singled out, but info has it that an invited film can have rules waived if it is wanted for fest competitive purposes.

Italo feature which opened festival was somewhat too local in its turn-of-the-century comedies and looks to be also-ran for any kudos. Friday afternoon (1) was taken by a Portuguese entry, "Rhapsodie Portugaise," also too long and meandering in its documentary coverage of the country. The evening had the highly touted British "Room" which got an okay reception but what was expected, French star, Miss Signoret, was given the plaudit treatment and has a chance for "Best Actress."

## 15 O'seas Markets Hit New Sales Drive Highs Honoring Col's Schneider

Fifteen territories of Columbia International turned in an all-time high for film billings during the Abe Schneider birthday week sales drive ending April 25, according to the company.

Areas posting new highs were Italy, Egypt, Finland, Iraq, Lebanon, Portugal, Spain, South Vietnam, Argentina, Brazil, Chile, Colombia, Ecuador, Peru and Venezuela.

buster on first-runs in those countries the benefit of an outstanding block. The company said the record billings were registered without tries.

## 'SHAKE HANDS' FIRST WITH THE CIRCUITS

Another picture is skipping Broadway and opening on the circuit.

Film is the United Artists release, "Shake Hands With the Devil," which George Glass and Walter Seltzer produced for Pennebaker Productions. It'll open on the circuit in mid-May in performance to a Broadway date.

Reasoning is a—by now—old one. Original idea was to preem the film on the main stem. Several houses were interested. Finally, it turned out that none wanted to give Pennebaker the kind of deal that would allow the producers to come out with a good profit after advertising, etc.

Weighing the possibility of losing money on Broadway to opening the circuit without a guarantee but also with much lower costs, Pennebaker chose the latter route, even though this means losing the advantage of the Broadway "prestige."

## BALABAN'S \$124,800 TOPS PAR'S PAYROLL

Barney Balaban, president, was the highest paid officer of Paramount last year, having received a salary of \$124,800 which includes expense allowances amounting to \$20,800. In addition Balaban's share in a posthumous plan amounts to at least \$33,500 per year for 10 years for his estate.

Proxy statement sent to stockholders this week, in advance of the June 2 annual meeting, further discloses that studio v.p. Y. Frank Freeman collected \$111,000; v.p. Paul Raibourn, \$59,800; distribution chief George Weltner, \$81,800, and board chairman Adolph Zukor, \$78,000.

It was further disclosed that Weltner on Jan. 1, 1959, entered a new agreement calling for his services for eight years and following his active employment he shall be retained in a consulting capacity for a period equal to his active employment. Agreement further provides that Weltner or his estate shall collect \$31,250 per annum for eight years following his active employment.

## National Theatres' 21.5% Profit Rise

Los Angeles, May 5. National Theatres Inc., and its subsidiaries showed a 21.5% increase in consolidated net income for 26-week period ended March 31, 1959, reaching \$903,838, or 34c per share, as against \$743,897, or 28c per share, for corresponding period of previous year.

Take for 1959 included gains (net of Federal taxes) of \$259,000, or nine cents per share, from disposition of interests in theatres and other properties. This compares with \$170,000, or six cents per share, for same period in 1958. Circuit disposed of 26 theatres during first half of current fiscal year. Consolidated net of NT and subs for second quarter ended March 31, 1959 amounted to \$541,000, or 20 cents per share, a drop of 23.33% from second-quarter earnings of \$678,000, or 25 cents per share, of previous year. Net gains and losses from dispositions of interests in theatres and properties were insignificant in each of these two periods, according to company.

NT's 26-week net for current fiscal year did not include its newly-acquired subsid, National Telefilm Associates Inc., taken over April 6, 1959.

## Pleskove's 'Here's-How' Trip to Frankfurt

Eric Pleskove, assistant Continental manager for United Artists with headquarters in Paris, is spending considerable time at the company's office in Frankfurt, Germany, breaking in Sig Kusiell, UA's new manager for Germany. Pleskove, as former manager for Germany, is an expert on the German market and reportedly wants to make sure Kusiell gets off to a right start. UA has had some difficulty recently in finding the right man for the Frankfurt post, Kusiell being the fourth individual to hold the job in the last year. Kusiell, formerly with Columbia, was working at UA's home office before he was dispatched to Germany.

## Cite Chevalier in Chi

Chicago, May 5. For his "unselfish devotion to the cause of show people everywhere," Maurice Chevalier last week became the first European entertainer cited by Show Folks of America.

Citation was made by SFA prez George B. Flint and v.p. Lucian Kapp. Chevalier, appropriately enough, noted he was president of a French home for old and indigent musical troupers. Chevalier was appearing at the Palmer House Empire Room.

## Producers of 'Crime and Furnishment, U.S.A.' Plan Art Houses as Trailer

Terry and Dennis Sanders, producing-directing team which has turned out "Crime and Punishment, U.S.A." for Allied Artists release, this week disclosed the pattern of release for the production, beginning with an art house exposure with a hoped-for followup in conventional theatres.

Terry Sanders said the basic idea is to build word-of-mouth in the offbeat situations, as in college towns, where the Dostoevski book is well known. (A French modernization starring Jean Gabin has been re-circulating of late.) Sanders commented: "The colleges all have Dostoevski's classic on their reading lists and we feel that our film will find an immediate market in these situations. Naturally we are pushing this at the present time to get our public before the colleges are involved with their end-of-term activities."

This is the first independent picture brought out by the Sanders brothers and it stars George Hamilton, an admitted unknown. They are now at work on "The Subterraneans" for producer Arthur Freed at Metro, with Denis Sanders directing and Terry Sanders acting as associate producer.

AA put up 60% of the financing for "Crime," with the Sanders freres raising the balance from private sources.

## O'SEAS OUT-BILLING 20TH DOMESTICALLY

The once-unique situations, which has seen 20th-Fox International outbidding the domestic division in 1958, is continuing into 1959.

As of May 2, 20th's foreign billings ran to about \$9,000,000, an increase of \$2,000,000 over the same period in 1958. However, for the same four months in '59, the domestic division bil'ed \$13,500,000, a drop of some \$7,000,000 from the prior year.

One of the differences is, of course, that whereas domestic delivers dollars, foreign delivers local currency which has to be converted into dollars.

20th's domestic division has suffered from a lack of top pictures and the failure of some which were considered potentially big grossers but didn't pan out. Sooner or later, these same films will, of course, hit the foreign market and this may serve to narrow the widening gap between the domestic and foreign divisions.

## U. S. to Europe

Richard Bacharach  
Dirk Bogarde  
Fred Brahm  
Maurice Chevalier  
Florence Eldridge  
Ken Englund  
Gertrude Fellner  
Milton Goldman  
Saul Goodman  
Abel Green  
Bernard Hilda  
Jacob Holzman  
Nina Holzman  
Arnold Hoshwith  
Martin Levine  
Ilya Lopert  
Bill Jacobson  
Fredric March  
Gerard Willem Van Loon  
L. Arnold Weissberger  
Lou Wilson

## N. Y. to L. A.

Mortimer Becker  
Jan Clayton  
Dean Crane  
Jean Dalrymple  
Oscar A. Doob  
Lynn Farnol  
Maximilian Schell

## Europe to U. S.

Julie Andrews  
Myrt Blum  
Ernest Borgnine  
Alexander H. Cohen  
Norman Collins  
Hildy Parks  
Arnold M. Picker  
Tony Walton

## Doing The Cannes-Cannes

### Red Stars Persona Non Grata

A party was thrown for stars aboard American aircraft carrier Intrepid, now anchored outside the Film Palace. However, due to general security measures, no members of any of the Eastern bloc countries could be invited. This was accepted by visiting Russo, Bulgar, Polish, Hungarian and Czech thespians, and no incident developed because of it.

### 'Anne Frank' Echo

Spirit of Anne Frank was felt via a Czech short "No More Butterflies" which dealt with the drawings of children who were later killed in Nazi concentration camps.

### Air France Tres Occupe

Air France's new accord with European airlines has fest participants whisking in from all over the Continent. With the May 5 intro of the jet Caravelle, special jets streamed in via Air France to swell the big number of film personalities showing this year.

### The Buyers Arrive

Foreign film distributors from N.Y. attending include Richard Davis, Jean Goldwurm, Harry Brandt, Duncan MacGregor, Ed Kingsley, Walter Reade . . . Charles Einfeld, of 20th-Fox, expected in to looksee the handling and pub of the two 20th entries . . . Also here Darryl Zanuck.

### Robinson's Other Chapeau

Edward G. Robinson finds nothing ironic about "Middle of the Night" (Col) being the official Yank entry. He did the role in legit and is sure that Fredric March has brought his own ideas to it for the pic version. Robinson is more interested in ogling still pictures by painting masters for his art collection.

### Darryl: 'That's My Boy!'

Richard Zanuck's "Compulsion" adaptation of the Meyer Levin novelized reprise of Leopold-Loeb case was warmly received when shown here at the festival. Critics echoed. It was a good time for the 24-year-old producer and ditto papa Darryl F. Zanuck.

### 32 Features Prompt 'Duals'

Festival now has 32 features and 21 shorts. Topheavy schedule has three double features slated which created early complaints from miffed reps of the countries whose releases were "dualled." This was a necessity due to the large number of entries.

Though many treat of social, moral and ethical problems there look to be no political beefs in the offing. There are 3,000 invited people for 1,200 seats in the Festival Palace, necessitating early shows every day besides the regular unspoolings at 3 p.m. and 10 p.m.

### 750 Journalists Present

Over 750 accredited journalists are present plus scores of photogs already assailing the stars, starlets and non-pro lookers already present. The billboards are up all along the Croisette, the main thoroughfare along the ocean, where all takes place. With two out of the three Yank pix in the running, 20th-Fox did not fare too well on the billboards and neither "Compulsion" or "The Diary of Anne Frank" are on them. But they have taken big space further down the Croisette near the Casino.

Columbia scored with four spots for "Middle of the Night" on these eye-catching boards.

### U.S. Navy Evokes Wisecrack

Yank Naval fleet massed before the Film Palace brought the usual bromides about the Yanks insuring a prize for themselves.

### May Day Without Sickles

May Day, world Communist holiday for leftwing workers, passed without notice at Cannes. None of the features on that diem being Russian or Red bloc.

### Festival Fatigue

Gene Kelly likes being a Cannes fest juror except that merry-go-round of interviews and stand-stills for the press photogs is a fatigue-maker. Another complaint as to festival fatigue: Micheline Presle finds nightly elaborate make-ready for the fans (new gown each time, natch) gets the body down.

### Andre Malraux's Shadow

Culture Minister Andre Malraux who has reformed the Paris legit theatres and opera will be at the festival for the finale. Hence the George Stevens production, "Diary Of Anne Frank" (20th) will be a stronger-than-usual farewell feature.

Had Malraux seen the weak sister type of feature which is often the close-out he might—some argue—close out the Cannes Festival as is—a born reformer, mind you.

### Fredric March Can Be Reached

If Col's "Middle of the Night" should get the nod at Cannes, Fredric March will be in London within easy reach. Kim Novak, his costar, will be on the Riviera for the world preem May 13 (same day that it's being tradeshow in the U.S.) of the last-season Edward G. Robinson play. March and his wife, Florence Eldridge, have tv commitments in London (via Harry Alan Towers) and also have yet to see their second grandchild. Penny March married abroad. The stars leave for London today (Wed.) on the SS Queen Mary.

## L. A. to N. Y.

Burt Aston  
Bridget Boland  
Robert Boyle  
Irving Briskin  
Frank M. Folsom  
Bud Getzler  
William Goetz  
Samuel Goldwyn Jr.  
Gogi Grant  
Norman Greer  
George Grief  
A. E. Hamilton  
William Holden  
Henry Jones  
Phyllis Kirk  
Charles Lawton  
Jack Lemmon  
Herbert B. Leonard  
Seymour Poe  
Mrs. Phil Regan  
Denis Sanders  
Terry Sanders  
Bernie Sindell  
George Stevens  
George Stevens, Jr.  
Constance Towers  
Randy Wood

## PULP PLANT STRIKE KIBOSHES PATRONAGE

Albany, May 5. A prolonged strike at the Mechanicville plant of the West Virginia Pulp & Paper Co. dented business so severely at the State that Howard Goldstein closed the theatre Saturday (2).

He had operated it, on lease from the Benton organization of nearby Saratoga, since last November. Goldstein's younger brother, Herbert, managed the house. The Goldsteins continue operating the Capitol in Whitehall (also a Benton property), as well as the Dix Drive-in at Hudson Falls and the Fort Warren Drive-in at Castleton, Vt. Jules Pearlmuter, of Albany (for whom Howard Goldstein worked as general manager for a time), conducted the State, on lease from Benton, for about two years. It is the only film house in the city of Mechanicville.

# TOA: 1960 AS 'YEAR OF TRUTH'

## Feature Starts: Jan.-July, 1959

Here is TOA's release outlook to date in 1959:

	AA	AIP	BV	Col	Metro	Par	29th	UA	Univ.	WB	Total
Jan. ....	2	2	1	4	1	2	4	3	3	0	22
Feb. ....	1	0	1	3	3	2	4	4	2	2	22
Mar. ....	1	4	1	3	2	2	5	3	2	0	23
Apr. ....	2	0	0	3	2	1	2	3	1	2	16
May ....	2	2	0	4	3	1	1	4	2	3	22
June ....	3	3	0	4	2	2	2	5	0	2	23
July ....	1	2	1	3	2	3	2	3	3	2	22

Total 12 13 4 24 15 13 20 25 13 11 150

And here is the state of new production started in Hollywood between January 1, 1959 and April 30, 1959, compared with the same period:

	1959	1958
Allied Artists	2	6
Columbia	8	8
Disney	2	1
Metro	7	9
Paramount	4	5
Universal	4	2
20th-Fox	4	10
Warner Bros.	3	4
Independents	19	30
Full Year (x 3)	53	75
	159	225

## Universal-MCA Lease-Back Deal

### Minimal Rental Fee of \$1,000,000 Annually—500 'Shooting Days' Figure

Under its 10-year lease-back arrangement with Music Corp. of America for use of studio facilities, Universal is required to pay MCA a minimum of \$1,000,000 annually. This is disclosed in the official contract, an 80-page document, between the film company and the talent agency.

In addition to this yearly minimum guaranteed rental fee, U must also pay \$2,000 per shooting day for each shooting day in excess of 500 shooting days during each year. A "shooting day" is defined as a day on which one photographic unit with one crew and staff is occupied in photography for one photoplay. Shooting days are computed separately for each film unit and its accompanying crew and staff and for each production.

The contract also stipulates the manner in which Universal must make its payments. Basically it requires the film company to pay \$84,000 monthly if it utilizes less than 42 shooting days per month. If U uses more than 42 shooting days, it is required to pay \$84,000 plus an additional \$2,000 per day for each shooting day over 42.

**Decca Underwrites**  
The pact, which also contains a guarantee from Decca Records, which owns more than 80% of U's stock, stipulates that location shooting, whether in the U.S. or abroad, shall be considered a half a shooting day if any of the owner's (MCA) equipment or facilities are used. "Photographic tests" are considered a full shooting day. Second unit work or "pickup shots" are designated as half shooting days.

Other charges are involved, as for example \$100 per day during which U utilizes photographs or other facilities or equipment for inserts and/or process plates. There's also a charge for an extra camera.

The detailed document covers (Continued on page 18)

## HECHT'S 'FLIGHT' FIRST NOT WITH LANCASTER

Hollywood, May 5. Harold Hecht, prexy of Hecht-Hill-Lancaster and associated exclusively with company since its inception, will make his first outside pic, "Flight To Ashiya." Alan Pakula will produce for Hecht, having originally planned to make it on his own.

Budgeted at \$2,500,000, film will be made in Japan, Germany and Morocco, with U.S. Air Force cooperation. Pitch is being made for Ronald Reagan to undertake one of five star roles in story which deals with USAF air rescue missions.

## C. of E. Vs. Min. Wage

The American Congress of Exhibitors was represented at hearings yesterday (Tues.) in Washington before the Senate Labor & Public Welfare Committee on a bill which would for the first time extend minimum wage law coverage to the theatre industry.

Representing the Congress of Exhibitors were Philip F. Harling and Emanuel Frisch. Other spokesmen for the theatre industry included A. Julian Brylawski, chairman of the National Legislation Committee of Theatre Owners of America, and Frank Lyndon, of Allied Theatre Owners of New England.

The bill, which has been introduced by Sen. John F. Kennedy, Dem., Mass., in co-sponsorship with six other members of the committee, includes theatres within its definition of "service establishments."

## Yank Distribs Won't Cut Down German Lineup

Frankfurt, April 28. Despite strong urging from the German film producers and distributors, the American member companies of MPEA have not cut back the number of films they plan to release on the 1959-60 calendar.

German industries had two pleas this year. One was that MPEA reduce its total imports voluntarily from more than 200 of last year to about 175 this year. Current schedule calls for from 200 to 217 productions. Second was the German producers' plea for American member MPEA companies to each release several German films in the States for a minimum \$25,000 guarantee. This also has been rejected.

However, pointed out Leo Hochstetter, chief of MPEA for Germany, some German films have done even better. Metro paid \$600,000 for Mario Lanza's "Serenade for a Great Love" and \$250,000 for the Curd Juergens starrer "Der Shinderhans." And for the top German film of last year "Das Maedchen Rosemarie" (The Girl Rosemarie), an American distributor has paid \$75,000.

## ANALYZE 'STARTS' OF '59 THAT WAY

The critical year for the nation's theatres from the standpoint of the product supply will be 1960, according to Theatre Owners of America. The conclusion of the exhibitor association is based on the number of pictures that have been placed into production from January through April of this year. The TOA tally indicates that only 53 pictures went before the cameras during the four-month stanza. For the same period of last year, a total of 75 films were started, with 1958 ending up with a total of 225 features.

With only 53 starts for the first third of 1959, TOA figures that the year will end up with only 159 pictures. Unless the trend is reversed, the exhibitor organization fears that "1960 will be the year of tremendous problems."

Although TOA is not crowing about the present situation, it is at least content that the 1959 product situation should be no worse than 1958. TOA estimates that 10 companies will release 150 features from January to July and that even if there is a fall-off in the last five months of this year, it indicates that about 200 pictures will be released in 1959. "This is a shockingly low number," TOA sadly comments, "but about the same number as 1958." However, TOA notes that the "present squeeze" is nothing "compared to what can happen in 1960."

## British Film Industry Still Trying to Keep Feature Pix Off Tele

London, May 5. The Film Industry Defense Organization, formed by the British industry last year to stop it getting further supplies of old feature pix, has acquired covenants covering 15 vaults and is actively negotiating for 31 more. Additionally, says FIDO, it's been responsible through negotiation for "many thousands" of feature pix not being offered to tele and that "it is clear beyond doubt" anything up to 15 pix a week might be showing on the U.K. networks had not the outfit come into being.

Claims, made after a board meeting last Thursday (30) don't of course, imply that tv's starved of oldies to screen. Plenty were snapped up before FIDO began to bark. The org states confidently, though, that "this backlog must be exhausted within measurable time, although it will be available for new tv stations as they come into being."

FIDO board reviewed the operating period to April 18 at its Thursday confab. During the 32 weeks from last Sept. 8, it was told, nearly \$185,500 was collected, while total expenditure to April 18 was \$76,500, this taking in formation and running expenses as well as the cost of acquiring covenants. In view of the balance in hand, a 50% cut in the contributions from the constituent associations is being made for the period May 31-Aug. 29.

Present board consists of Arthur Watkins, acting chairman, following the death of Sir Arthur Jarratt; Alfred Davis and Lord Westwood representing the exhibitors and J. P. H. Walton representing the British Film Producers Assn. Vacancy caused by Jarratt's death hasn't yet been filled so far as Kinematograph Renters Society representation is concerned. Secretary and administrative officer is W. J. Speakman.

## Hail Claude Ezell

Dallas, May 5. Some 300 showmen from all phases of the biz paid tribute to Claude Ezell last Saturday night at the Variety Club. Ezell, founder of Dallas Variety Tent 17, has been active during the eventful years of the club, including a long tenure as chief Barker.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, delivered the principal address honoring Ezell.

## 'Hot,' 'Imitation' Paced April B.O.; Two Buena Vistas Rated 3d, 4th; Three Metros in Prime Dozen

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative boxoffice strength in the U. S. - Canada market, this month's reprise does not pretend to express total rentals.

### April's Top 12

1. "Like It Hot" (UA).
2. "Imitation Life" (U).
3. "Shaggy Dog" (BV).
4. "Sleeping Beauty" (BV).
5. "Rio Bravo" (WB).
6. "South Seas" (Crama).
7. "Green Mansions" (M-G).
8. "Gigi" (M-G).
9. "Sound & Fury" (20th).
10. "Tempest" (Par).
11. "Mating Game" (M-G).
12. "Separate Tables" (UA).

## Equipment Firms Will Help TOA's 'Finer Screening'

Theatre Owners of America has received assurance that 126 equipment dealers, serving every state in the union, will cooperate with the industry's proposed inspection and training program for the improvement of theatre projection.

The training program is under the supervision of the newly organized Council for the Improvement of Theatres and Motion Picture Projection, an association made up of TOA, the International Alliance of Theatrical Stage Employees, the Society of Motion Picture and Television Engineers, Theatre Equipment Dealers Assn., Theatre Equipment and Supply Manufacturers Assn., Altec Service, RCA Service, National Carbon and Lorraine Carbon.

According to TOA prexy George G. Kerasotes, all the cooperating firms have agreed to make inspections without cost or obligation to the theatreowner.

The entire program was prompted by the findings of the Motion Picture Research Council that 70% of theatres inspected during a two-year survey had sub-par projection.

## Tom Brandon Distributing Japanese Films in U.S.A.

Thomas Branton, head of Brandon Films, concluded a releasing agreement with four of the six major Japanese film production companies during his recent visit to Tokyo.

The three-year agreement—with Toho, Shochiku, Nikkatsu and Shintoho—calls for Brandon to distribute a selected group of pictures in North America.

The U.S. distrib will launch the films with a new distribution pattern. He will offer the films to art theatres and recital halls for a season of Japanese films for showing on a subscription basis, with a higher price for single admissions. The program will be launched in October in New York and San Francisco, with theatres yet to be selected.

The Toho deal, agreed in principle in Japan, was firmest last week with Oro Uzaki, head of International Toho Inc. of Los Angeles. Among the Toho films will be four directed by Akira Kurosawa, known in this country for "Rashomon." Kurosawa's first film, "The Drunken Angel," not yet shown in the western world, will be among those to be released by Brandon. All pictures will be released with sub-titles initially and those deemed to have strong appeal for the American market will be dubbed later.

Array of strong, new pictures gave the national boxoffice scene a solid lift last month, new product displaying such potency that only the biggest of the holdovers managed to stay in the Top 12 list of VARIETY's. Rainy weather in April helped to promote the domestic reissue even but it had little effect on the blockbusters.

"Some Like It Hot" (UA) was the April b.o. champion. Oddly enough, this is a black-and-white pic, but it did not prevent it from racking up nearly \$1,500,000 gross total in the keys covered by VARIETY. Film displayed such strength that it won holdovers in countless situations. "Hot" was first in weekly compilations most of the month.

"Imitation Life" (U) was easily winner of second place, with around \$1,200,000 total gross. Picture promises to be the biggest grosser for Universal in years, being the best boxoffice bet the company has had in months.

"Shaggy Dog" (BV) crowded out "Sleeping Beauty" (BV), another Walt Disney, for third position. It shaped up stronger at the wickets than even the most optimistic had hoped for. "Beauty," champ in March, wound up fourth.

"Rio Bravo" (WB) fourth new film to finish among the top five, copped fifth place. "South Seas Adventure" (Cinerama), which was fourth in March, finished in sixth spot. "Green Mansions" (M-G) landed seventh money.

"Gigi" (M-G), long high on the list and sixth in March, wound up eighth as a result of its Oscar. The many Academy Awards provided hype in many spots and (Continued on page 63)

## JULES VERNE HIMSELF, WITH WORKS, IN VOGUE

Hollywood, May 5. Jules Verne is latest author to hit a heavy Hollywood stride, not alone for his writings but as a personality.

Following Benedict Bogeaus' recent registration of the title, "The Life of Jules Verne," Embassy Pictures, distrib company headed by Joseph Levine, last week registered "The Fabulous World of Jules Verne" with the MPAA.

Bogeaus leads among the producers interested in early sci-fi novel's. In addition to his planned biopic, he is now prepping "Mysterious Island" for a July or August shooting and last year turned out "From the Earth to the Moon," for Warner Bros. release. "Island" will be distributed by Bogeaus and James Grainger's new Inter-Continental Releasing Organization.

"Journey to the Center of the Earth" also is being readied by 20th-Fox as a Pat Boone starrer, Charles Brackett to produce and Henry Levin to direct. Kirk Douglas' Bryna Productions is likewise fashioning another Verne entry, "Michael Strogoff."

Metro in 1929 was one of the first to set the Verne ball rolling, with its production of "Mysterious Island," for which it scoured the world for dwarfs and brought more than 70 to Hollywood. Walt Disney several years ago did "20,000 Leagues Under the Sea," and Mike Todd's "Around the World in 80 Days" is in current release.



Hollywood, May 5. American International Pictures purchased "The Jailbreakers," indie production by Theodore Tick, starring Robert Hutton and Mary Mastle, for distribution. Film goes into release Sept. 22.

# N.Y.-CHI TAIL WAGS FAST TIME

## New York Sound Track

Joshua Logan, previously skedded to direct "Parrish" and "Fanny" for Warner Bros., will do "Tall Story," picturization of the current Broadway play, first . . . **Burl Ives** in title role of "Leetge, the Legend," to be made as an indie by **Leroy Prinz** and **Edward Scofield** under their Morea Productions banner in Tahiti late this year . . . Columbia Pictures will team trio of contractees, **Michael Callan**, **Evy Norlund** and **Rian Garrick**, in "High Trap," produced as a circus yarn by **Sam Katzman's** Clover Productions . . . **Carlo Campogalliani** will direct "Colossus and the Golden Horde"—previously tagged "The Barbarian"—American International co-production in Italy.

**Aileen Paul**, tv cooking expert and wife of **Freddie Bartholmew**, former child screenstar, will conduct a cooking school sponsored by the Times-Union in the Stanley-Warner Strand, Albany, this week-end.

"The Ballet of Romeo and Juliet," originally booked at the Baromet Theatre, N.Y., for a week to coincide with the Bolshoi Ballet's engagement at the Metopera, looks set to hold for a month on the basis of the near capacity \$7,200 racked up for the initial stanza. Wholesale drug manufacturer **Herbert R. Steinman**, head of Tohan Pictures, made the original "sponsorship" deal with **Sol Hurok** some seasons back and worked out a distribution arrangement with Brandon Films . . . **Samuel Goldwyn Jr.**, arrived in Gotham over the weekend for a series of meetings with Metro execs on his upcoming "The Adventures of Huckleberry Finn" . . . Metro sales chief **Jack Byrne** has set "Ask Any Girl" for pre-release engagements in Dallas and Houston. Pic has also been set as the Radio City Music Hall's next booking.

Speaking of figures: "Around the World in 80 Days" has collected \$19,000,000 in film rental from 2,600 dates so far . . . "Horse's Mouth," the **Alec Guinness** picture, has collected \$500,000 from only 137 dates, including the very successful run at the Paris Theatre, N.Y. . . . National Television Associates and **Joe Levin** of Embassy Pictures have been talking . . . **Raoul Levy** tied up the ends of his Columbia deal and flew back to Paris and Nice where his picture, "Regatte de San Francisco," is shooting . . . Some Wall Streeters surprised that the 20th-Fox stock didn't rise more in the wake of the Webb & Knapp deal . . . **Lacy W. Kastner**, prez of Columbia International, suffered a heart attack on his return from a world tour. He's in the hospital, but improving.

**Harold Salemsen**, now unit. publicity manager on **Sam Spiegel's** "Suddenly, Last Summer," just marked his 30th year in the pic biz . . . **Harold Hecht** in from Europe and out to the Coast . . . **Charles Tétel** named Chicago and Milwaukee exchange territory rep for Times Film Corp.

Publicist **Saul Richman's** "topper" stunt for the German-made film, "Jonas," just opened at the 55th St. Playhouse—a Lee hat to the critics because a chapeau plays an important role in the film's plot motivation.

**Beverly Hills** restaurant **Mike Romanoff** will be biopicked by 20th-Fox in "The Romanoff Story," which **Luther Davis** will script from **Alva Johnson's** New Yorker series . . . **Jerry Wald** bought four short stories and one novel by five foreign writers to combine for a 20th-Fox feature tentatively titled "Love Around the World" . . . Allied Artists registered "Bluebeard's 10 Honeymoons" with MPAA . . . "Sacred and Profane" is new title for Metro's "Never So Few," **Frank Sinatra-Gina Lollobrigida** dueler . . . Columbia Pictures optioned "The Great Manasha," novel currently being written by **Tom Chamales**, and registered "Forget I Ever Lived" with MPAA as possible tag for film version.

**Ralph Foster** and **Julian Roffman's** Meridian Films of Toronto has pulled a switch by using a Canadian director (Roffman, also producing) but importing an assistant director, **Mickey Phillips**, from Hollywood. Leads in their first feature, "This Bloody Brood," currently shooting in Toronto, are N.Y. thespes **Barbara Lord** and **Jack Betts**. Roffman has Hollywood experience, and Foster was once film commissioner of Australia. Both are ex-National Film Board of Canada. **Vivonne Taylor** of Toronto is associate producer.

**Arthur L. Mayer**, researching VARIETY on his forthcoming book on United Artists (tentatively titled "The Lunatics Took Over The Asylum"), in collaboration with Saturday Review critic **Arthur Knight** (Macmillan publication), has a major complaint against this paper: he says he finds himself "so fascinated with the personality show business that is mirrored in VARIETY, as against the trade stuff, that I'm constantly losing ground." Mayer's last book, "The Movies," is still selling; has gone 22,000 copies at \$15 each; it's a kingsize pictures-and-text book in collaboration with the N.Y. Museum of Modern Art's **Richard Griffith**, curator of the motion picture division.

**Nate Cummings**, Loew's Inc. board member, in between his prime pursuit as board chairman of Consolidated Foods Corp., has just been appointed a member of the executive committee of the Atlantic Congress of NATO Parliamentarians' Conference which opens in London June 5. Since this is the 10th annl of NATO, Queen Elizabeth will officiate at the opening.

Tongue-twister: Press release from the German film producers' assn. uses the word "Allgemeinverbindlichkeitserklärung." Try pronounce it: Incidentally, it means "A statement covering the responsibilities of everyone concerned."

AB-PT's **Edward Hyman** and **Bernard Levy** in huddles this week with **Martin J. Mullin**, head of the New England Theatres subsidiary in Boston.

**Honeycomb Enterprises Inc.**, a California corporation, filed a statement and designation that its New York State office for a business in investing in motion pictures, etc., is at 120 Broadway, New York City. (No telephone listing).

**Charles Schlaifer**, head of the ad agency bearing his own name, elected an honorary fellow of the American Psychiatric Assn. at its annual meeting in Philly last week . . . **Oscar Doob** off to the Metro studio for "Ben-Hur" conferences . . . Metro telephone operators, incidentally, are answering the company's number with the following greeting: "Loew's-MGM. 'Ben-Hur' is coming." . . . **Capucine**, leading French model who will make her film debut in **William Goetz's** "A Magic Flame," stopped over in Gotham en route from Hollywood to Paris.

**Deedee Wood**, **Michael Kidd's** assistant on Broadway's "Destry Rides Again," signed by **Norman Panama** and **Melvin Frank** to stage the dances and musical number for the film version of "L'il Abner." . . . **Andrew Prince**, who replaced **Anthony Perkins** in "Look Homeward, Angel," signed for **Eldorado Productions'** "Kiss Her Goodbye." . . . **Diahann Carroll**, one of players in **Samuel Goldwyn's** "Porgy and Bess," and **Oliver Smith**, who designed the sets, unveiled a **George Gershwin** memorabilia exhibit at the Brooklyn College library this week . . . Columbia pub-ad execs **Jonas Rosenfield Jr.** (from New York) and **John Flinn** (from the Coast) went to Ishpeming, Mich., to confer with **Otto Preminger** and **David Golding**, the producer's executive aide, on production plans for "Anatomy of a Murder." . . . Chinese-born actress **Lisu Lu** signed by **William Goetz** for "The Mountain Road," based on **Theodore H. White's** novel. **James Stewart** is set to star. Film rolls on location in Arizona on June 8.

## HARD-TO-FIGURE PRO 'MOTIVES'

Minneapolis, May 5.

Film theatre operators in this state (whose northerly geography increases the "long-day" problem of fast time) have decided that DST hurts them and is of no crucial importance to the advocates thereof. As to whether this claim is true, or partly true, there is nothing but question.

As near as can be ascertained here, the local newspapers are more motivated by their ownership of radio and television stations than by any injury inflicted upon the papers, per se, by standard time.

As film men interpret the facts, such as known to them, bookkeeping and scheduling inconveniences of broadcasters—the affiliate and stations coordination with New York and Hollywood time is dominant. Is this mere "nuisance," or actual out-of-pocket loss to the broadcasters? Theatre men think it's just "the arrogance of power" demanding to have it own way and regulate the community to suit the publisher-broadcaster constellation and the devil take the hindmost, meaning the theatrical screen.

Daylight savings time fight—won by exhibs and farmers for the state of Minnesota but lost so far in the three big cities of St. Paul, Duluth and here—is aggravated by a special aggressiveness in this trading area whereby vaulties (old films) are advertised by telecasters with a canny sense of what will most hurt the boxoffice.

Theatreowners have been charging that the most important communication media hereabouts present only the pro-DST views adequately and in favorable light, and editorially whip up public sentiment-support so that it would influence the legislature and have been slanting news stories and air-line presentations unfairly to create DST backing.

Assert "Good Will"

This is denied by **Joyce Swan**, the two Minneapolis daily newspapers vice president-general manager; and the heads of the network tv and radio stations, all of which have incurred exhibitors' wrath. While admitting they personally favor DST, **F. Van Konyenburg** and **Larry Haeg**, WCCO-TV and WCCO radio general managers, respectively, and **Stanley Hubbard**, (Continued on page 16)

## Congress May Temporarily Clip Tollvision's Private Enterprise But Can't Stop It—O. A. Unger

Chicago, May 5.

### SCREEN 3 FROM PAR AS 'BOXOFFICE FEST'

Paramount v.p. **George Weltner** disclosed plans this week for a "Summer Boxoffice Festival," i.e., a special series of triple film showings in 30 cities for theatre operators, film buyers, representatives of the press and radio-tv. Exec will launch the program in five cities beginning with Boston on May 3.

Production trio to be unveiled at the Festival showcasing comprises **Hal Wallis'** "Don't Give Up the Ship," starring **Jerry Lewis**; **Wallis'** "Last Train from Gun Hill," **Kirk Douglas** and **Anthony Quinn**, and **Shavelson-Rose's** "The Five Pennies," with **Danny Kaye**.

In addition to Boston, Weltner will host the screenings in Philadelphia, Atlanta, Dallas and Chicago. Also participating in the Festival are v.p.'s **Jerry Pickman**, **Hugh Owen** and **Sidney Deneau**, along with division and branch managers.

Exec's itinerary has been set up to coincide with a 15-city tour **Kaye** is making in behalf of "Pennies."

## Tollvision Tests Victory for Foes?

Although some exhibitor quarters consider the test of toll-tv authorized by the Federal Communication Commission and the House Interstate Commerce Committee as a defeat for theatres, the exhibitors' Joint Committee on Toll-Tv, with co-chairman **Philip F. Harling** as spokesman, continues to maintain that the opponents of fee-tv are "off the defensive and on the offensive."

In a memorandum to key exhibitor leaders urging them to have their state legislatures introduce bills to combat cable tv, Harling declared:

"In the seven years that our toll-tv committee has been functioning, we have been on the defensive, always attempting to check the activities and advances of the pay-tv advocates. The current action in Washington of the House Interstate Committee has finally taken us off the defensive."

Harling urged exhibitor leaders to follow the example of California. He sent exhibitors copies of bills introduced in the California legislature last month. These bills make it a misdemeanor to charge for any television program which could be seen free in any part of the state, and making it illegal to institute a toll-tv system without first obtaining a certificate of public convenience and necessity.

The California bills, Harling said, were sent to key exhibitor leaders "in the hope that in your state, with your close ties to your state legislature, you might have similar bills introduced."

Harling added that if similar bills can be enacted in other states, "the Joint Committee's campaign to eliminate toll-tv could be materially strengthened."

### Cedars Benefit Via 'Porgy'

Los Angeles, May 5.

**Samuel Goldwyn's** "Porgy and Bess" Coast prems July 15 at the Carthay as a benefit for Cedars of Lebanon Hospital. It's expected that \$100,000 will be raised, paralleling amount raised for hospital four years ago by benefit preem of producer's "Guys and Dolls."

**Mike Todd's** "Around the World in 80 Days" currently playing, will wind May 31 after a 127-week stand. This marks the first time in film history that a pic showing in L. A. has outlived every other engagement.

The crisis in television will come as the broadcasters need to create more and more on-the-air programming out of their own resources. And the answer to that crisis will be some form of pay television.

That's what **Oliver A. Unger**, president of National Telefilm Associates, told the Broadcast Advertising Club at a luncheon here last week. His view carries more than ordinary interest in the light of the fact that NTA is now owned by National Theatres and Unger is on the NT board.

"The American public will have to decide for itself whether it is prepared to pay for the kind of entertainment it wants and which the advertising budget simply cannot afford," he declared. "Whether this pay tv will come over the air lanes or whether it will come over a wire system is not important. The fact is certain—it will come."

"Whether congressmen will try to create artificial problems that will impede its arrival or whether various pressure groups speaking for the theatre exhibitors of America who fear the coming of toll tv, as much as some people in the broadcasting industry fear it, won't make the least bit of difference. What we in broadcasting must do is study the problem. We must live with it and make it work for us."

## Cinerama Bows In Syosset, L. I., Site

**Stanley Warner**, which has hitherto limited Cinerama engagements to key cities, has made arrangements for the unveiling of the three-strip medium at the **Syosset Theatre**, **Syosset, L.I.**, on June 17.

The suburban theatre, part of the Skouras Theatres chain, will undergo extensive alterations in order to install mobile Cinerama equipment. The house will continue to be operated by the Skouras chain.

The deal is expected to be the forerunner to similar ones in smaller locales. Five Cinerama pictures will be available for showing, starting with the initial "This Is Cinerama" and following with "Cinerama Holiday," "Seven Wonders of the World," "Search for Paradise" and "Cinerama South Seas Adventure."

## ALLIED MISUNDERSTOOD NATIONAL SCREEN HIKE

Allied States Assn., in effect, has withdrawn a resolution criticizing National Screen Service for an alleged general price increase of 15%. Board chairman **Abram F. Myers**, noting that the misunderstanding may have been caused by NSS' use of synonymous terms to describe different things, forwarded to Allied members a copy of a letter from NSS proxy **Herman Robins** explaining the accessory company's position.

**Robbins** stressed that the report that Screen "had put into effect an over-all increase of 15% on its products is most definitely erroneous." He contended that the company's action relates only to "a very small part of our product." He added that the price increase applied only to what is known in the trade as "standard accessory" items, and further concerned only those items which were served on what the company calls "a lease basis" and does not apply to those serviced on a rental basis.

## Battle Raging Over Fast Time

By ROBERT REES

Minneapolis, May 5.

With the Minnesota Supreme Court scheduled this week to hear state attorney general **Miles Lord's** motion to void the Court's order banning daylight saving time in three metropolitan counties, which include Minneapolis and St. Paul, the DST battle continues to boil.

Downright hatred is being stirred up between the pro-DST side and the antifasttimeers and war is likely to leave scars.

The writ order was issued by State Supreme Court Chief Justice **Roger Dell** after it had been acted upon by the entire panel of six justices upon application of the United Paramount circuit and theatrical trade unions.

The chain and unions contended that the previous law under which the three metropolitan counties was acting had been invalidated by a subsequent two-year statewide DST law now expiring. They also alleged that they'd suffer "irreparable" damage from DST (one performance only in drive-ins) and that it would threaten the continued existence of the approximately 100 theatres in the area and, consequently, the union members' employment.

Despite the insistence of the writ, state attorney general **Lord** ad- (Continued on page 18)

**L.A. Lags; 'Sun' Fairish at \$14,700,**

**'Count' 10G, 'Some Hot' Big 17G, 4th,  
'Dog' Fast 12G in 7th, 'Life' 18G**

Los Angeles, May 5. — First-runs here are mostly mild this week, with even normally strong product sagging some. Few newcomers plus bright, clear weather seemingly is hitting big generally all over town. Virtually all exceptions are "Some Like It Hot," "Shaggy Dog," "Imitation of Life" and "Compulsion" plus hard-ticket pix.

"Hot" shapes hefty \$17,000 in fourth Chinese session. "Life" is rated okay \$18,000 in three first-runs on initial multiple release and going much higher on some outlying houses. "Dog" is stout \$12,000 playing two spots in seventh round. "Compulsion" is rated strong in second Four Star stanza. "Thunder in Sun" shapes fairish \$14,700 in two houses opening week. "Count Your Blessings" looks fair \$10,000 at Hollywood Paramount, also an opener.

**Estimates for This Week**  
Hollywood Paramount (F&M) (1.468; \$1.40-\$2.40) — "Count Your Blessings" (M-G). Fair \$10,000. Last week, "Imitation of Life" (U) (6th wk.-5 days), \$6,300.

Orpheum, Hollywood (Metropolitan-FWC) (2.213; 756; 90-\$1.50) — "Thunder in Sun" (Par) and "Northwest Mounted Police" (Par) (reissue) (Orpheum), "Bandit of Zohobe" (Col) (m.o.) (Hollywood). Fairish \$14,700. Last week, Orpheum with Hawaii, "Naked Maja" (UA), "10 Days to Tulsa" (UA) (2d wk), \$4,200. Hollywood with Hillstreet, "Bandit of Zohobe" (Col), "Gunmen from Laredo" (Col), \$8,000.

State, Hawaii (UATC-G&S) (2.-404; 1,106; 90-\$1.50) — "Mating Game" (M-G) (1st multiple release) and "Crooked Circle" (Indie). Fair \$10,000. Last week, State, "Monster of Piedras Blancas" (Indie), "Okefenokee" (Indie), \$4,400.

Pantages, Hillstreet, Wilmet (RKO-SW) (2.815; 2,752; 2,344; 90-\$1.50) — "Imitation of Life" (U) (1st multiple release) and "Step Down to Terror" (U). Okay \$18,000. Last week, Pantages with Los Angeles, Uptown, "Warlock" (20th), "Rx Murder" (20th) \$19,700. Wilmet with New Fox, "Auntie Mame" (Continued on page 16)

**Hub Off; 'Warlock' Fast  
\$24,000, 'Diary' Hep 15G;  
'Hot' 24G, 'Life' 10G, 6**

Boston, May 5. — Offish biz looms this week with holdovers dominating. "Warlock" leads the new entries with a big gross at Memorial. "Diary of Anne Frank" turned in a nice first week. "Gigi" is holding hot at Beacon Hill in 18th. "South Seas Adventure" is fine at the Boston in fourth week. "Some Like It Hot" continues smash in sixth round at Orpheum.

"Imitation of Life" is holding good at State in sixth stanza. "Shaggy Dog" shapes hotly in third at Met. "Al Capone" is hefty at Paramount in third. "Compulsion" is nice at Gary in fourth week.

**Estimates for This Week**  
Astor (B&Q) (1.371; \$1.25-\$1.50) — "Sound and Fury" (20th) (6th wk) Okay \$5,000. Last week, \$6,000.  
Beacon Hill (Sack) (678; \$1.50) — "Gigi" (M-G) (18th wk). Fancy \$11,000. Last week, \$14,000.  
Boston (SW-Cinera) (1.354; \$1.25-\$2.65) — "South Seas Adventure" (Cinera) (4th wk). Hotsy \$26,000. Last week, \$28,000.  
Capri (Sack) (1.150; 90-\$1.50) — "He Who Must Die" (Indie) (3d wk). Perkys \$6,000. Last week, \$7,000.

Exeter (Indie) (1.376; 75-\$1.25) — "Law Is Law" (Indie) (3d wk). Second week ended Saturday (2), oke \$5,000.

Fenway (Indie) (1.376; 75-\$1.25) — "Shameless Sex" (Indie) and "Girl With It" (Indie). Fair \$3,000. Last week, "Star Is Born" (WB) (reissue), \$2,200.

Gary (Sack) (1.240; 90-\$1.50) — "Compulsion" (20th) (4th wk). Fine \$9,000. Last week, \$13,000.  
Kenmore (Indie) (700; \$1.25-\$1.50) — "Lonelyhearts" (UA) (2d wk). Slick \$8,000. Last week, \$10,000.

Memorial (RKO) (3,000; 60-\$1.10) — "Warlock" (20th) and "Great St. Louis Bank Robbery" (UA). Big \$24,000. Last week, "Rio Bravo" (WB) (4th wk), \$10,000. (Continued on page 16)

## Key City Grosses

### Estimated Total Gross

This Week ..... \$2,378,000

(Based on 22 cities and 232 theatres, chiefly first runs, including N. Y.)

Last Year ..... \$2,539,700

(Based on 25 cities and 268 theatres.)

**'Room' Giant 16G,  
D.C.; 'Capone' 17G**

Washington, May 5. — Spring makes for a mainstem upturn here every year, as tourists swell the take and keep holdovers firm. But the big Washington cinema managers are in general agreement that this season is one of their finest in recent years.

They attribute it to one thing—strong product.

Solid initialers are making biz even brighter this round. "Al Capone" shapes sock at Palace while "Room at Top" looms wot at the Ontario. "Some Like It Hot" is still boff in its seventh week at Capitol. "Imitation of Life" remains dandy in fifth week at Keith's.

### Estimates for This Week

Ambassador-Metropolitan (SW) (1.490; 1,000; 90-\$1.25) — "Lonelyhearts" (UA). Mild \$8,000. Last week, "Alias Jesse James" (UA) (2d wk), \$9,000.

Capitol (Loew) (3.426; 90-\$1.49) — "Some Like It Hot" (UA) (7th wk). Smash \$18,000. Last week, \$17,000 (dark one day for opera). Holds again.

Columbia (Loew) (904; 90-\$1.25) — "Shaggy Dog" (BV) (6th wk). Oke \$7,500 after \$9,000 in fifth.

Keith's (RKO) (1.850; 90-\$1.49) — "Imitation of Life" (U) (5th wk). Fine \$8,000. Last week, \$10,000.

MacArthur (K-B) (900; 90-\$1.10) — "He Who Must Die" (Kass) (2d wk). Nice \$4,500. Last week, \$6,500.

Ontario (K-B) (1.240; 90-\$1.49) — "Room at Top" (Cont). Wow \$16,000 or near. Last week, "Sound and Fury" (20th) (6th wk), \$3,000.

Palace (Loew) (2.390; 90-\$1.25) — "Al Capone" (AA). Boff \$17,000. Last week, "Green Mansions" (M-G) (2d wk), \$11,000.

Plaza (T-L) (276; 90-\$1.49) — "Home on Watfront" (Union) (2d wk). Nifty \$4,000. Last week, \$4,500.

Town (Ind) (600; 90-\$1.25) — "Naughty Girl" (Indie) (2d wk). Oke \$3,700 after \$4,500 opener.

Uptown (SW) (1,100; \$1.25-\$1.49) — "Sleeping Beauty" (BV) (11th wk). Okay \$7,500. Last week, \$5,000.

Warner (SW-Cinera) (1.308; \$1.20-\$2.75) — "South Seas Adventure" (Cinera) (20th wk). Smash \$17,000. Last week, \$18,000.

**Derby Big L'ville Draw Albeit 'Life'  
Wham \$10,000; 'Mansions' Fair 8G**

Louisville, May 5. — The 85th Kentucky Derby (2) and it's preceding days of Derby Festival activities will have the spotlight currently. And cinemas had to take a back seat for a while. The Derby visitors seek their extra curricular entertainment in other places than film houses. However, everything considered, most first-runs are making no complaints.

"Imitation of Life" as upped scale at the Kentucky will top the town with a sock session. "Green Mansions" at the United Artists is garnering a fair gross. Elsewhere, trade is mainly fair to mild.

### Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90) — "Young Land" (Col) and "Hey Boy Hey Girl" (Col). Thin

**'Fury' Bangup \$15,000,  
St. Loo; 'Sun' Oke 13G**

St. Louis, May 5. — Best new bets at local cinemas this week are "Thunder in Sun" at the Fox and "Sound and Fury" at the St. Louis. Only "Fury" shapes solid. Big in the holdover department are "Some Like It Hot" in sixth frame at Loew's and "Shaggy Dog" in seventh stanza at Orpheum. The Shady Oak is playing a fourth big week with "Gigi."

**Estimates for This Week**  
Apollo Art (Grace) (700; 90-\$1.25) — "Cry From Streets" (Indie). Okay \$2,500. Last week, "My Uncle" (Cont) (3d wk), \$2,600.

Fox (Arthur) (5,000; 60-90) — "Thunder in Sun" (Par) and "Tokyo After Dark" (Indie). Passable \$13,000. Last week, "Stranger in Arms" (U) and "No Name on Bullet" (U), \$12,000.

Loew's (Loew) (3,600; 60-90) — "Some Like It Hot" (UA) (6th wk), Hot \$9,000. Last week, \$10,000.  
Orpheum (Loew) (1,900; 60-90) — "Shaggy Dog" (BV) and "Gunman From Laredo" (Col) (7th wk), Big \$7,000. Last week, same.

Pageant (Arthur) (1,000; 60-90) — "Don't Go Near the Water" (M-G) and "Tender Trap" (M-G) (reissues). Nice \$3,000. Last week, "Giant" (WB) (reissue), same.

St. Louis (Arthur) (3,800; 60-90) — "Sound and Fury" (20th). Nice \$15,000. Last week, "Imitation of Life" (U) (3d wk), \$12,000.

Shady Oak (Arthur) (760; 60-90) — "Gigi" (M-G) (4th wk), Sturdy \$4,000. Last week, \$4,200.

**'Compulsion' Fancy 7½G  
In K.C.; 'Mating' Ditto,  
'Life' Lively 11G in 2**

Kansas City, May 5. — Theatre row has a couple of strong new entries, "Compulsion" solo at Uptown, and "Mating Game" dualed at Midland. "House on Haunted Hill" is strong in Dickinson 5-theatre combo. "Imitation of Life" continues nifty at the Roxy in third round as does "South Pacific" at Capri. Latter is in sixth session. "Imitation" is modest in second at Granada. Warm weather for season of year plus a rainy weekend hurt trade.

**Estimates for This Week**  
Brookside (Fox Midwest) (750; 75-\$1.50) — "Sleeping Beauty" (BV) (6th wk). Nifty \$6,000; holds. Last week, \$6,500.

Capri (Durwood) (628; \$1.50-\$2.50) — "South Pacific" (Magna) (6th wk). Oke \$8,000; stays on. Last week, \$8,500.

Granada (Fox Midwest) (1,217; 75-\$1) — "Imitation of Life" (U) (2d wk). Modest \$2,500. Last week, \$4,000.

Kimo (Dickinson) (504; 90-\$1.25) — "My Uncle" (Cont) (5th wk). Good \$1,500. Holds. Last week, same.

Midland (Loew) (3,500; 75-\$1) — "Mating Game" (Col) and "Gideon of Scotland Yard" (Col). Passable \$7,500; may hold. Last week, "Alias Jesse James" (UA) and "Two-Headed Spy" (Col) (2d wk), \$3,500.

Missouri (SW-Cinera) (1,194; \$1.25-\$2) — "South Seas Adventure" (Cinera) (19th wk). Fancy \$10,000. Last week, same.

Paramount (UP) (1,900; 75-\$1) — "Giant" (WB) and "Mr. Roberts" (WB) (reissues). Light \$5,000. Last week, "10 Commandments" (Par) (reissue), same.

Rockhill (Little Art Theatres) (750; 90-\$1.15) — "He Who Must Die" (Indie). Light \$1,000. Last week, "Mr. Hulot's Holiday" (Indie) and "Wee Georgie" (Indie) (reissues), \$1,200.

Roxy (Durwood) (879; \$1.25-\$1.50) — "Imitation of Life" (U) (3d wk). (Continued on page 16)

**'Devil' Hotsy \$12,000, Det.; 'Capone'  
Great 25G; 'Life' Boffo \$24,000, 2d**

## Broadway Grosses

### Estimated Total Gross

This Week ..... \$542,500

(Based on 21 theatres)

Last Year ..... \$567,100

(Based on 25 theatres)

**'Dog' Rousing 28G,  
Philly; 'Life' 15G, 3**

Philadelphia, May 5. — Weekend biz was on the dull side, the cinema-going public apparently not being adjusted to daylight savings time and attending the late shows when they did patronize the film houses. "Shaggy Dog" is way out in front among the newcomers. "Warlock" is on disappointing side in view of top-drawer notices but nevertheless doing respectable trade at the Fox.

"Imitation of Life" still is smash in third round at the Arcadia while "Some Like It Hot" is rated torrid in seventh Stanley stanza. "Sleeping Beauty" looms fancy in seventh at the Goldman.

**Estimates for This Week**  
Arcadia (S&S) (536; 99-\$1.80) — "Imitation of Life" (U) (3d wk). Rousing \$15,000. Last week, \$18,000.

Boyd (SW-Cinera) (1,430; \$1.10-\$2.60) — "South Seas Adventure" (Cinera) (11th wk). Hep \$14,000. Last week, \$14,500.

Fox (National) (2,250; \$1.10-\$1.80) — "Warlock" (20th). Nice \$15,000. Last week, "Sound and Fury" (20th) (4th wk), \$10,000.

Goldman (Goldman) (1,200; 99-\$1.80) — "Sleeping Beauty" (BV) (7th wk). Fancy \$12,500. Last week, \$12,000.

Midtown (Goldman) (1,250; 99-\$1.80) — "Separate Tables" (UA) (11th wk). Dipped to okay \$5,000. Last week, \$7,000.

Randolph (Goldman) (2,500; 94-\$1.80) — "Shaggy Dog" (BV). Loud \$28,000. Last week, "Naked Maja" (UA) (2d wk), \$7,500.

Stanley (SW) (2,900; 99-\$1.80) — "Some Like It Hot" (UA) (7th wk). Torrid \$15,000. Last week, \$18,000.

Stanton (SW) (1,483; 99-\$1.40) — "House on Haunted Hill" (AA) (2d wk). Okay \$8,000. Last week, \$13,000.

Trans-Lux (T-L) (500; 99-\$1.80) — "Green Mansions" (M-G) (2d wk). Trim \$7,500. Last week, near \$9,000.

Viking (Sley) (1,100; 90-\$1.80) — "Compulsion" (20th) (2d wk). Strong \$10,000. Last week, \$13,000.  
World (Pathe) (604; 94-\$1.80) — "Bolshoi Ballet" (Indie) (reissue) (2d wk). Modest \$3,000. Last week, \$3,500.

**'Count' OK at \$8,000,  
Cincy; 'Hot' Tall 9½G,  
'Life' Rousing \$9,000**

Cincinnati, May 5. — Sturdy holdovers have Cincy first-runs bunched this week on grosses. "Count Your Blessings," the only newcomer, is shaping okay at the Palace. "Some Like It Hot" looms lusty fourth frame at Albee. "Imitation of Life" and "Shaggy Dog" are in solid third weeks. "South Seas Adventure" shapes sturdy in 27th week at Capitol.

### Estimates for This Week

Albee (RKO) (3,100; 90-\$1.50) — "Some Like It Hot" (UA) (4th wk). Lusty \$9,500. Last week, \$11,500.

Capitol (SW-Cinera) (1,376; 1.20-\$2.65) — "South Seas Adventure" (Cinera) (27th wk). Close to last week's sturdy \$17,500.

Grand (RKO) (1,400; 90-\$1.25) — "Imitation of Life" (U) (3d wk). Swell \$9,000 after \$11,000 in second stanza.

Keith's (Shor) (1,500; 90-\$1.25) — "Shaggy Dog" (BV) (3d wk). Fine \$9,000. Last week, \$13,000.

Palace (RKO) (2,600; 90-\$1.10) — "Count Your Blessings" (M-G). Okay \$6,000. Last week, "Naked Maja" (UA), \$7,000.

Valley (Wiethe) (1,200; 90-\$1.50) — "Sleeping Beauty" (BV) (6th wk). Perking in final frame to all right \$7,000 over last week's \$5,500. House goes subsequent-run until May 21 when "Diary of Anne Frank" (20th) resumes hard-ticket policy.

Detroit, May 5. — "Al Capone" looks great at the Palms. "Compulsion" shapes nice at Fox. "World, Flesh and Devil," also new, is big at the Adams.

Meanwhile, "Some Like It Hot" is doing so well in the sixth week at the Michigan that booking of "Shaggy Dog" has to wait. "Imitation of Life" is wham in second round at Madison. "Sleeping Beauty" still looks good in ninth session at the United Artists. "South Seas Adventure" stays sensational in 31st week at Music Hall.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.49) — "Compulsion" (20th). Nice \$21,000. Last week, "Warlock" (20th) and "No Place to Land" (Rep), \$14,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.49) — "Some Like It Hot" (UA) and "No Name on Bullet" (UA) (6th wk). Terrific \$18,000. Last week, \$19,500.

Palms (UD) (2,961; \$1.25-\$1.49) — "Al Capone" (AA) and "King of Wild Stallions" (AA). Great \$25,000. Last week, "Tempest" (Par) and "Hot Angel" (Ind) (2d wk), \$17,000.

Madison (UD) (1,900; \$1.25-\$1.49) — "Imitation of Life" (U) (2d wk). Wham \$24,000. Last week, \$26,500.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Operation Dames" (AI) and "Tank Commandos" (AI). Slow \$6,000. Last week, "Hey Boy! Hey Girl" (Col) and "Forbidden Island" (Col), \$8,200.

United Artists (UA) (1,667; \$1.25-\$1.75) — "Sleeping Beauty" (BV) (9th wk). Strong \$8,000. Last week, \$8,200.

Adams (Balaban) (1,700; \$1.25-\$1.75) — "World, Flesh, Devil" (M-G). Big \$12,000. Last week, "Green Mansions" (M-G) (2d wk), \$6,500.

Music Hall (SW-Cinera) (1,208; \$1.55-\$2.65) — "South Seas Adventure" (Cinera) (31st wk). Sensational \$18,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$1.65) — "Heroes and Sinners" (Indie). Oke \$5,000. Last week, "Gigi" (M-G) (3d wk), \$5,000.

**'Compulsion' Mild 6½G,  
Mpls.; 'Life' Virile 7½G,  
'Some Hot' 8½G, 'Dog' 5G**

Minneapolis, May 5. — Fresh entries again are limited here comprising only "Compulsion," "Green Mansions" and some dualers. This plus the fact that the season's first warm weather and local daylight saving time have arrived at same time and will slough biz currently. "Compulsion" looks mild at Academy.

Long list of holdovers includes the hard-ticket "Windjammer," still a b.o. champ in 24th week; "Shaggy Dog," chalking up a big fourth stanza, and "Imitation of Life" and "Some Like It Hot" both great in second rounds.

**Estimates for This Week**  
Academy (Mann) (947; 85-\$1.25) — "Compulsion" (20th). Mild \$6,500. Last week, "Sound and Fury" (20th) (2d wk), \$4,000 at \$1.65 top.

Century (S-W) (\$1.75-\$2.65) — "Windjammer" (NT) (24th wk). Smash \$13,000. Last week, \$14,000.

Gopher (Berger) (1,000; 85-\$1) — "Shaggy Dog" (BV) (4th wk). Has done much better for this house than any previous pic within recent memory. Great \$5,000. Last week, \$7,500.

Lyric (Par) (1,000; \$1.12-\$1.25) — "Some Like It Hot" (UA) (2d wk). Socko \$8,500. Last week, \$11,000.

RKO Orpheum (RKO) (2,800; 90-\$1.25) — "Imitation of Life" (U) (2d wk). Virile at \$7,500. Last week, \$11,000.

RKO Pan (RKO) (1,800; 75-90) — "No Name on Bullet" (U) and "Once Upon a Horse" (U) split with "Wild Heritage" (U) and "Man in Vault" (UA). Light \$3,500. Last week, "Alias Jesse James" (UA) (2d wk), \$4,500 at \$0-\$1.

State (Par) (2,200; 85-\$1) — Currently on legit. Last week, "Warlock" (20th), oke \$7,000 in eight days.

Suburban World (Mann) (800; \$1.25) — "Tosca" (Indie) (2d wk). Good \$1,500. Last week, \$3,000.

World (Mann) (400; 85-\$1.25) — "Green Mansions" (M-G). Good \$4,500. Last week, "Gigi" (M-G) (3d wk), \$5,000.



# Chi Robust; 'Count' Smooth \$21,000, 'Compulsion' Oke 18G, 'Room' Tall 19G, 'Life' Lusty 22G, 'Hot' Happy 17G, 7

Chicago, May 5. Longruns are continuing to give the Mainstem cinemas a generally robust tone, but the current round looks to be hurt some by the balmy weather. Lone newcomer is Oriental's "Count Your Blessings," good at \$21,000.

"Compulsion" is hep in third Woods frame. "Rio Bravo" looks just oke in final (4th) stanza at the Chicago.

"Room at the Top" is smash at Esquire in second round. Same session is shaping fine for Monroe's "Ride Lonesome" and "Good Day for Hanging."

Seventh frame for "Some Like It Hot" at the United Artists is happy. "Imitation of Life" is rated socko again in seventh Roosevelt frame. Garrick's "Shaggy Dog," also in seventh, is figured dandy. "Horse's Mouth" rates a busy ninth session at the World. "Gigi" is robust in 10th Loop frame.

Of the hard-ticket pix, first week of "Diary of Anne Frank" at the McVickers was nice but short of hopes while "South Seas Adventure" notched a sturdy 32d round at Palace.

## Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.80) — "Rio Bravo" (WB) (4th wk). Good \$19,000. Last week, \$22,500.

Esquire (H&E Balaban) (1,350; \$1.50) — "Room at Top" (Cont) (2d wk). Great \$19,000. Last week, \$23,500.

Garrick (B&K) (850; 90-\$1.25) — "Shaggy Dog" (BV) (7th wk). Boffo \$18,000. Last week, \$17,000.

Loop (Tele-M) (600; 90-\$1.80) — "Gigi" (M-G) (10th wk). Boff \$17,000. Last week, \$19,000.

McVickers (JL&S) (1,580; \$1.25-\$3) — "Diary of Anne Frank" (20th). First week was bright \$22,000.

Monroe (Jovan) (1,000; 65-90) — "Good Day for Hanging" (Col) and "Ride Lonesome" (Col) (2d wk). Fine \$4,000. Last week, \$6,500.

Oriental (Indie) (3,400; 90-\$1.50) — "Count Your Blessings" (M-G). Good at \$21,000. Last week, "Sound and Fury" (20th) (2d wk), \$18,000.

Palace (SW-Cinemas) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinemas) (32d wk). Steady \$23,000. Last week, \$22,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Imitation of Life" (U) (7th wk). Solid \$22,000. Last week, \$26,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Sleeping Beauty" (BV) (12th wk). Nice \$15,000. Last week, \$17,000. "Alias Jesse James" (UA) starts Thursday (7).

Todd's Cineaste (Todd) (1,036; 90-\$1.80) — "10 Commandments" (Par) (reissue) (4th wk). Soft \$4,800. Last week, \$5,500.

United Artists (B&K) (1,700; 90-\$1.80) — "Some Like It Hot" (UA) (7th wk). Hep \$17,000. Last week, \$21,000.

Woods (Essaness) (1,200; 90-\$1.80) — "Compulsion" (20th) (3d wk). Fancy \$18,000. Last week, \$22,000.

World (Teitel) (600; 90-\$1.50) — "Horse's Mouth" (Lopert) (8th wk). Sock \$5,700. Last week, \$6,200.

# 'Life' Smash 14G, Prov.; 'Hot' 9G, 5th

Providence, May 5. RKO Albee with "Imitation of Life" is standout this week. "Sheriff of Fractured Jaw" looks fine at Majestic. The fifth round is still nice for State's "Some Like It Hot." Grand shapes fairish with "Alias Jesse James."

## Estimates for This Week

Albee (RKO) (2,200; 70-\$1) — "Imitation of Life" (U) and "Money, Women, Guns" (U). Smash \$14,000 or near. Last week, "Shaggy Dog" (BV) and "Mistouri Traveler" (BV) (2d wk), \$15,000.

Majestic (SW) (2,200; 65-80) — "Sheriff of Fractured Jaw" (20th) and "Mark of Zorro" (20th). Fine \$9,000. Last week, "Rio Bravo" (WB) (2d wk), steady \$7,000.

State (Loew) (3,200; 90-\$1.25) — "Some Like It Hot" (UA) (5th wk). Hot \$9,000. Last week, \$11,000.

Strand (National Realty) (2,200; 65-80) — "Alias Jesse James" (UA) and "Tokyo After Dark" (Par). Fairish \$8,000. Last week, "Bandit of Zohbe" (Col) and "Juke Box Rhythm" (Col), \$5,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

# 'Dog' Boff \$29,000, Cleve.; 'James' 9G

Cleveland, May 5.

First really warm summer weather is cutting into film biz at many first-runs here this stanza. Outstanding exception to the offish trend is "Shaggy Dog," smash at the Allen and one of the best grosses ever at the house. "Alias Jesse James" is rated mild at State despite heavy plugging in Bob Hope's hometown. "Warlock" looms light at the Hipp, also in opening round.

"Some Like It Hot" shapes fine on moveover to the Ohio, for sixth downtown week. "World, Flesh and Devil," also a moveover, is only average at the Stillman.

## Estimates for This Week

Allen (SW) (3,800; 85-\$1.50) — "Shaggy Dog" (BV). Terrific \$29,000. Last week, "Sound and Fury" (20th), \$9,500.

Continental Art (Art Theatre Guild) (900; \$1.25) — "Crucible" (Indie). Poor, \$1,100. Last week, "Doctor's Dilemma" (M-G) (2d wk), \$1,400.

Heights Art (Art Theatre Guild) (925; \$1.25) — "He Who Must Die" (Indie) (2d wk). Passable \$2,100. Last week, \$1,900.

Hippodrome (Tele-M) (3,700; 85-\$1.50) — "Warlock" (20th). Light \$9,000. Last week, "Imitation of Life" (U) (6th wk), \$10,000.

Lower Mall (Community) (500; 70-90) — "Devil Strikes at Night" (Indie). Weak \$1,200. Last week, "Gervaise" (Indie) and "Maid in Paris" (Indie) (reissues), \$1,900.

Ohio (Loew) (1,244; 85-\$1.50) — "Some Like It Hot" (UA) (m.o.). Fine \$7,500 for sixth downtown round after \$8,000 last week.

Palace (SW-Cinemas) (1,523; \$1.25-\$2.40) — "South Seas Adventure" (Cinemas) (22d wk). Oke \$8,800. Last week, \$11,700.

State (Loew) (2,700; 85-\$1.25) — "Alias Jesse James" (UA). Mild \$9,000. Last week, "World, Flesh, Devil" (M-G), \$14,000.

Stillman (Loew) (2,700; 70-90) — "World, Flesh, Devil" (M-G) (m.o.). Average \$6,000. Last week, "10 Commandments" (Par), \$7,000.

# 'Dog' Bright \$12,000 In Indpls.; 'Life' Loud 8G

Indianapolis, May 5.

Biz has tapered off some this week at first run situations, fine spring weather and weekend sporting events, including Patterson-London championship fight at Coliseum and opening of Speedway activity being factors. "Shaggy Dog" remains boxoffice leader at the Indiana in second week. "Warlock" is only fair at Circle. "Imitation of Life" looms fancy in third at Keith's.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-\$1) — "Warlock" (20th) and "Island of Lost Women" (WB). Fair \$7,000. Last week, "Thunder in Sun" (Par), ditto.

Indiana (C-D) (3,200; 75-\$1) — "Shaggy Dog" (BV) (2d wk). Very good \$12,000. Last week, \$25,000.

Keith's (C-D) (1,300; 90-\$1.25) — "Imitation of Life" (U) (3d wk). Fancy \$8,000. Last week, \$11,000.

Loew's (Loew) (2,427; 75-\$1) — "Mating Game" (M-G) and "High Flight" (WB). Slow \$6,000. Last week, "Some Like It Hot" (UA) (4th wk), \$6,500.

Lyric (C-D) (850; 90-\$1.25) — "Sleeping Beauty" (BV) (6th wk). Nice \$7,000. Last week, \$7,000.

# 'Count' Okay \$13,000 In Frisco; 'Some Hot' Huge 22G, 'Capone' Smash 17G

San Francisco, May 5.

"Some Like It Hot" and "Al Capone" continue to be the really big grossers here this stanza. The former is, specter of the second round at the United Artists while "Capone" looms smash in second at Golden Gate. "Count Your Blessings" looks okay in first week at Warfield as is "Naked Majia" in second at the St. Francis. "Young Land" is only modest at Paramount but "Gigi" still is lofty in 43d session at Stagedoor.

## Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25) — "Al Capone" (AA) and "Speed Crazy" (AA) (2d wk). Smash \$17,000 or a bit over. Last week, \$26,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Warlock" (20th) and "Lonely Hearts" (UA) (2d wk). Mild \$9,000 in 6 days. Last week, \$13,500.

Warfield (Loew) (2,656; 90-\$1.25) — "Count Your Blessings" (M-G). Okay \$13,000. Last week, "Mating Game" (M-G) (2d wk), \$10,000.

Paramount (Par) (2,646; 90-\$1.25) — "Young Land" (Col) and "Hey Boy, Hey Girl" (Col). Modest \$10,000. Last week, "Guys, Girls, Gangsters" (UA) and "Riot Juvenile Prison" (UA), \$9,000.

St. Francis (Par) (1,400; \$1.25-\$1.50) — "Naked Majia" (UA) (2d wk). Okay \$9,000. Last week, \$11,000.

Orpheum (SW - Cinerama) (1,456; \$1.75-\$2.65) — "South Seas Adventure" (Cinemas) (23d wk). Fancy \$13,500. Last week, \$15,000.

United Artists (No. Coast) (1,207; \$1.25-\$1.50) — "Some Like It Hot" (UA) (2d wk). Spectacular \$22,000. Last week, \$29,000.

Stagedoor (A-R) (440; \$1.25-\$3) — "Gigi" (M-G) (43d wk). Lofty \$9,000. Last week, \$10,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Mad Little Island" (Indie) (reissue), oke \$3,000. Last week, "Cry From Streets" (Indie) and "Mystery Picasso" (Indie) (2d wk), \$3,000.

Vogue (S.F. Theatres) (364; \$1.25) — "Three Strange Loves" (Indie). Good \$2,300. Last week, "Operation Madball" (Col) and "Goddess" (Col) (reissues), \$1,500.

Alexandria (United California) (1,170; \$1.50-\$3.50) — "South Pacific" (20th) (44th wk). Good \$9,000. Last week, ditto.

# 'Capone' Record 75G in Toronto; 'Hot' \$21,000, 3

Toronto, May 5.

Playing 10 houses day-date. "Al Capone" is heading for a house record and a huge total this round. Other newcomers include a hefty "Too Many Crooks" and a disappointing "Alias Jesse James." Still doing heap are such holdovers as "Some Like It Hot" now in third frame, and "Imitation of Life," in sixth stanza, with latter showing little change at h.o. Also big is "The Hanging Tree," in second stanza.

## Estimates for This Week

Carlton (Rank) (2,318; 75-\$1.25) — "Alias Jesse James" (UA). Light \$10,000. Last week, "Night Heaven Fell" (Col) (2d wk), \$7,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Seaborg, State (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,395; 752; 1,200; 684; 694; 60-\$1) — "Al Capone" (A.A.). In 10-house lineup, whom \$75,000 for a new house record looms. Last week in same setup, "Never Steal Anything Small" (U), \$37,500 at 80c top.

Hollywood (FP) (1,080; \$1-\$1.25) — "Bell, Book, Candle" (Col) (4th wk). Hep \$7,000. Last week, \$9,000.

Hyland (Rank) (1,057; \$1) — "Next to No Time" (Rank) (2d wk). Fancy \$5,000. Last week, \$6,000.

Imperial (FP) (3,343; 75-\$1.25) — "Hanging Tree" (WB) (2d wk). Neat \$11,500. Last week, \$16,700.

International (Taylor) (557; \$1.25) — "Gigi" (M-G) (40th wk). Very big \$5,000. Last week, \$5,500.

Loew's (Loew) (2,098; 75-\$1.25) — "Some Like It Hot" (UA) (3d wk). Terrific \$21,000. Last week, \$26,500.

Tivoli (FP) (995; \$1.75-\$2.40) — "South Pacific" (Magna) (43d wk). Solid \$9,000. Last week, ditto.

Towne (Taylor) (695; 75-\$1.25) — "Too Many Crooks" (Rank). Hefty \$8,000. Last week, "Arsene Lupin" (M-G), light \$3,000.

Uptown (Loew) (2,743; 75-\$1.25) — "Imitation of Life" (M-G) (6th wk). Holding at sock \$9,000. Last week, \$10,000.

# Spring Takes Bounce Out of B'way; 'Warlock' Trim 39G, 'Mating' Okay \$26,000, 'Count' Big 142G, 'Life' 61G

Arrival of spring weather over the past weekend plus a surplus of longruns is putting the brakes on the Broadway business upsurge in the current session. Some fresh product which is not doing too badly is helping to counteract the competition from outdoor weather and Daylight Savings Time.

"Warlock," one of new entrants, looks to climb to a very good \$39,000 opening stanza at the Paramount. "Mating Game" is heading for an okay \$26,000 or close at the Capitol while "Love Is My Profession" did a socko \$16,000 opening frame at the Little Carnegie.

Reissue of "Modern Times" looms mighty at the Plaza after hitting a new high opening day. "Some Like It Hot" held with smash \$48,500 in fifth week at the State, where it went into the sixth round Sunday (3).

"Count Your Blessings" with stagershow is heading for a big \$142,000 in second week at the Music Hall, and, of course, stays on. "Imitation of Life" plus stage-show looks to hold with great \$61,000 in third round at the Roxy.

"Al Capone" climbed ahead of the fifth week to land a smash \$29,700 in the sixth session at the Victoria. "Sleeping Beauty" still was way new at \$15,000 in 11th stanza at the Criterion. "Room at Top" held in remarkable style at \$18,200 in fifth Fine Arts week.

"Diary of Anne Frank" is sagging, with only a fair \$16,500 in seventh round at the Palace. "Shaggy Dog" continues sprightly with \$18,000 likely in current (7th) week day-dating at the Odeon and Trans-Lux 52d Street.

"Compulsion" wound up its fifth session at the Rivoli with a fairly good \$11,500. "Gigi" held up great shape with \$19,700 in 26th round at the arty Sutton.

"Separate Tables" is down to fair \$17,800 in 20th round at the Astor and Normandie where day-tasting. It is due to be replaced at the Astor by "Alias Jesse James" on May 14.

## Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2) — "Separate Tables" (UA) (20th wk). This week ending today (Wed.) looks like modest \$11,600.

Capitol (Loew) (4,820; \$1-\$2.50) — "Mating Game" (M-G) (2d wk). Initial round ended yesterday (Tues.) was okay \$26,000 or close.

Criterion (Moss) (1,671; 90-\$2.40) — "Sleeping Beauty" (BV) (12th wk). The 11th stanza completed yesterday (Tues.) was smooth \$15,000. The 10th week, \$19,000.

Fine Arts (Davis) (468; 90-\$1.30) — "Room at Top" (Cont) (6th wk). Fifth session completed Sunday (3) was whom \$18,200. Fourth was \$19,600.

Guild (Guild) (450; \$1-\$1.75) — "Embezzled Heaven" (Indie) (2d wk). First week fine \$11,500.

Normandie (Trans-Lux) (592; \$1.80-\$2.80) — "Separate Tables" (UA) (20th wk). Current stanza ending today (Wed.) is likely to reach oke \$6,800. The 19th week, \$8,000.

Palace (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th) (8th wk). Seventh frame ended yesterday (Tues.) was fair \$16,500 for usual 10 shows. The sixth week, \$18,500 for 12 performances, and below estimate. Only a large number of theatre parties is enabling "Diary" to hold as well as it has recently because it is down sharply from initial weeks.

Odeon (Moss) (813; 90-\$1.80) — "Shaggy Dog" (BV) (7th wk). Present stanza winding up today (Wed.) is heading for oke \$11,000. Sixth week, \$13,500. Holds.

Paramount (AB-PT) (3,665; \$1-\$2) — "Warlock" (20th). First session ending tomorrow (Thurs.) to hit very good \$39,000. Opened with special preem on Thursday (30) night. Stays.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Horse's Mouth" (Lopert) (26th final wk). The 25th round completed Sunday (3) was good \$6,200 after \$7,300 in 24th week. "Heroes and Sinners" (Janus) opens May 11.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Count Your Blessings" (M-G) with stage-show (2d wk). Current week ending today (Wed.) looks like big \$142,000. First was \$155,000. Continues on. "Ask Any Girl" (M-G) is due in here next but no date set so far.

Rivoli (UA) (1,545; 90-\$1.25) — "Compulsion" (20th) (6th wk). Fifth stanza ended yesterday (Tues.) was good \$11,500 or close. Fourth was \$15,500.

Plaza (Lopert) (525; \$1.50-\$2) — "Modern Times" (Lopert) (reissue). Opened Saturday (2) with a mighty \$15,000 in first four days. Broke house record on Saturday, and has held remarkably since. Looks in for run.

Roxy (Indie) (5,705; 90-\$2.50) — "Imitation of Life" (U) and stage-show (3d wk). Present round ending tomorrow (Thurs.) is heading for a great \$61,000. Second was \$77,000. Stays a fourth.

State (Loew) (1,900; 95-\$2) — "Some Like It Hot" (UA) (6th wk). Fifth session completed Saturday (2) was smash \$48,500. Fourth was \$55,400. First three days of current (6th) week looks like a great \$14,300 or close.

Sutton (R&B) (561; 95-\$1.80) — "Gigi" (M-G) (27th wk). The 26th stanza finished last Saturday (2) was an amazing \$19,700. The 25th was \$22,800. Stays on indef at this gait.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Shaggy Dog" (BV) (7th wk). Current week ending today (Wed.) is heading for fast \$7,000. Sixth was \$8,500. "The Roof" (T-L) opens May 11.

Victoria (City Inv.) (1,003; 50-\$2) — "Al Capone" (A.A.) (7th wk). Sixth session completed last night (Tues.) pushed to a great \$29,700. The fifth week, \$27,600.

Warner (SW Cinemas) (1,600; \$1.80-\$3.50) — "South Seas Adventure" (Cinemas) (42d wk). The 41st round finished Saturday (2) was okay \$18,200. The 40th week was \$19,000. House shutters after May 17 to prep for opening of "Porgy and Bess" (Col) on June 24.

Warlock (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th) (8th wk). Seventh frame ended yesterday (Tues.) was fair \$16,500 for usual 10 shows. The sixth week, \$18,500 for 12 performances, and below estimate. Only a large number of theatre parties is enabling "Diary" to hold as well as it has recently because it is down sharply from initial weeks.

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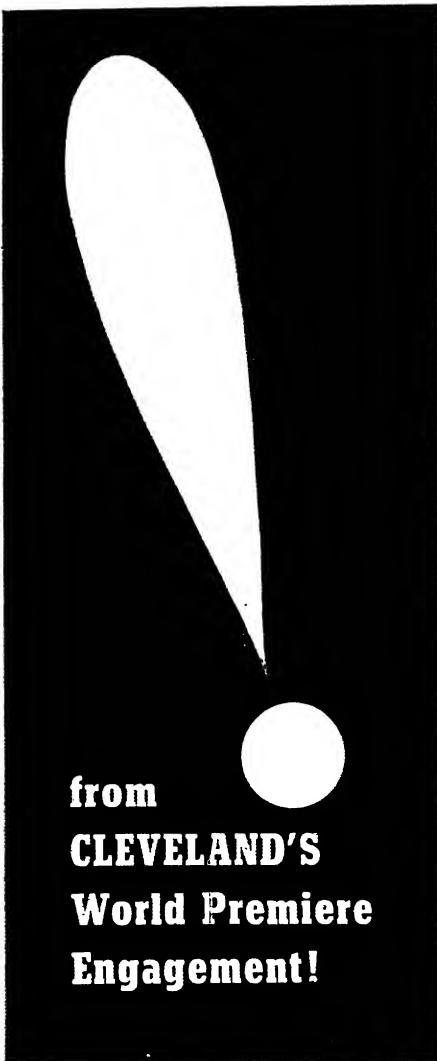
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# 'Dog' Brisk 10G, Balto; 'James' 5G

Baltimore, May 5.

About the only thing that looks good here this week is "Shaggy Dog," new in third round at the New. "Alias Jesse James" has opened only fair at Stanley. "Room at Top" shapes solid in first at 450-seat Playhouse. "Warlock" is low in second at the Hipp while "Thunder in Sun" started out slowly in first at the Town.



*and*  
**SMASH BUSINESS**  
**in every pre-release**  
**engagement!**

**“The most provocative picture of the year—or for that matter many a year.**

**The film is fascinating, stimulating and controversial . . . a continuing amazement of imagination and craft. It is a whale of a picture and one strictly without compare as a celluloid experience.”**—Arthur Spaeth, *Cleveland News*

**“There is greatness in it. I urge you see ‘The World, the Flesh and the Devil.’**

**A fascinating and fantastic picture. The playing is unbelievably great. Harry Belafonte soars into stellar skies with one of the truly great screen portrayals. It is tremendous. Scripting, editing, directing are perfect.”**

—W. Ward Marsh, *Cleveland Plain Dealer*

**“Regardless of what’s coming up, this is one of the most exciting pictures of the year. Fascinating . . . something really extraordinary . . . one of the pictures a reporter should not talk about, other than to recommend that you not miss it.”**

—Stan Anderson, *Cleveland Press*



M-G-M presents A SOL C. SIEGEL PRODUCTION Starring

**HARRY BELAFONTE · INGER STEVENS · MEL FERRER**

the **WORLD**. the **FLESH** and the **DEVIL**

Produced by RANALD MacDOUGALL • Screenplay by RICHARD ROSS • Music by ALFRED NEWMAN  
Directed by RANALD MacDOUGALL • Edited by GEORGE ENGLUND

# SEVILLA CRAWLS WITH CREWS

## German Film Biz Off 6% in 1958 But Higher Scales Helped Grosses

Frankfurt, April 28. An amazing set of statistics on films for 1958 in West Germany has just been released through SPIO, the central organization of the film industry. Film business throughout Germany dropped 6% during the past year. But because boxoffice prices were increased, the take was off only slightly more than that it was in 1957. Also, film taxes dropped from 15.1% in 1957 to 14.1% in 1958.

Worried film industry people point out, though, that if the dropoff in business continues, it will be impossible to keep raising the cinema scale, and that the film industry is due for a serious dip in profits.

Here's the way the figures show it:

Films	1958 Income	1957 Income
German—new (approx.)	\$43,200,000	\$42,950,000
German—reissue	400,000	100,000
Austrian	6,425,000	8,825,000
U.S.	24,025,000	26,500,000
French	4,825,000	4,950,000
British	5,725,000	2,800,000
Italian	2,425,000	1,925,000
Others	3,375,000	1,250,000
Approx.	\$91,400,000	\$90,300,000

Attendance—Cinema Scale	1958	1957	% of Change
Patrons	\$753,000,000	\$801,000,000	—0.6%
Average ticket cost	33c	30c	+6.3%
Total theatre take (gross)	253,250,000	253,375,000	—0.4%
Tax (14.1%)	34,625,000	38,125,000	—6.6%
Net theatre take	217,625,000	215,250,000	+1.1%
Average rental	42%	42%	
Distributors portion	91,400,000	90,300,000	

Where Coin Came From  
Here's where the money came from according to the various German film offices, but not taking into consideration the business of the MPEA member companies:

	1958	1957
Berlin	6.9%	6.6%
Hamburg	21.6%	22.3%
D'seldorf	30.6%	29.5%
Frankfurt	20.6%	21.1%
Munich	20.3%	20.5%

Explanation of the differences between 1958 and 1957 income reveal that England had such a high income in last year because the year's top foreign pic, "Bridge on River Kwai" (Col) was counted as a British release. Austria was off because in 1957 it had a huge click in the series of "Sissi" films while a new one was not released in 1958.

## Despite Inner Rows, Mar Del Plata Fest Promises to Be Annual Affair

Buenos Aires, April 28. Internal dissension has enveloped the Assn. of Motion Picture Critics (ACA) as an aftermath of the Mar del Plata Film Festival. Some of those who worked most wholeheartedly to make it a success have resigned or are threatening to do so. The dissidents claim that unofficial envoys of ACA to enlist support from European producer-distributors (because ACA lacked funds to send direct reps) used festival privileges to import European films and profit in millions.

This prompted the association prexy, Mariano Hermoso, to call a private ACA meeting to discuss things in a friendly way. He quoted attendance figures of some of the disputed films at Mar del Plata, to prove that millions are not made with Yugoslav, Czech, Greek or other European product when they draw audiences of 190 patrons at best. More often they are attended by 23 to 42 people.

Strongest opposition to the Fest came from SICA, the Film Industry Union, which has opposed the critics since Hugo del Carril's feud with critic "Calci" at the Rio Hondo (Santiago del Estero) Festival. Opposition to the festival also came from a powerful evening paper and from El Nacional, a daily started by Pres. Frondizi after his election. This accounted for the lukewarm attitude of Narciso Machinadarena, former Screen Institute President. Very late in the day the Institute voted the Fest a subsidy.

The worst blow came from Argentina's State air-line, Aerolineas, which after promising to provide fares to bring delegations from broad, finally declined. Brazil's Panair do Brazil stepped into the breach with 50% discounts, but the organizers were ashamed not to bring the stars on their own line.

Despite manifold difficulties such as these, ACA is going ahead with plans to make this an annual event. The International Producers Assn. has agreed to recognize four

### Double or Nothing

London, May 5. After 25 years at the same post, the stage doorkeeper at the Palace Theatre in Leicester has begun a new job—helping the demolition contractors to pull down the theatre.

The contractors hired him at twice his normal pay.

European and two American festivals annually. Argentina aims to be the seat of the South American event, in competition with Brazil's Sao Paulo. A majority of ACA members voted to send Mariano Hermoso to the Cannes Festival, to insure his getting in a good word for Mar del Plata.

### Plenty of 'Thank You' Letters

Letters of thanks from delegations, who were at Mar del Plata, are pouring in, but not from the Mar del Plata public relations officers, who had a hand in promoting the last festival. So far they have not submitted accounts which will enable ACA to judge whether or not it is in the red. There is some suspicion that Frascarossi of the Promobor Board wants to commandeer full organization of the next festival, leaving out the critics.

The bombing of the Railway line caused a panic among the Mar del Plata police forces. This, combined with the attendance of so many Iron Curtain delegations, set up much cloak-and-dagger activity. Most waiters in the Provincial Hotel were cops, microphones were hidden in their lapels at diplomatic dinners, and more were probably hidden in hotel bedrooms, to discover whether any of the news folk were in league with the bomb-layers.

The next festival will probably be held in December, 1960. March is a bad month for the event: There are also more tourists in Mar del Plata in December.

## 5 FILMS SHOOT FAIR FOOTAGE

By HANK WERBA

Madrid, May 5. English-speaking film production in Spain is gathering fair-weather momentum with four projects and a tele pilot accumulating daily footage.

Mike Todd Jr. shuttered his Malaga base to film the colorful Seville Fair background for his "Scent of Mystery." Whodunit "smeller" has two unknowns in the lead, Beverly Bentley and Denholm Elliott, and a pair of Hollywood veterans, Peter Lorre and Paul Lukas, in support. From Seville, "Scent" will go to Granada for helicopter shots of butterflies over the Alhambra. Gimmick feature will be entirely color-lab processed in Spain using special British equipment installed in Barcelona's plant by Ned Mann.

Competing for Seville Fair shooting sites is "Scent of Danger," a Doug Fairbanks Jr. British quota package starring Trevor Howard, Dorothy Dandridge and Richard Basehart and directed by Laslo Benedek for Warner's release. Fairbanks, in Madrid overnight en route to location, plans to rettle.

He will also study expansion in Spain of his British Isles ballpoint pen enterprise and hostelry interests. Also has in mind a \$2,500,000 Shangri-La-type British quota release with a Spanish Pyrenees locale.

"Tommy The Toreador" In Seville for Fair footage, producer George Brown opened lensing operations for "Tommy the Toreador," in collaboration with Nat Cohen and Stuart Levy for Associated British. Mixed Anglo-Spanish cast stars Tommy Steele, Janet Munro, Pepe Nieto and Virgilio Texeira.

Off-shore, Spain's Canary Islands became a motion picture testing ground for H-bomb experiments last week when Yank producer John Nasht marshalled an international cast and an Anglo-Spanish film unit in Las Palmas where the Sydney Box Associates production "SOS Pacific" will be based for five weeks of island exteriors.

According to Nasht, whose recent Box pix include "Subway in the Sky," with Van Johnson and "Long Distance" starring Eddie Constantine and Dawn Addams, "SOS Pacific" is the story of a forced plane landing on a Pacific atoll seven hours before the ocean hien is marked for disintegration. Pier Angeli, Eddie Constantine, Eva Bartok and John Gregson star for director Guy Green. Henri Grundman is coordinating Spanish end.

J. Arthur Rank's May 10 start for "Northwest Frontier," will bring Lauren Bacall, Kenneth More and Herbert Lom to Granada where Lee Thomson will direct five weeks of exteriors screen-narrating the flight of English army officers commandeering a train across India during the independence turmoil.

"Arabian Nights" teleplay, co-production between Americanos and Spain's CEA Studios, will wind this week on interiors after canning location schedule around the Manzanares Castle. Yank crooner Kevin Scott and England's Lauren Lane head the cast of this "Eastern-Western."

And the film-making pace, if anything, is expected to attain maximum acceleration during the next four months.

### Hilton in Fresh Bid For Hotel in London

London, May 5. A new bid is being made by the Hilton hotel group in association with city financier Charles Clore to obtain official sanction to build a new hotel in Park Lane.

A revised plan, providing for a 23-story building with 506 rooms, has been submitted to the London County Council. A previous project, which was rejected, called for a building with accommodation for 1,200.

## British Labor Leaders Blast Govt. For Refusal to Abolish Cinema Tax

UA'S 40TH ANNI BALLY

'I Want to Live' Gets Mixed Press Reaction

Singapore, April 28. Tony Cook, United Artists' local manager, boosted UA's celebration of 40th anniversary with special full page supplements in leading English and Chinese dailies, giving line up of UA's coming attractions. UA's "I Want to Live" (Walter Wanger) got mixed reception from local press when presented as special attraction in conjunction with anniversary celebrations.

Also presented to Singapore cinegoers as part of UA's anniversary were a re-screening of "Around the World in 80 Days" and "Man of the West" with Gary Cooper.

## Five French Legit Reprises in Paris

Paris, May 5. Five French legit reprises opened as the local season went into its last quarter: Four may be in for fair end-season runs with one probably doing an early fold.

Marcel Ayme's "La Tete Des Autres" (Heads of Others) came back to the Theatre Atelier April 6, where it first played in 1952. Rewritten, it still has hard jibes at the misfirings of justice but time has mellowed it a bit. It looks in for an okay run.

"Les Carthagoins," Plautus' ancient comedy of bawdy manners, was revived at the Vieux Colombier April 20 by Daniel Sorano, who adapted, staged and stars in it. Tale of a wily slave and his blustering master who save a girl from a panderer, it has some yocks. But the slapstick wears thin. A possible fair run on its theme is likely. Louis Verneuil's "Le Train Pour Venise," about a husband who woos his wife again when he finds out she is about to cheat on him, pulled into the Theatre Michel April 5. It is slight but is given some substance by the comic duo of Jean Poiret and Michel Serrault. Singlehandedly, they may give this a fair career.

Theatre De La Bruyere brought back P. A. Breal's rustic macabre "Edmee" April 17. It is about a pretty peasant woman chased by many men and her homicidal tendencies. It is played right to make the grimness comic, and this too may do okay with those looking for legit laughs. Not one of these four shows seem right for Yank chances mainly because of local appeal and slant.

Theatre Varietes on April 20 brought back the 1910 comedy of Margaret Mayo, titled "My Baby." It was felt to be somewhat hoary but some laughs are won by comic Roger Nicolas. This was pegged as least likely to succeed.

## ITALY FILM-CRASHES SINGAPORE VIA SHAW

Singapore, April 28. Shaw's Lido Theatre has hosted Singapore's first ever Italian film gala co-sponsored by Unitalia and the Italian Consular authorities here in the Colony. Unitalia delegation led by Lidio Bozzini included players Rossana Podesta, Franca Bettejo and Marco Vicario with Dino Rossi, director of "Scandal Over Sorrento," one of two Italian films presented at gala.

Cocktail party by Runme Shaw brought 400 Singapore prominent and press corps to usher in the second Italian film, "Revolt of the Gladiators."

Italian film industry has been keen to break into Far East market, Singapore, Malaya, Indonesia, Hongkong, Thailand and Japan.

London, May 5. An "emphatic" protest over the Chancellor's refusal to concede total abolition of the admission tax was made in the House of Commons last week when the Finance Bill was given its second reading. The attack was made by Mrs. Irene White, a Labor MP, who is also a member of the Films Council.

She said the industry was in extreme difficulty because of tv competition, and, since the Chancellor had done nothing, there would be theatre closures all over the country. John Diamond, another Labor MP, joined in the protest, pointing out that the profit from cinemas had gone into tv and there could be nothing more logical than that the tax should follow the revenue. Also that, nothing was more illogical than that the industry making the loss should have to bear the tax while an industry making enormous profits should escape a special tax which could be well afforded.

A Liberal member also insisted there was a strong case for abolishing the tax and said the duty made a difference between making a small profit or closing down.

Dr. Barnett Stross, another Labor MP, attacked the sales tax on records and argued that it was absurd to subsidize the arts in one form and tax them in another. He urged that the government should even consider subsidizing disks, particularly those for export, three-quarters of which were classical.

## Film Junket To Dublin for 'Devil'

London, May 5. American and British VIP's and newspapermen are to be flown to Dublin from N.Y. and London for the world preem of United Artists' "Shake Hands With the Devil" on May 21. Pic will have a dual gala, firstly at the Savoy, to be attended by the president of Ireland and at midnight the same day at the Metropole, which will be dedicated to the Abbey and Gate Theatres.

Don Murray and Dana Wynter, who co-star in the pic with James Cagney, together with executive producers George Glass and Walter Seltzer and Marlon Brando Sr., will fly via Aer Linde direct from the U. S. to Dublin with a contingent of newspapermen.

Additionally, a BEA chartered Viscount will leave London the day of the preem with a complement of stars, columnists, newspapermen and tv cameramen. They will dine in flight, drive to the theatre in procession, led by the historic military vehicles which were loaned for the film, and emplane for home after an official reception.

The Savoy preem is jointly sponsored in aid of the Variety Club of Ireland and the Cinema and Theatre Benevolent Society of Ireland. The midnight screening is a benefit for Ireland's Central Remedial Clinic. The London preem follows on May 27.

## Mulls Legit Theatre For Alaska Launching

Anchorage, April 28. Barry B. Yellen, the 23-year-old managing director of the San Juan, Puerto Rico, Drama Festival of last January, is ready to bring the professional theatre to Alaska. He plans to bring six Broadway shows featuring top stars to Anchorage next spring if a house can be found for the productions. He suggested formation of a corporation with stock sold to Anchorage residents, with local funds matched with capital from the East.

Here on a 10-day survey, Yellen said he had talked to Joe E. Brown about appearing here in his "Harvey" role and to Pddie Bracken of "Seven Year Itch." Both were in the San Juan festival.





# HIGHEST RATING IN 20 YEARS

Film business history was made last week at Loew's 72nd St. N.Y. when M-G-M's smashing new METROCOLOR hit "ASK ANY GIRL" got a 99.4 rating by Film Research Surveys, Inc. TOPPING ALL PRIOR AUDIENCE PREVIEWS in its history.

AND SHIRLEY MacLAINE GOT THE TOP ALL-TIME FEMALE STAR RATING! With Outstanding Male Star Acclaim For Academy Award Winner DAVID NIVEN!

**WATCH FOR  
THEATRE PREVIEWS IN  
EXCHANGE CITIES!**



co-starring

**ROD TAYLOR · JIM BACKUS · CLAIRE KELLY**

Screen Play by  
**GEORGE WELLS** • Based on the Novel by WINIFRED WOLFE • In CinemaScope and METROCOLOR • A EUTERPE PRODUCTION

Directed by  
**CHARLES WALTERS** • Produced by  
**JOE PASTERNAK**



# Amusement Stock Quotations

Week Ended Tues. (5)

## N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
233½	18½	ABC Vending.	63	20½	20	20½	+ ¼
273½	20½	Am Br-Par Th	322	27½	26½	26¾	- ½
84½	67½	Amplex	194	78½	74½	74½	-2¼
47½	35	CBS	236	46¾	45¼	46½	+ ½
24½	19½	Col Pix	49	20½	19¾	20	..
21½	18	Decca	145	19½	18½	18½	..
59½	42½	Disney	106	57½	54¼	54¼	-3¼
91½	75¼	Eastman Kdk	315	89	87	87¾	-1½
9¼	7½	EMI	439	8½	7¾	8¼	+ ½
14½	13½	Glen Alden	685	14	13½	13½	+ ½
37	23½	Loew's	310	32¾	30½	30½	-1
14½	10½	Loew's Thea.	521	14½	13½	13½	- ½
12½	10½	Nat. Thea.	125	11	10½	10½	+ ½
507½	46	Paramount	187	46½	44	45½	-1¼
36½	21	Philco	2338	36½	33	35	+1½
144½	96¼	Polaroid	288	144½	133	143¾	+8½
63½	43½	RCA	1274	63½	60½	63¾	+2½
10¼	8½	Republic	169	8½	9¼	9½	..
14¾	9½	Rep., pfd.	3	14¼	14¼	14¼	+ ½
26	18	Stanley War	1136	24½	23¼	24	+1½
33½	24½	Stor.	25	32	30¼	30¼	-1½
43½	37½	20th-Fox	208	40½	39¼	39½	-1
32¼	24½	United Artists	221	29½	27½	28	-1¾
297½	27½	Univ. Pix	5	29½	29½	29½	..
84	75	Univ., pfd.	110	75¼	75	75	- ½
407½	24¾	Warner Bros.	132	407½	39	40¾	+1½
335	178	Zenith	210	327	313	315	-3

## American Stock Exchange

53½	37½	Allied Artists	54	4¾	4½	4½	..
11½	8½	All'd Art., pfd	3	10¾	10	10½	- ½
12½	7½	Buckeye Corp.	10	9¼	8¾	8¾	- ¼
7	2½	Cinerama Inc.	330	5	4½	4½	- ¼
237½	18	Desilu Prods.	138	19¾	18½	19	- ¼
93½	6	DuMont Lab.	306	8¾	7¼	7½	- ½
93½	7	Filmways	20	7½	7¼	7½	+ ¼
3	1½	Guild Films	1545	2	1½	1½	- ¼
10¼	7½	Nat'l Telefilm	31	8¼	7½	8	- ½
103½	5¾	Skatron	504	9½	7¾	7¾	-1¼
97½	7¼	Technicolor	406	9½	8¾	9¾	+ ½
77½	47½	Tele Indus	15	6½	57½	57½	- ¼
22½	9	Teleprompter	149	22½	19¾	20¾	+1¼
147½	7	Trans-Lux	9	11	10½	10½	+ ¼

## Over-the-Counter Securities

Chesapeake Industries	23¼	3	- ¾
Cinerama Prod.	21¼	23¼	- ¾
King Bros.	18½	17½	..
Magna Theatre	27½	31½	- ½
Metropolitan Broadcasting	18½	19½	+ ¼
Seranton Corp.	4	5	..
U. A. Theatres	7¾	8¼	- ¼

\* Week ended Monday (4).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner &amp; Smith Inc.)

# Inside Stuff—Pictures

A practical test of the constitutionality of film censorship in N.Y. State was seriously muddled last week, but abandoned because the picture in question—the Brigitte Bardot film "Love Is My Profession"—had already been licensed for showing.

Jean Goldwurm, operator of the Little Carnegie Theatre, which is showing the picture, sought to interest Edward L. Kingsley, the distributor, and Raoul Levy, the producer, in participating in a test. This would have involved Goldwurm exhibiting the Bardot starrer without the cuts ordered by the censors. Scissoring involves only a couple of feet, but it's enough to make an issue.

Goldwurm is now in Europe attending the Cannes film festival. According to Felix Bilgrey, Goldwurm's attorney and general manager (he's also his nephew), Goldwurm is still willing and anxious to put N.Y. censorship to a practical test.

Reason why the "experiment" with the Bardot film was called off was, primarily, that, with the division already having licensed the picture, it wouldn't be smart to spar with the law. Also, in this instance, attention then would rivet on just a couple of scenes.

Stopping off in New York en route to Austria and a directorial job on "Olympia" for Paramount, Michael Curtiz recalled that it is just 30 years ago that he was working in Vienna and came in contact with a visitor from the States, name of Harry Warner. Curtiz went to work for Warners in Hollywood—and the association lasted 25 years. But there's a switch involved and this is what makes the anecdote. At the beginning Curtiz had in mind some Biblical productions. Instead, his first assignment was a western, and this was followed by a crime meler.

Paramount revised its annual report for promotional purposes. Company removed from the multi-colored booklet all of the usual financial statistics, left in informational art and copy about the production program and sent it out to exhibitors and the press. It made for an unusually attractive mailing piece.

Eulogy material on the late Cecil B. DeMille, which appeared on the inside flap was removed and in its place is a business-optimism piece by the distribution v.p. George Weltner.

On the Mike Wallace interview program over WNTA-TV, N.Y., last week (30), Ephraim London, theatrical and censorship attorney, noted that, in one instance, the N.Y. censor had not objected to a man undressing a woman, but had insisted on cutting a scene showing two horses about to mate. He noted that the criterion supposedly was whether a scene would lustfully excite adults. "Well, wouldn't it," asked Wallace. Replied London: "A scene showing two horses mating would excite only other horses, or perversities!"

## Film Bankers

Continued from page 3

ists, Independent Television Corp., Speed Crazy Inc.

**Paramount Pictures:** Hal B. Wallis & Joseph Hazen, York Pictures Corp., Dena Pictures, Seven Arts Productions, Alfred J. Hitchcock Productions, and a combination of Wallis, Hazen and Paramount Pictures itself.

**ATA Trading Corp.:** Sunset Productions, El Monte Productions, Santa Rosa Productions, Malibu Productions, Zuma Productions.

**Walter E. Heller Factor Co.:** Schary Productions, NT Associates, Banner Films, Gem Films, UA Associates.

**United Artists Corp.:** Longridge Enterprises, Hope Enterprises, DRM Productions, Melville Productions, Anne Productions.

**Chemical Corn Exchange Bank:** Anthony Productions, Brynprod S.A., Theme Pictures & Arthur Hornblow Productions, Burrows Productions, Mitich Co.

**California Bank:** Futura Pictures, LHM Productions, Bon Aire Productions, Laurmac Productions.

**Security-First National Bank:** Ashton Productions, Mirisch Co., Brody-Burrows Productions, Cambria Studio.

**DeLuxe Laboratories:** Allied Artists, National Pictures Corp., Alcoa Pictures Co.

**Consolidated Film Industries:** Sterling Hayden, W & J Enterprises.

**First National City Bank of N.Y.:** Morningside Productions.

**Allied Artists:** Saratoga Productions & Victor Mature, T-D Enterprises.

**Pacific Thrift & Loan Corp.:** Pinecrest Productions, Production Associates Pictures.

**Franklin National Bank of Long Island:** Hope Enterprises, DRM Productions.

**Manufacturers Trust:** UA Associates Inc.

**Inland Credit Corp.:** National Telefilm Associates.

**ABC Films Inc.:** Norfolk Productions.

**Ziv TV:** Santa Rosa Productions, Golden State Productions.

**Twentieth-Fox Film Corp.:** Jerry Wald Productions.

The following are single filings:

**Joseph M. Schenck Enterprises:** World Television Programming.

**ABC-TV Films:** World Television Programming.

**Desilu:** Silverstone Films.

**Studios Passing Parade Films.**

**A. J. Armstrong Co.:** Hal Roach Studios.

**NBC:** Overland Productions.

**Chesapeake Industries:** Malibu Productions.

**MCA TV Ltd.:** Overland Productions.

**Chase Manhattan Bank:** John Paul Jones Productions.

**Reldan Trading Corp.:** Hal Roach Studios.

**Ashley-Steiner Corp.:** Alex Gottlieb.

**Reloan Trading Corp.:** Hal Roach Studios Passing Parade Films.

**Michael Miller:** OMECC Inc.

**Favorite Films International Co.:** Hal Roach Studios.

**Continental Thrift Co.:** Jewell Enterprises.

**Loew's Inc.:** Sol C. Siegel Productions.

**Jackie Cooper:** ABC Films Inc.

**McCadden Corp.:** ABC Films Inc.

**Hollywood International Pictures:** Beaux Arts Films.

**Irving Brecher:** ABC Films.

**Norfolk Productions:** ABC Films.

**Essex Universal Corp.:** Wolper Inc.

**Marjane Midland Trust Co. of New York:** RS Productions.

**Seranton Corp.:** Guild Films.

**Glenn H. McCarthy:** Jim Ross Film Productions of Texas.

**Westinghouse Electric Co.:** Desilu Productions.

**Rexford Investment Co.:** Sjambo Productions.

## Atlanta Hard Tix 'Diary'

Atlanta, May 5.

Wilby-Kinney chain's Roxy Theatre has booked George Stevens' production of "The Diary of Anne Frank" (20th-Fox) to open May 21 with hard ticket policy prevailing.

Will be shown at nights at \$2.20 downstairs and balcony \$1.75.

Three matinee days will be Wednesday, Saturday and Sunday. Wednesday matinee prices will be \$1.75 and \$1.25, Saturday and Sunday, same as night time prices.

# Western-Choked Tele Driving Gals Back to Emotional Screen Fare, F'Instance U's 'Life'—D. Lipton

The return of women to theatres, the playing off to the point of satiety of the old films on television, and the public's desire for the type of escapist fare now available on the nation's screens are cited by David A. Lipton as the reasons for the increase in film attendance in recent weeks.

The Universal pub-ad veepee, in New York last week for homeoffice conferences, backed up his contention with statistics, based on Sindlinger & Co.'s continuing research program, and with logical observations of current market conditions.

Lipton's conclusions are based, to a large extent, on the calibre of the business being racked up by U's "Imitation of Life," a picture "which hasn't the components of a blockbuster but is doing blockbuster business." Lipton maintains that tv programming—with its plethora of westerns, action melodramas and private eyes—is not providing women with the "emotional opportunity" they require and is driving women away from their tv sets.

Most recent films, he declared, had male appeal and a significant movement of women back to theatres was not noticeable. However, he pointed out that "Imitation" apparently was the type of picture that women needed and wanted.

**Best Played Off**

Utilizing the results of a recent Sindlinger survey, Lipton noted that the tv viewing of old films had decreased substantially because most of the top available pre-1948 pix had been played off. The vintage pix, according to Lipton, once accounted for 40% of tv viewing time. As of last November, he added, it was down to 20% and reached a mere 9% last week which, he said, was the lowest tv viewing since 1953.

Without attempting to explain the sociological implications, the Universal executive commented that there appears to be a strong desire among the public for films with purely escapist themes. He pointed out that the majority of the top 10 films in VARIETY's national boxoffice survey were the escapist type.

A combination of these factors, Lipton reasons, has resulted in increased attendance by the frequent filmgoers, the marginal filmgoer, and the infrequent patron. Frequent filmgoers, those who attend theatres more than once a month, has shown an increase for the first time in 10 years. This group, constituting 63.9% of the average weekly audience and contributing a like amount to the average weekly boxoffice gross, went from less than 16,000,000 in January of this year to 21,000,000 by the end of April.

A picture that depends wholly on the frequents does not have much of a chance for complete success and that the marginals and infrequents are required to assemble blockbuster grosses. During the same period, the marginals, who attend pix on the average of once a month and who represent 15.9% of the average weekly audience and boxoffice gross, went from 14,500,000 to 15,500,000. Similarly, the number of infrequents, those who attend pix less than once a month and who constitute 20.2% of the average weekly audience and boxoffice gross, decreased from 50,000,000 to 45,000,000.

**Audience Not 'Lost'**

These statistics, Lipton maintained, indicate that the lost audience is not lost and the potential to regain their support still exists. He noted that the audience being attracted to "Imitation," made up of 70% women, with many of them in the over-45 age group (the latter consisting of those who recall the original version of "Imitation") has been drawn largely from the infrequent group. He attributed the result to U's pre-selling campaign which was largely aimed at women.

"It must be due to our national magazine, newspaper and radio campaign," Lipton said. "It can't be attributed to word-of-mouth because business was good from the opening day and it held up despite the poor reviews from the critics. A good part of the audience must

have known about the picture before it opened."

The results achieved by "Imitation," Lipton said, has induced the company to follow a similar pattern with "This Earth Is Mine," the Rock Hudson starrer. The same pre-selling concept will be employed but more advertising coin will be spent than with "Imitation," Lipton said. A total of 21 national magazines, most of them appealing to women, have already been booked.

Universal, he said, is trying to avoid the trend of "tossing out too many pictures too fast." This policy, which is frequently brought on by the clamor of exhibitors, often results in the loss of a picture's full potential and the industry suffers, Lipton declared.

One phenomenon was the Soviet version of an Alexandre Puskhkin story which was also made as a Yank-Italo pic "The Tempest." The "Tempest" was playing two doors down from the theatre that showed the Soviet version called "The Captain's Daughter." It must be fairly stated that the Russo version was better on all counts.

**Angles**

Russian pic had a feeling for the period and a homogeneity in acting that the multiple-nationality Western version lacked. However it was in b & w and C-Scope and sacrificed some spectacle for the story. It treated royalty better than the other one. It could shape a Western entry on curio comparison aspects and its own intrinsic values. Vladimir Kaplounovsky's direction is knowing and arresting and acting is exemplary all along the line.

"The Destiny of a Man," directed by and starring Serge Bondartchouk, is a well made tale of a man's odyssey during the war and his will to live in spite of terrible personal losses. Somewhat overactive in editing and direction, it is an actuator with a solid human core for specialized spotting abroad.

"Their First Loves," of Vassili Ordynski, denotes Russo youth searching for love. It shows the delinquents and the serious workers too. Though naive, it still has a good progression and is an okay comedy-drama.

"The Last of Saboudara," of Gueorgui Nodivani and Chota Najagadze, is in the neo-realism tradition and a warm if somewhat simple pic. Made with obviously less backing, it is another facet in the new face of the Russo film.

"The Peaceful Don," of Serge Guerassimov, is part one of a two-part pic depicting the life of a Cossack from 1914 to 1918. It is academic but soundly made and more in the older Russo tradition.

"Botagoz," of Efim Aron, is from the Oriental section of Russia. It is the most propagandist in outlining an uprising of Musulman Russians during the 1917 Revolution. However it has interesting gun play and horse play and emerges a sort of Russki oater.

"The Poem to the Sea" is the last film of the late great director Alexandre Dovjenko and was finished by his wife Julia Sointseva. It is uneven but full of a poetic sweep in its tale of a group of people who return to their home town before it is covered by a dam site. Though carrying its message, this is a rich, moving pic and was received well here.

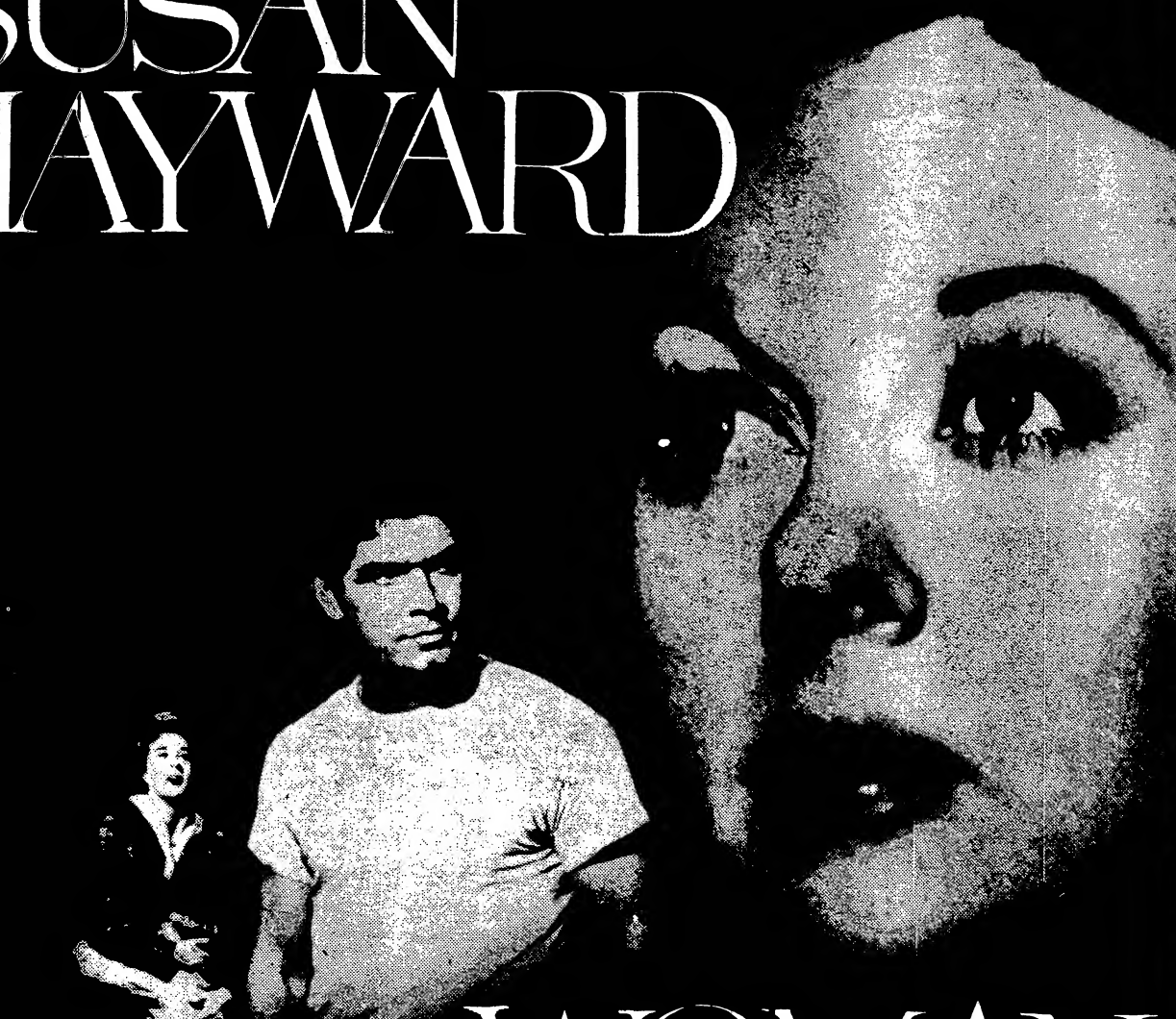
A French Film Week unspooled successfully in Moscow just before the Russo Week here. Affair was organized by Unifrance Film.

Gertrude Bailey, widow of Tom Bailey, who has been carrying on her late husband's business, Bailey Distributing Co., traveling Denver area to meet the exhibitors and drum up business for "Uncle Tom's Cabin," old Universal release with new soundtrack, and other states righters just acquired.



20<sup>TH</sup> SALUTES  
 "THE BEST ACTRESS OF THE YEAR"  
 ACADEMY AWARD WINNER  
 FOR "I WANT TO LIVE"

# SUSAN HAYWARD



# MAGNIFICENT AGAIN AS THE WOMAN OBSESSED

CINEMASCOPE  
 COLOR by DE LUXE • STEREOGRAPHIC SOUND

CO-STARRING

# STEPHEN BOYD

ALSO CO-STARRING

## BARBARA NICHOLS

PRODUCED FROM HIS SCREENPLAY BY

## SYDNEY BOEHM • HENRY HATHAWAY

DIRECTED BY





## Screen Writers' Demands

Hollywood, May 5.  
Schedule of minimums where employer has no right of termination as presently under negotiations with studios:

### Pictures Costing Less Than \$125,000

Treatment .....	\$1,542.	Maximum Weeks .....	3
First Draft .....	1,542.		3
Final Draft .....	1,028.		2
<b>TOTAL .....</b>	<b>\$4,112.</b>		<b>8</b>

### Pictures Costing \$125,000 Or More But Less Than \$225,000

Treatment .....	\$1,950.	Maximum Weeks .....	3½
First Draft .....	2,169.		3½
Final Draft .....	1,448.		3
<b>TOTAL .....</b>	<b>\$5,567.</b>		<b>10</b>

### Pictures Costing \$225,000 Or More

Treatment .....	\$2,505.	Maximum Weeks .....	4½
First Draft .....	2,505.		4½
Final Draft .....	1,670.		3
<b>TOTAL .....</b>	<b>\$6,680.</b>		<b>12</b>

Schedule of minimums in contracts containing termination rights:

### Pictures Costing Less Than \$125,000

Treatment .....	\$1,850.	Maximum Weeks .....	3
First Draft .....	1,850.		3
Final Draft .....	1,233.		2
<b>TOTAL .....</b>	<b>\$4,933.</b>		<b>8</b>

### Pictures Costing \$125,000 Or More But Less Than \$225,000

Treatment .....	\$2,603.	Maximum Weeks .....	3½
First Draft .....	2,603.		3½
Final Draft .....	1,738.		3
<b>TOTAL .....</b>	<b>\$6,944.</b>		<b>10</b>

### Pictures Costing \$225,000 Or More

Treatment .....	\$3,006.	Maximum Weeks .....	4½
First Draft .....	3,006.		4½
Final Draft .....	2,004.		3
<b>TOTAL .....</b>	<b>\$8,016.</b>		<b>12</b>

Schedule of minimums if producer exercises right of termination:

### Pictures Costing Less Than \$125,000

Treatment .....	\$1,927.	Maximum Weeks .....	3
First Draft .....	1,927.		3
Final Draft .....	1,285.		2
<b>TOTAL .....</b>	<b>\$5,139.</b>		<b>8</b>

### Pictures Costing \$125,000 Or More But Less Than \$225,000

Treatment .....	\$2,712.	Maximum Weeks .....	3½
First Draft .....	2,712.		3½
Final Draft .....	1,810.		3
<b>TOTAL .....</b>	<b>\$7,234.</b>		<b>10</b>

### Pictures Costing \$225,000 Or More

Treatment .....	\$3,131.	Maximum Weeks .....	4½
First Draft .....	3,131.		4½
Final Draft .....	2,087.		3
<b>TOTAL .....</b>	<b>\$8,349.</b>		<b>12</b>

Minimum for rewrite of final screenplay on deal basis:

### Pictures Costing Less Than \$125,000

.....	\$1,542.	Maximum Weeks .....	3
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### Pictures Costing \$125,000 Or More But Less Than \$225,000

.....	\$1,950.	Maximum Weeks .....	3½
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### Pictures Costing \$225,000 Or More

.....	\$2,505.	Maximum Weeks .....	4½
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## Briefs from Lots

Hollywood, May 5.

Kirk Douglas will star in "Day of the Gun," produced under actor's Bryna banner for Universal release. "A Dog of Flanders" will be produced by Robert R. Radnitz for Associated Producers' 20th-Fox slate, to roll in Belgium June 15. Ronald Foster costars with Anita Srendry in American International's "Diary of a High School Bride." Walter Sande into "The Gallant Hours," James Cagney starrer. Otto Kruger into Warner Bros. "Cash McCall." indie Leonard M. Hughes optioned "Singing in the Shrouds," novel by Naig Marsh. Sy Miller will cleft "Cry Timber," lumberjack song, for Jaguar-Warner Bros. "Guns of the Timberland." Tom Gries, former Chicago VARIETY staffer, bought David Dixon's unpublished novel, "The Buffalo Soldiers," for indie production. Martin Melcher will do Earl Felton's "Black Treasure" for one of his co-productions with Universal under a three-pix deal. James B. Harris and Stanley Kubrick registered "The Fool, the Fatman and the Hunchback" for development as a possible indie. "Thousand and One Arabian Nights" is new tag for Columbia Pictures' release of UPA's full-length feature cartoon, formerly "Magoo's Arabian Nights," composer Giacomo Puccini will be biopicked by Leo A. Handel as a \$3,000,000 film, made under his Handel Film Corp. banner. Perleberg-Seaton bought LeRoy Anderson's musical novelty, "The Typewriter Song," for inclusion in their Paramount release, "But Not for Me."

Carl Benton Reid into Montgomery-Cagney's "The Gallant Hours." Leland A. Auslander bought "Noble Savage," Paul Gauguin biog. by Lawrence and Elizabeth Hanson, as basis for projected biopic on artist. United Artists registered "The Last Notch" with MPAA. Columbia Pictures registered "The Islington Mystery." Richard Bernstein's Viscount Productions will produce "The Girl on Death Row" for American International Pictures. AIP's "The Living Dead" rolls May 11 under producer-directorship of Roger Corman. Jacques Tourneur signed by Italian Galatea Productions to direct "The Battle of Marathon," to roll in mid-July in Rome. Margaret Lindsay joined cast of Benedict Bogeaus' "Jet Over the Atlantic," currently lensing in Mexico City.

Kitty Buhler set to script an original, "30 Nights for Mike," which Joseph Turner will produce in London. J. Harold Odell, Puerto Rican producer-exhibitor who did "Counterplot" and "Machete" for United Artists release, registered "Fiend of Dope Island" with MPAA for another UA entry. William Goetz cast Lisa Lu, Chinese-born actress, for femme lead in his Columbia Pictures release, "The Mountain Road." Robert Stack into Andrew Stone's Metro release, "The Last Voyage," to be filmed in Japan. Aubrey Schenck and Howard W. Koch will make "Line of Duty" as their next UA release, instead of "The Day the Children Vanished." George Worthington Yates to script American International's "In the Year 2889," Jules Verne story.

## KAUFMAN'S COSSACK FILM

Buys Aldrich Work, Chantler's Script For Reported 100 G's

Hollywood, May 5.  
Joseph Kaufman, here from his London headquarters to complete deals for his European film schedule, has acquired Robert Aldrich's pre-production work on Nicolai V. Gogol's "Taras Bulba," including David Chantler's screenplay, for around \$100,000.

Backed by French and German financial interests, Kaufman will film Cossack story in summer of 1960 in Europe. In addition to script, producer gets research material, costume sketches and rights to English translation. Property itself is in public domain. Kaufman has already started negotiating with an American producer to participate in enterprise.

Aldrich had planned a co-production deal on property with Yugoslavia's Avala Films, with filming slated for this year, but called off project when Yugoslavian government ordered disbandment of that country's cavalry Oct. 31. Since this cavalry was of prime importance, and had earlier been promised its use, Aldrich some months ago postponed project until 1960. Joan Crawford and Anthony Quinn had been sketched to costar in Aldrich's production.

Kaufman also has purchased rights to Steve Fisher's "Stopover," in which Diana Dors will be starred.

## Nat'l Screen Institute

### Awards for Best Arg.

### Work Produce Squawks

Buenos Aires, April 28.  
A dinner was given by members of the Film Critics Assn., last week, honoring the Organizing Committee of the Mar del Plata Film Festival. Well attended by film stars and other screen personalities, the affair was held amid a feeling of expectancy because that night the National Screen Institute was due to give its final vote on awards for the 1958 crop of native feature pix and shorts.

The verdicts have pleased nobody and have raised many eyebrows, particularly since a goodly number of prizes went to the studio which was most prominent in Peron's day. First prize went to Argentina Sono Film's "Rosaura a las Diez," and amounts to 3,200,000 pesos (\$4,266), equivalent to 10% of the boxoffice tax. "El Jefe" (Aries) got the second prize and Hugo del Carril's "Una Cita con la Vida" (A Date with Life), third award. "La Caida," another Sono picture, got fourth prize and "Procesoado 1040" (Prisoner 1040) won fifth. Sono Film is figured as profiting by 11,860,000 pesos of the taxpayers' money, which is paid out every time a film stub is purchased. In other words, the pictures from all parts of the world which attract the public into cinema, pay for these sometimes doubtful efforts.

Mario Soffici won eighth prize with his "Isa Brava" for (Cinematografica Cinco) and Hugo del Carril got prize money for "Tierras Blancas."

Critics feel there was a discrepancy between the above monetary awards and voting for best director, etc. For instance, Fernando Ayala, who directed "El Jefe" was voted best director. The general consensus of opinion is that this picture, voted good by an International Jury at Mar del Plata, should have got the top award.

Alberto de Mendoza was voted best actor for his work in "El Jefe" and Susana Campos, best actress for hers in "Rosaura." Maria Luisa Robledo, of the latter film got the best supporting actress award, and Walter Vidarte, of "Procesoado," that for best supporting actor.

## Open-Chute for 20th Exitees

It was moving day last week (2) for quite a number of 20th-Fox personnel abroad who've been let out of the company under its streamlined distribution setup.

One of those who left, but whose resignation had not yet been revealed, was Basil Litchfield, secretary-treasurer of 20th-Fox Film Co. Ltd., in Great Britain. A number of additional personnel have been let go in England, where 20th has closed three branches.

Leaving also last week were Edward Ugast, 20th's Far Eastern supervisor, William Sullivan, 20th's manager in Japan, John LeFebvre, sales topper in Paris who, with Giulio Ascarelli, 20th's publicity chief in Europe, joined United Artists, and others.

Under the new setup, 20th branches abroad will report directly to N.Y. In Japan, Sam Namba has been named acting manager replacing Sullivan.

## Foreign Films' Two Markets:

### (1) New York and (2) Rest of U.S.;

## Selling Slants on New Bardot

### A Home Town Debut

Philadelphia, May 5.  
Hollywood hoopla will attend the world preem of WB's "The Young Philadelphians" at the Stanley Theatre (19). Based on the novel by localite Richard Powell, it deals with Philly's Main Line set and exterior scene were lensed here. Sponsors of the event are the Devon Horse Show and Country Fair.

The initial showing also will climax the first "grass roots" premiere caravan in film history. A group of young Hollywood stars will make a 12-day, coast-to-coast tour by bus covering 34 cities and winding up here in times for the premiere ceremonies.

## Sees Yank Film

### Cut Aiding Mex

Mexico City, April 28.

Jorge Ferretis, head of the Film Bureau, sees the cutback in Hollywood production as a boon for Spanish language films, especially Mexico product. The Latin American, Cuban, Puerto Rican and Spanish film-going public in any case "prefers" Spanish idiom films to those produced in Hollywood, Ferretis believes.

Outside of a minority made up of "elite" cinema patrons in major capitals, Ferretis said the bulk of Latin American audiences show "wide preference" for films which "use the natural idiom of the country."

In the case of Hollywood product, where there is a necessity to read Spanish subtitles, Ferretis said the problem is aggravated by the fact that "there still are a great many illiterates in Spanish-speaking lands."

Furthermore, the Spanish patron, apart from liking to hear the flicker shadows talk in his native idiom, gets a far greater pleasure from idiomatic nuances, slang expressions and situations, unduplicated in Hollywood product. Therefore, Ferretis said, Mexican films have the edge over Hollywood in this respect both internally, in South America and all other Spanish language areas.

## Catskill Houses Stir With Onset of Summer Period

Albany, May 5.

George Thornton, owner of the Orpheum in Saugerties, has reopened the Windham in Windham, on a Saturday-Sunday schedule. Later will go on a full-time summer basis, with his son, Tom, a student at Rensselaer Polytechnic Institute, Troy, as manager.

Junior Thornton will succeed the late Joseph Daley, one-time vaudeville dancer and later a vaudeville entrepreneur. The Windham was darkened after Daley died last fall.

Walter Thornton, a brother of George, will manage the Orpheum in Tannersville, which will re-light about May 15.

All three theatres are located in the Catskill Mountains.

Problem of selling a foreign film to those two different worlds—New York and "the rest of the country"—is emphasized again in the case of the Brigitte Bardot starrer, "Love Is My Profession" (En Cas de Mauheur), the Kingsley International release current at the Little Carnegie Theatre, N. Y.

Edward L. Kingsley and the film's producer, Raoul Levy, had a long and spirited disagreement re the title of the picture, which rates as an important selling point. Kingsley backed "Love Is My Profession" the same title under which the picture was (successfully) released in Britain. Levy felt this would harm the film in its N. Y. first-run engagement.

Dro finally settled on "Love Is My Profession" as the more commercial title for a picture which is expected to do the usual big "Bardot business" outside N. Y., where that too is considered much more provocative. In N. Y., the "arty" rds, also giving the French title, are expected to draw the more sophisticated crowds.

Film has been dubbed for general release. The Little Carnegie put up an extraordinarily high guarantee of \$100,000 (\$75,000 payable immediately) for the film, which the trade rates as a high potential grosser. Picture had trouble both with Customs and with the N. Y. censor and a few feet were cut from it.

Levy returned to N. Y. from Paris Monday to attend the opening and to continue his negotiations with Columbia. Jean Goldwurm, operator of the Little Carnegie, also returned to Manhattan from Paris for the preem and is due to go back to Europe later this week for the Cannes festival.

Problem of the national commercial sell on imports has been in existence ever since the foreign linguists broke out of the art house straitjacket. Title selection does, of course, play a prominent part in the thinking of those who are (1) anxious for a success first-run date in N. Y. and (2) for a lively "carryover" into the commercial field outside N. Y. Trouble is that the requirements for these areas are totally different, and a number of releases which have done well in New York have failed to show the expected strength elsewhere.

## 'Giant' and 'Roberts' Duo Clock 324 Minutes, So Grind Goes Two-a-Day

Kansas City, May 5.

Harold Lyon, manager of the Tri-States-United Paramount Theatre here, reports that long features have put his house on a two-a-day for the first time since the old legit days.

Currently playing "Giant" and "M. Roberts" dualled billed reissues, he has a running time of 324 minutes for a complete show. Beginning at 12:30, one complete show Beginning at 12:30, one complete show runs through 6:25, the afternoon show. The evening show starts at 6:25. Actually the two features run only five hours and 46 minutes. To make the timing fit better, Lyon tossed in a 10-minute short, "Crashing the Water Barrier."

Contrast is the keener since the Paramount usually plays top releases single billed, with a running time for a complete show around two hours.

## Key-Up 'Devil' Prints

Aiming for brighter definition in drive-ins, United Artists is making available 25 special, high-key prints for ozoners on its "Shake Hands With the Devil," according to James R. Velde, UA general sales manager.

Prints will be shipped to UA exchange for June bookings. System used to make these high-definition prints is said to provide much improved projection conditions in the ozoners.

## Picture Grosses

### 'WARLOCK' NSG 6G, OMAHA; 'SHANE' BIG 7G

Omaha, May 5.  
Louddest biz at downtown first-run this session is being done by reissue of "Shane," rated hefty at the Omaha. New entries, "Warlock" at Orpheum and "Mating Game" at State are both sluggish in comparison. Hard-ticket "South Pacific" is strong in its 23th stanza at the Cooper.

#### Estimates for This Week

Cooper (Cooper) (708; \$1.50-\$2.20)—"South Pacific" (Magna) (28th wk). Sturdy \$7,500. Last week, \$7,000.

Omaha (Tristates) (2,066; 75-51)—"Shane" (Par) (reissue). Hefty \$10,000. Last week, "Stranger In Arms" (U) and "Appointment With Shadow" (U), \$5,000.

Orpheum (Tristates) (2,877; 75-51)—"Gun Duel at Warlock" (20th). Shapely fair \$6,000. Last week, "Imitation of Life" (U) (2d wk), \$5,500.

State (Cooper) (772; 90)—"Mating Game" (M-G). Disappointing \$3,000. Last week, "Journey" (M-G), same.

### 'Dog' Dandy \$9,000 In Port.; 'Life' Okay 6G

Portland, Ore., May 5.  
There are few bright spots here at first-run currently. One of the better bets is "Imitation of Life," fair in second Broadway round. "Shaggy Dog" looms tall in fourth at the Fox. "Naked Maja" is rated dull in opening stanza at Paramount.

#### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Imitation of Life" (U) (2d wk). Okay \$6,000. Last week, \$7,200.

Fox (Evergreen) (1,536; \$1-\$1.49)—"Shaggy Dog" (BV) and "Looking For Danger" (AA) (4th wk). Tall \$9,000. Last week, \$12,300.

Orpheum (Evergreen) (1,600; \$1-\$1.49)—"Young Land" (Col) and "The Bandit of Zohbe" (Col). Mild \$6,000. Last week, "Warlock" (20th) and "Desert Hell" (20th), \$7,000.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Naked Maja" (UA) and "The Lost Missile" (UA). Dull \$4,000. Last week, "Tempest" (Par) and "When Hell Broke Loose" (Par) (2d wk), \$4,600.

## BOSTON

#### (Continued from page 8)

Metropolitan (NEI) (4,357; 70-\$1.10)—"Shaggy Dog" (BV) (3d wk). Second week ended Sunday (3), good \$20,000. First week, \$34,000.

Paramount (NET) (2,357; 70-\$1.10)—"Al Capone" (AA) and "Accused" (AA) (3d wk). Bright \$10,000. Last week, \$15,000.

Pilgrim (ATC) (1,000; 60-\$1.10)—"Road Racers" (AI) and "Daddy-O" (AI). Good \$9,000. Last week, "Bandit of Zohbe" (Col) and "Murder By Contract" (Col), \$8,500.

Saxon (Sack) (1,100; \$1.50-\$3)—"Diary of Anne Frank" (20th). First week was nice \$15,000 or near. Hods.

Trans-Lux (T-L) (730; 75-\$1.25)—"Sex Pot" (Indie) and "Hell Bent for Pleasure" (Indie) (2d wk). Hot \$4,500. Last week, \$7,200.

Orpheum (Loew) (2,900; 90-\$1.50)—"Some Like It Hot" (UA) (6th wk). Torrid \$24,000. Last week, \$27,000.

State (Loew) (3,600; 90-\$1.50)—"Imitation of Life" (U) (6th wk). Nice \$10,000. Last week, \$12,000.

## KANSAS CITY

#### (Continued from page 8)

wk. Nifty \$8,500. Last week, \$10,000.

Shawnee Drive-in, Leawood Drive-in, Dickinson, Glen, Englewood (Dickinson) (1,100 cars; 900 cars; 750; 700; 750-80)—"House on Haunted Hill" (AA) and "Accused" (AA). Fat \$10,000, best of season. Last week four theatres, "Escort West" (UA) and "Great St. Louis Bank Robbery" (UA), \$5,000.

Uptown (Fox Midwest) (2,043; 75-51)—"Compulsion" (20th). Nice \$7,500; may hold. Last week, "Gigi" (M-G) (2d run) (2d wk-6 days), \$4,000.

Riverside Drive-in, Crest Drive-in (Commonwealth) (900 cars each; 85c)—"Young Land" (Col), "Juke Box Rhythm" (Col), "Mar. Inside" (Col). Moderate \$6,000. Last week, subsequent.

### 'Some Hot' Torrid 15G, Seattle; 'Land' \$5,200

Seattle, May 5.  
Reopened Paramount is drawing the most interest here currently with "Some Like It Hot" running away from field and big takings. "Imitation of Life" still is good in second session at the bandbox Blue Mouse. But elsewhere the takings are slim. Particularly disappointing is "Naked Maja," with a dull week in prospect at Orpheum. "Young Land" also is drab at Coliseum.

#### Estimates for This Week

Blue Mouse (Hamrick) (739; 90-\$1.50)—"Imitation of Life" (U) (2d wk). Good \$5,000. Last week, \$7,400.

Coliseum (Fox-Evergreen) (1,870; 90-\$1.50)—"Young Land" (Col) and "Ride Lonesome" (Col). Dull \$5,200. Last week, "Warlock" (20th) and "Intent to Kill" (20th), \$8,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50)—"Tempest" (Par) and "Young Captives" (Par) (2d wk). Drab \$5,500. Last week, \$7,800.

Music Box (Hamrick) (850; 90-\$1.50)—"Count Your Blessings" (M-G) (2d wk). Weak \$2,000. Last week, \$3,400.

Music Hall (Hamrick) (2,200; 90-\$1.50)—"Never Steal Anything Small" (U) and "No Name on Bullet" (U). Slow \$6,000. Last week, "Auntie Mame" (WB) (17th wk), \$6,300.

Orpheum (Hamrick) (2,700; 90-\$1.50)—"Naked Maja" (UA) and "Great St. Louis Bank Robbery" (UA). Sad \$4,500. Last week, "Night Quarter Moon" (M-G) and "Nowhere to Go" (M-G), \$3,100 in 5 days.

Paramount (Fox-Evergreen) (3,107; 90-\$1.50)—"Some Like It Hot" (UA). Big \$15,000. Last week, "Windjammer" (NT) (14th wk-2 days) \$4,300 at \$1.75 top.

## LOS ANGELES

#### (Continued from page 8)

(WB), "Two Headed Spy" (Col) (Wilm). "Never Steal Anything Small" (U) (New Fox) (3d wk), \$8,900.

Los Angeles, Uptown (FWC) (2,017; 1,715; 90-\$1.50)—"Warlock" (20th) (2d wk) and "Rx Murder" (20th) (Los Angeles) (2d wk), "Bandit of Zohbe" (Col) (Uptown). Mild \$7,500.

Downtown Paramount (ABPT) (3,300; 90-\$1.50)—"Naked Venus" (Indie) and "Time Lock" (DCA) (2d wk). Fairish \$12,500. Last week, \$11,900.

Four Star (UATC) (868; \$1.25-\$2)—"Compulsion" (20th) (2d wk). Strong \$10,000. Last week, \$12,800.

Downtown Warner Beverly (SW) (1,757; 1,612; 90-\$1.50)—"Question of Adultery" (Indie) (2d wk). Poor \$3,000. Last week \$4,700.

Chinese (FWC) (1,408; \$2-\$2.40)—"Some Like It Hot" (UA) (4th wk). Hefty \$17,000. Last week, \$21,500.

New Fox (FWC) (765; 90-\$1.50)—"Auntie Mame" (WB) (4th wk) and "Alias Jesse James" (UA). Mild \$4,000.

Fox Beverly (FWC) (1,170; \$2-\$2.40)—"Green Mansions" (M-G) (5th wk). Lame \$3,000. Last week, \$3,800.

Egyptian (UATC) (1,392; \$1.45-\$3.30)—"Diary of Anne Frank" (20th) (5th wk). Limp \$7,700. Last week, \$7,100.

Iris, Loyola, El Rey (FWC) (825; 1,298; 861; 90-\$1.50)—"Gigi" (M-G) (5th wk), "Iris, Loyola" and "Gidget" (Col). Good \$11,700. Last week, "Iris, Loyola" \$10,200. El Rey, "I Want to Live" (UA) (3d wk), "Separate Tables" (UA) (2d wk), \$4,200.

Fine Arts, Vogue (FWC) (631; 825; 90-\$1.50)—"Shaggy Dog" (BV) (7th wk). Stout \$12,000. Last week, \$13,300.

Fox Wilshire (FWC) (2,296; \$1.50-\$2.40)—"Sleeping Beauty" (BV) (14th wk). Mild \$4,500. Last week, \$13,100.

Warner Hollywood (SW-Cine-rama) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cine-rama). Started 32d week Sunday (3) after big \$14,700 last week.

Carthay (FWC) (1,135; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (124th wk). Solid \$12,000. Last week, \$13,000.

Richard Davis Films Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Hess, Mela, Segal, Poppinga, Gutterman, 418 Madison avenue, were filing attorneys at Albany.

## MPEA Still Weighing Spanish License Split; U Demands Full Share

In determining the split of the 40 Spanish licenses, the Motion Picture Export Assn. doesn't take into account how many extra permits any of its member outfits can pick up on the side.

This was made known last week as MPEA continued to mull an acceptable formula for the division of the licenses. The presently-used "global" formula isn't applicable in the instance of Spain since the local grosses aren't available. The companies were out of the Spanish market for some two years.

MPEA has come up with a formula which is partially based on the global concept, but leaves out Spain and instead considers the companies' domestic (U.S. and Canada) grosses. This formula already has been nixed by Universal, though no attempt has been made yet to practically apply it. U evidently feels that under such a setup it might lose a permit or two.

U's own position is that, with Spain virtually a "new" territory after the long absence of the companies from the market, the licenses should be evenly split. This would leave a couple of extras since Allied Artists would get fewer than the rest. These extras would be divided up in one way or the other. Under such an arrangement, U would get five permits, and possibly—with luck—six.

#### U's Rebuttal

U reacted strongly to a story in VARIETY in a recent issue (22) which said that several of its competitors felt it shouldn't pose problems on the division in Spain—and in fact should turn back some of its MPEA licenses—since it had sold out in Spain and the local outfit was getting a reported seven permits of its own which—the companies assume—will be used to import U pix.

U, which in turn was short-changed in the recent French license allocation, said last week that it was entitled to its full share on MPEA licenses, regardless of what additional permits it might get. It pointed out that several other companies also had sold pictures in Spain.

## 'LIFE' SPARKLING 16G, BUFF; 'NAKED' DULL 8G

Buffalo, May 5.  
Biz has turned weakish here this round, but there are some strong spots. Outstanding of these is "Imitation of Life" which shapes smash in second week at Lafayette. "Naked Maja" is not doing so well opening stanza at the Buffalo while "Compulsion" is even slower in nine days at Century. "Westbound" looks very mild at Paramount and stays only six days. "Some Like It Hot" is still potent in fifth session at small-seater Teck while "Gigi" also is fine in fourth at the tiny Cinema.

#### Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1)—"Naked Maja" (UA) and "Menace in Night" (Indie). Slow \$8,000 or less in 6 days. Last week, "Defiant Ones" (UA) and "I Want to Live" (UA) (reissues) (3d wk), \$5,000.

Center (AB-PT) (2,000; 70-\$1)—"Come Back, Little Sheba" (Par) and "Detective Story" (Par) (reissues). Still \$5,000 in 9 days. Last week, "Sound and The Fury" (20th) (2d wk), \$6,500.

Century (UATC) (2,700; 70-\$1)—"Compulsion" (20th) and "Alaska Passage" (20th). NSG \$9,000 in 9 days. Last week, "Hey, Boy! Hey, Girl!" (Col) and "Gunmen from Laredo" (Col) (45 days), \$3,000.

Lafayette (Basil) (3,000; 50-\$1.25)—"Imitation of Life" (U) (2d wk). Smash \$16,000. Last week, \$22,200.

Paramount (AB-PT) (3,000; 70-\$1)—"Westbound" (WB) and "Born Reckless" (WB). Modest \$9,000 in 6 days. Last week, "Warlock" (20th) and "Wolf Dog" (20th), \$10,000.

Teck (Loew) (1,200; 70-\$1.25)—"Some Like It Hot" (UA) (5th wk). Potent \$7,000 or near. Last week, \$7,800.

Cinema (Martina) (450; 70-\$1)—"Gigi" (M-G) (4th wk). Fine \$2,000. Last week, \$3,000.

L. R. (Bill) Hobson, Warner Bros. salesman and former RKO branch manager, returned to work in Denver, after long illness and major operation.

## N.Y.-Chi Tail Wags Fast Time

Continued from page 7

KSTP tv and radio topper, insist they've been giving "both sides" a fair and equal shake. WCCO is a CBS affiliate; KSTP, NBC, and WTCN, ABC. It's the network stations that have irked exhibitors the most.

Such claims of "innocence" draw scoffs from the theatreowners as "the biggest kind of a joke." They point out, for example, that a KSTP-TV newscaster on more than one occasion has urged dialers to let their representatives and senators in the state legislature know they want fast time.

At the outset, exhibitors, farm groups and other DST opponents knew that the so-called "big boys"—the "moneyed interests"—would fight to have DST made permanent. These "big boys" are identified as the grain trade, the investment and stock exchange brokerage houses, the banks, the airlines, other businesses such as gasoline and filling stations and some of the railroads. These interests have been working to put over more DST through chambers of commerce, the leading businessmen's associations locally, in which they have great influence.

Banks, grain trade and investment and brokerage houses principally want the fast time because of their tieups and business connections with similar interests in the DST east—it means less inconvenience for them in doing their business. Airlines and railroads want their local time schedules to be as close as possible to those of DST Chicago and New York. DST also is supposed to produce more motoring which means larger gasoline sales, it's pointed out.

#### Vested Time

This lineup of vested interests on DST's side and the fact that the newspaper and stations' heads and most of the employees probably favor the fast time to permit more opportunity for golfing, etc., may help to explain why so many individuals of influence espouse the fast time's cause, exhibitors think.

Network and radio stations also are pro-DST because if there's standard time here and DST in New York where the network programs originate. There's normally one hour difference in time between New York and the Twin Cities, but with DST there and standard time here the time difference is two hours. In some instances this causes locally sponsored and produced programs and syndicated shows here to get crowded out of their time slots, it's pointed out.

While taping of some network shows makes the foregoing problem less acute for the network stations, it doesn't simplify the matter entirely, explains Konyonenburg. A number of network shows like big league baseball and boxing are not and cannot be put on tape. Also, he says, taping alone isn't involved, but there's the matter of circuits. It becomes a question of how many circuits the telephone company has available for either live or taped program. Unless a circuit can be obtained to deliver a taped show at the required time the station would be out of luck, says the WCCO-TV head.

Because the banks, investment and brokerage houses and the grain people do considerable business with farmers and the latter are almost unanimously anti-DST, these pro-DST interests have used the chambers of commerce for fronts. In all the agitation for DST, the gain from it to these interests has not been given newspaper or tv and radio station publicity. The pro-DST publicity emphasis has been entirely on the fact that in an area such as Minnesota where the winters are long the fast time provides more daylight and chance for gardening and family outdoor activities. Repeatedly the public is informed in newspapers and over the air that polls show a substantial majority in its favor.

#### Why Farmer-Labor?

It's almost paradoxical that the Democratic Farmer-Labor party leaders (the party controls the legislature's House, but not the Senate) have been on the same side in this issue with the "big boys," whereas ordinarily at loggerheads. Exhibitors feel this situation of strange bedfellows is due to the DFL's "mistaken" belief that it's good politics to fight for DST because a substantial majority of the

electorate want it. However, the Republican dominated Senate has found rural district members, who are in the majority, voting against the fast time for the most part.

KSTP president Hubbard says that his stations "don't care if there's DST or not," although he himself and practically all of his employees favor it. If there's to be fast time, the stations do want it to correspond with the DST in adjoining Wisconsin and in Chicago, he says. Hubbard believes the KSTP tv and radio news and other presentations concerning DST have been "fair" and "impartial."

This has brought forth from exhibitors the declaration that Hubbard apparently hasn't been watching his own stations' programs, "just as Swan can't have been reading his newspapers."

Phil Hoffman, Time-Life's WTCN tv and radio vice president-general manager, says his stations are openly and unashamedly for DST because, first, they feel that a substantial majority of people in the Twin Cities metropolitan area want it "and majority should rule" and, secondly, summer standard time here would wreak havoc with its local program scheduling as well as the ABC network shows.

"Despite tape developments, there are long and complex technicalities involved, including the matter of telephone lines, so that we'll be in a bad mess programwise if we don't get DST at least in the Twin Cities."

Charles Winchell, the exhibitors' leader in the fight to knock out DST, says he'll have no statement until after the state supreme court decides the validity of the authority under which DST has been established in the metropolitan counties and after the legislature's current special session ends.

## O'BRIEN SEES CHANCE FOR BRIT. PIX IN RUSS

London, May 5.

Chances of British pix getting a showing in the Soviet Union are seen as bright by Sir Tom O'Brien, general secretary of the National Assn. of Kine and Theatrical Employees, following an 18-day trip to Russia by a delegation representing six show biz labor unions. Sir Tom headed the delegates, told VARIETY he's planning to follow up the talks he had in Moscow by contacting the Soviet Ambassador in London.

O'Brien said that in discussion with the Soviet Minister of Culture he found difficulty in nailing home the notion that British films could be supplied only on commercial terms. The Russians wanted "acceptable" pix but wanted "them for nothing" on a cultural basis. It's this conflict of ideas that O'Brien seeks to sort out here.

O'Brien added that the delegation was impressed by the development of entertainment in the Soviet Union. He urged more visits by American as well as British show biz representatives.

## Fox West Coast Shifts

Los Angeles, May 5.

Further theatre manager promotions in local Fox West Coast territory has William Katzy moving from the Iris, in Hollywood, to Fine Arts, Beverly Hills, replacing Fred Gebhardt, on leave-of-absence to enter indie film production.

William McIntire, at the Uptown, goes to the Iris, while John Mikleson shifts from Lido to McIntire's spot. Neal Meyers, assistant manager of La Reina, Sherman Oaks, has been upped to Lido post.

## Fred Hansen's Retirement

Dallas, May 5.

Fred R. Hansen, manager for National Theatre Supply here will retire after 43 years in the industry on May 15. For a time he was manager of the Uptown, Harlandale and Highland Park Theatres in San Antonio.

J. L. Watkins of Oklahoma City will succeed Hansen as NTS manager here. Hansen and his wife plan a drive to New York and a European tour.

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# Singapore Hikes Electricity Rates 200%; Cinemas Stop Airconditioning

By BERNARD J. WILLIAMS

Singapore, April 28.

Leading American and British film distributors here are anxiously watching legal tussle between cinema owners and Singapore's City Council. Question at issue is increased tariff imposed by Council on electricity fed theatres. Some 40 houses, mainly owned by the Shaws and Cathay Organizations, have discontinued air conditioning in protest. If Council does not lower juice charges cinema owners have threatened to close down completely.

Singapore's Mayor Ong Eng Guan expresses the opinion that Singapore film houses are among most expensive in the world including U. S. and electricity hike should not affect cinema owners that badly.

Cinema owners have consulted lawyers in England who opine that City Council's action in raising tariff is "discriminatory."

Cinema owners claim that the new tariff imposed results in more than 200% increase upon previous average charges that the film industry had to bear. However, despite lack of air conditioning cinema owners report average crowds at all shows.

## Tarkingtons Raise 'Usury' Charge Re Theatre Deal

Greensboro, N. C., May 5.

A civil suit for \$54,180 has been filed against Starlite Theatres Inc., of Greensboro by an Edgecomb County couple in Guilford Superior Court. The case was transferred here from Harnett County Superior Court.

R. O. Tarkington and wife, Mary Marsh Tarkington, state in the complaint that they executed a written offer to buy the Angier Theatre in Harnett County for \$71,060 in March, 1952, with Max Zager of Greensboro, president of Starlite Theatres. The business was owned, according to the complaint, by Stewart and Everett Theatres Inc.

The complaint says the Tarkingtons continued making payments on the theatre, sometimes remaining in default of payments, but that they paid for the theatre in full after foreclosure proceedings were begun against them.

## 'Hot' Big on 96 Dates

Setting a fast pace, United Artists' "Some Like It Hot," starring Marilyn Monroe, Jack Lemmon and Tony Curtis, has grossed \$2,585,120 at the box office in 96 dates, William J. Heineman, UA distribution v.p., said last week.

Picture is doing very well in the key spots, but not quite as strong in the smaller towns. Reasons for the divergence aren't known.

## DENVER'S WADSWORTH FULLY REFURBISHED

Denver, May 5.

Wadsworth Drive-In Theatre, recently acquired by Empire Theatres, owners of the first run Denham Theatre, downtown, has been completely remodeled and was reopened Friday (1) with Bill Van Deventer as resident manager.

Every facility from booth to snack bar has been refurbished, according to Mrs. Vera Cockrill, president, who states that the new Manco-vision screen enables the theatre to show any type of motion picture now in production and increases the brilliance by 300%.

Wadsworth is unique in Denver in that it is the only Drive-In theatre with a regular auditorium type theatre in connection, enabling patrons to see the show while seated in their cars or to step from their cars at will into a fully appointed indoor theatre, assuring an all-weather operation.

Representing an investment of over a quarter million dollars, the theatre is said to rank with the finest in the nation. Family type programs are planned exclusively.

## Velde's Delayed Start

Installation of James R. Velde as new chairman of the Motion Picture Assn. of America's sales managers committee now is set for today (Wed.) at a meeting of the group.

Velde was to have been elected last week, but came down with the flu. Alex Harrison of 20th-Fox has been chairman for the past two years.

## ELECT WALTER MIRISCH PRODUCERS' GUILD PREZ

Hollywood, May 5.

Walter Mirisch today (Tues.) was elected prexy of the Screen Producers Guild succeeding Carey Wilson. Other officers named include Julian Blaustein, David Weisbart, Lou Edelman, Aubrey Schenck, Pandro S. Berman, Frank P. Rosenberg and Milton Sperling.

Re-elected to the SPG board were Berman, Samuel G. Engel, William Perlberg, Jerry Wald and Lawrence Weingarten. The new members, Arthur Freed and Aubrey Schenck, replace retiring board members Hall Bartlett and Frank McCarthy.

## Interstate 'Hosts' Dallas Rally for AB-PT Chain

Dallas, May 5.

Interstate Theatre Circuit will be host for the American Broadcasting-Paramount Theatres project meeting to held here this week.

Southern circuits of the nationwide AB-PT organization, Florida State Theatres, Paramount Gulf, Wilby-Kinney, Penn Paramount and Interstate, which operates under the direction of Sidney Markley, veepee, will be represented at the meeting. Also attending will be Leonard Goldenson, AB-PT prez.

This marks the third of the southern circuit meetings. The first was held in New Orleans and the second last year in Clearwater, Fla.

Principal object of the meetings is campaign planning on project motion pictures and this year the three pics selected are "The Young Philadelphians," from Warner Bros.; "Say One For Me," from 20th Century-Fox and "The Big Circus," from Allied Artists.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, stated, "This will be the first chance to welcome Mr. Goldenson to Texas since AB-PT has been operating the southern theatre circuits. Also, it will be the first visit of R. B. Wilby, chairman of the board of the Wilby-Kinney Circuit of Atlanta, Ga."

## LOCKED-IN ROBBERS

Albany, May 5.

Thieves believed to have hidden in the Madison Theatre after the last show Wednesday (29) smashed open the safe and removed between \$300 and \$350, representing the previous day's receipts.

Two vending machines in the lobby also were battered and coins were abstracted.

## Battle Raging Over Fast Time

Continued from page 7

vised the county commissioners who had proclaimed DST not to rescind their actions and, generally, although there was much confusion, the fast time went into effect in the three counties Sunday (26) and is still operative.

Lord interpreted the writ to apply to any future county commissioner boards' actions, not those already taken, he explained. However, Justice Dell has indicated the supreme court will consider contempt of court action against him and, possibly the county commissioners.

## Jockey for Advantage

If the court dismisses the writ there'll be no hindrance to DST in the metropolitan and contiguous counties, some of which adjacent areas have been following the local DST lead. But if the court makes the writ permanent DST will be out in the metropolitan counties unless the legislature reverses a previous thumbs down on statewide DST or passes a new enabling law which will pass validity's test. The special session is supposed to be devoted to efforts to pass a new tax law, but can consider the fast time hassle and enactment of some DST legislation is possible.

In the meanwhile there's DST in the city of Duluth and in 16 northern Minnesota communities contiguous to it. However, if the writ is made permanent for the three metropolitan counties, similar suits will be filed elsewhere in the state and DST will be dead for entire Minnesota barring further legislative action.

After the court writ plenty of slams at exhibitors were taken by Twin Cities newspapers and some of the television and radio stations and particularly KSTP. Exhibitors charge that they, rabid pro-DST, have been presenting only one side of the controversy, and that unfairly, and stirring up the public to put pressure on the legislature.

KSTP-TV had on the air irate citizens who raked theatreowners over the coals. Newspapers assailed theatreowners in editorials and carried quotes from angry officials who even panned Justice Dell as well as exhibitors, and letters from indignant readers. There even was much talk about and threats of starting boycotts against the theatres.

On the Sunday that this occurred and since, however, Charles Winchell, United Paramount circuit president - general manager here, asserts business at his theatres has taken a spurt and he has received many more letters and phone calls congratulating him than taking him to task.

## Judge a Showman

KSTP-TV dug up the fact that Justice Dell owns a theatre at Fergus Falls, Minn. This was given plenty of publicity by the tv and radio stations and newspapers. But Justice Dell said that while he has owned the theatre for many years, he never has operated it himself, it's leased currently to the Berger circuit and the amount of rental paid by the lessee has no relation to its grosses. Also, the lease still has several years to run.

The Minneapolis city council got into the fray by reaffirming a previous request to the delegation from this county to get behind summertime for the city.

Although all farm organizations also are anti-DST, the Farmer Labor-Democratic party leaders in the legislature have been its principal adherents. Also, State Attorney General Miles, so vigorous in its behalf, is a member of that party.

Statewide DST was enacted by the 1957 state legislature for only two years. The present fight has been between Twin Cities' and other newspapers and most tv and radio stations, chambers of commerce, the grain trade and other businesses on one side and exhibitors, farmers, many other entertainment purveyors and business, etc., on the other.

The one side has striven to have the fast time made permanent, or at least, enacted for another two years and then put up to a referendum; the other side has been trying to kill it. The Senate passed a

law banning it anywhere in the state, but FLD House leaders succeeded in burying that measure in committee when it reached their body.

Because of the state's geographical location there is more summer daylight in Minnesota under standard time than in eastern DST states and that's why it's particularly anathema to exhibitors.

## Metro Profits

Continued from page 3

pects are the profits will continue. This includes feature production and distribution, tv, music recording, and foreign theatres.

It was to solidify the company's long-range planning that Killion proposed current cash profits be used as working capital.

Attending the board meet, to hear plans from production v.p. Sol C. Siegel, administrative head Benjamin Thau and other top execs, were members Ellsworth C. Alvord, Bennett Cerf, Nathan Cummings, Ira Guitlen, J. Howard McGrath, Benjamin Meinkner, Robert H. O'Brien, William A. Parker, Philip A. Roth and John I. Snyder.

## Universal Lease

Continued from page 5

sub-leasing, repairs, alterations and additions, taxes and assessments, insurance, care and maintenance, and other minute details involving studio operations.

The pact states that no extension, or combination of extensions, of the term of the lease and facilities agreement "shall serve to extend its term for more than three years in excess of the 10-year term hereof."

The agreement also stipulates that MCA is required to "use reasonable efforts" during the term of the lease to retain and maintain the post office bearing the address Universal City, California.

## NINE IN THREE YEARS

Charles Schnee To Deliver Features To Columbia

Columbia has negotiated a new financing and releasing deal with producer Charles Schnee. Terms call for the delivery to Col of nine pictures over the next three years by Schnee's Morningside Pictures Corp.

"Battle of the Coral Sea" will be the first picture to be delivered by Schnee under the new deal. "Gulliver's Travels," to be made in the Dynamation process, goes before the cameras in Europe in June. The Werner Von Braun story, now called "I Aim At the Stars," is slated for a September start, to be followed by Jules Verne's "Mysterious Island." "Air Force Academy" is set for Schnee's 1960

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2	ED SULLIVAN SHOW . . . . .	26.0
3	I'VE GOT A SECRET . . . . .	25.1
4	DINAH SHORE CHEVY. SHOW . . . . .	22.8
5	JACK BENNY PROGRAM . . . . .	21.8
6	ERNIE FORD SHOW . . . . .	21.5
7	GENERAL ELECTRIC THEATRE . . . . .	20.6
8	LASSIE . . . . .	19.5
9	PRICE IS RIGHT . . . . .	18.1
10	PERRY COMO SHOW . . . . .	18.0

\* "SPONSOR-RATING": Television's new yardstick conceived by Norman, Craig & Kummel, New York. It merges *TOTAL PROGRAM AUDIENCE* (Nielsen Report) with *Sponsor Identification* (Trendex). The above findings are based on analysis of 103 evening network programs during the last six months of 1958.



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HOLLYWOOD • NEW YORK

## TV Networks Yen Film Strips For Daytime; 'Trackdown,' Cummings Eyed by ABC; 'Dec. Bride' for CBS?

Daytime tv on the networks appears to be gearing for a major swing shortly to film, using reruns of nighttime entries.

ABC-TV is dickering for daytime reruns of "Trackdown" and also the Robert Cummings stanzas, one adventure and one comedy and both with established nighttime network track records. Same network is so hot after film for pre-dar that it also made a bid for the Phil Silvers telepic stanzas that have played CBS-TV night-times with such success, but that deal fell through because of the high net needed not only to cover the price of the package itself but for handling residuals to the large cast of actors (See separate story).

At CBS there's talk of moving "December Bride" into the daytime area.

ABC only three weeks ago started stripping the Gale Storm telefilm reruns in a former live daytime program slot and since then even the earliest ratings (Trendex) have taken a noticeable jump.

Predictions are for a great number of daytime film reruns in lieu of live shows by next fall. What with the potential three-way daytime tv market (CBS, NBC and ABC in full competition), each of the webs is figuring that the only sure way to guarantee a substantive portion of the hausfrau audience—and in a hurry—is via the former nighttime shows.

Mostly, it's anticipated the trend will jack rerun prices, but even at that, they're still considered a good bet for audience returns, at least at the moment. Then, too, ABC is estimating that it can retain some of its less expensive live shows (and the other webs some of their dramatic soapers) by cushioning the surrounding time periods with strong telefilm; tendency for dial switching in the daytime is not thought to be as accelerated as it's proved to be at night, so that if the pre-dark viewer likes one show on a given network, there's a fair chance she'll stick it out through at least a second show in an adjacent time period.

## 'Undercover' For Pharmaceuticals

"Peck's Bad Girl," which premiered last night (Tues.), will be losing its 9-9:30 p.m. slot on CBS-TV sometime next fall. Though it doesn't know exactly how many weeks beyond one 13-week cycle it intends to run with this new half-hour situation comedy entry, sponsor Pharmaceuticals decided this week to try an adventure stanza in the time period when the new season starts.

Parkson agency, handling Pharmaceuticals, bought a new Screen Gems show, tentatively titled "Undercover," to take the slot opposite the high-rated "The Rifleman" on ABC-TV. AGENCY says it's positive "Girl" will move. "Undercover," fronting Mike Connors (no relation to Chuck on "Riflemen") was the first production for SG by Clarence Greene and Russell Rouse, who signed a production deal with the Columbia Pictures subsid last December.

Parkson says it would like to keep "Girl," which belongs to CBS, by moving with it to another slot next fall.

## Cash & Garry

There's still lots of loot waiting to be picked up on sponsorship of the Tuesday night Garry Moore show on CBS-TV, despite the pull-out of Revlon. (Latter is moving into Thursday night alternating with "Playhouse 90" with its bundle of 90-minute specials.)

Moore will still have Pittsburgh Glass and Kellogg riding with him and for the alternate-week half-hour vacated by Revlon there are four clients waiting in line. These are S. C. Johnson, Armour, Whitehall and Polaroid. CBS still hasn't decided which one it will be.

## BERLE: 'WHO, ME?'

Philly Says He Took Swipe at City But Comedian Takes Exception

Philadelphia, May 5.

The City Representative's office protested over Milton Berle's cracks on a recent program involving Princess Grace and her operation.

The comedian replied from Hollywood. "I'm happy to realize we have so vigorous and articulate a watchdog as yourself on the alert for possible insults to the city. Actually I doubt I have insulted anyone. In fact, my mail indicates that many Philadelphians were delighted with the mention I made of their city."

"A number of great cities in our land have adopted the methods employed by numerous corporations in never ceasing efforts to have tv personalities mention them on the air. Every mention they feel is a generous publicity puff. I sincerely felt that mentioning Philadelphia in a harmless joke was one way of saying 'Hello' to my friends there."

## Schism Widens In NBC-NABET Tape Deadlock

Late yesterday (Tues.), NBC was reportedly prepared to send a telegram to the office of the National Assn. of Broadcast Employees & Technicians declaring that the network considered the remaining two years of the network's technical contract abrogated, and that NBC would be willing to sit down and renegotiate the entire contract which hitherto bound the two warring factions.

Accompanying this declaration, qualified sources indicated, were to be separate wires to each of the NABET rank-and-filers who worked for NBC. It will tell them that they may return to work at the "same wage structure" in effect 10 days ago, when first the hassle over foreign-made tape jurisdiction flared.

NBC and the National Assn. of Broadcast Employees & Technicians, after nine days of strike, are still unable to reach agreement as to the reach of the union's jurisdiction—whether it includes programs taped abroad by the network. Mediation meeting between the two warring groups broke up Monday (5) after NABET gave up some of its original demands, which were nonetheless "totally unacceptable" to the NBC negotiators.

Yesterday (Tues.), union declared that it was withdrawing all its proposals, including its latest ones. A NABET spokesman said

(Continued on page 35)

## Cuba Protests CBS-TV Show

If matters get worse at CBS-TV, staffers may have a food famine on their hands. First it was the cutoff of borscht from Russia as a result of the web's presentation of "The Plot to Kill Stalin" and last Sunday (3) it looked as if there would be no sugar in CBS-TV's coffee because of Stuart Novins' "Is Cuba Going Red?" telecast.

The Cuban ambassador to the UN and his counterpart in Washington protested the CBS-TV film report which charged that Cuba was "a totalitarian dictatorship and is rapidly becoming a Communist beachhead in the Caribbean." There was talk of demanding equal time to reply to Novins' charges. The CBS newsmen had spent two months in Cuba investigating conditions.

Shortly after the film report went on the air, more than 100 men, women and children with picket signs appeared at 485 Madison Ave., to protest the telecast. Their placards read: "CBS Witch Hunting In Cuba," "Cuba Is Not Pro-Communist" etc. They marched in front of the building for 25 minutes and then departed.

## 'DOBBIE GILLIS' SRO, PILLSBURY SIGNS

Another sellout sign has been hung up at CBS-TV for one of its fall entries. It wrapped up Pillsbury Mills as an alternate sponsor of its new "Many Loves of Dobbie Gillis" series.

Previously Marlboro signed as alternate week sponsor.

Series is produced by Martin Manulis and will be slotted Tuesdays from 8:30 to 9 p.m. Dwayne Hickman is in the title role.

## PM's Split Tab On NBC-TV's Loretta, 'Troubleshooter'

Philip Morris, one of the last cigaret bankrollers to make its major network video deals for next season, has finally come to terms with NBC-TV. Sponsor has bought two alternate-week half-hours, one Thursdays at 10:30 for "Troubleshooter" and the Loretta Young stanza for Sundays at 10.

As it turned out, it was a compromise arrangement. PM did not want the 10:30 slot; it was too late in the evening for the cigaret company's tastes, but when NBC, through a previous fluke, was able to offer Miss Young at 10 on Sundays, PM came across with the split deal. (Miss Young was originally to go Wednesday nights for Procter & Gamble, but she objected to her new time slot and NBC, which now owns her stanza, moved the half-hour anthology she fronts back to her traditional Sunday time.)

Web is still open for a sale of the other half of both "Troubleshooter," which was brought to the network by PM, and Miss Young's anthology.

For several weeks, PM has been having its troubles with "Troubleshooter." First, the sponsor ordered Thursdays at 8:30 on CBS. When CBS rejected the show, ABC gave PM 9:30 Mondays. That slot, too, was lost, when ABC prexy Oliver Treyz decided to "put three back-to-back hour shows in the Monday lineup, obviating any half-hour orders such as PM's."

## Peter Lind Hayes As ABC's Late Nite Answer To NBC's Jack Paar?

Having moved pretty rapidly up the scale on prime time sales, ABC-TV is now contemplating entry into the post-11 p.m. slot next season for the first time. Network has discussed with Peter Lind Hayes, erstwhile ABC daytime performer, about his doing a late night show opposite NBC-TV's Jack Paar, and the performer has given his okay.

Hence, at the moment, ABC is left with the problems of determining the extent of station clearance and bankroller acceptance of a second late night network show. Neither of these problems are slight, but the web figures there's enough late night lucre left to make it worth a try.

Exact amount of time for the proposed late night strip would depend on the degree of acceptability to affils and sponsors.

## CBS & NBC: 'Cheers for Hartke'

Washington, May 5.

Sen. Vance Hartke (Ind.) no sooner introduced a bill today (Tues.) to amend Section 315 of the Federal Communications Act than it was heartily embraced by both Frank Stanton of CBS and Robert W. Sarnoff of NBC. The solon proposed a rule hereinafter exempting from Section 315 any appearance by a political candidate on a "bona fide" radio or tv newscast, news documentary, panel discussion, debate or similar program.

Second major portion of the new bill in the Senate it would prevent broadcasters from being forced to make equal time available to obscure or fringe candidates for the offices of President or Vice President of the United States or to any fringe nominee. Tied to the Hartke bill was a proposal for still further relief to broadcasters, this time from actions of defamation or libel arising out of use by candidates of radio-tv facilities under Section 315. This would serve, as CBS prexy Stanton pointed out shortly after the bill was announced, to "resolve the dilemma which broadcasters now face, caused by the fact that a broadcaster may not censor a candidate's presentation, yet is required to provide facilities to (him) and so may be subject to actions for defamation for reason's beyond his control."

Stanton hailed the bill "an important step forward," and NBC chairman Sarnoff called it a "constructive effort to remove the shackles from American broadcasters in the coverage of political news." NBC expressed its "wholehearted support" of the Hartke proposal, which is now before the Senate Interstate & Foreign Commerce Committee.

## N.J. Pharmacists Join in Protest Over TV-AM Distorted Drug Pitches

### Brewers Tap Handley For 'Summer on Ice'

Alan Handley is set to produce and direct the U. S. Brewers' Foundation special, "Summer on Ice," over NBC-TV Monday, June 1 from 10 to 11 p.m.

Show will feature the entire company of Ice Capades, Tony Randall, Tab Hunter and a girl singer, not yet chosen.

Handley will preface "Summer on Ice" on the Coast May 22.

## ABC's Gotta Yen For Hemingway, Aaron & Zousmer

ABC-TV program chieftains have been talking to John Aaron and Jesse Zousmer on a new half-hour package which would take up (via tape) and on a globe-roaming basis, where their "Person to Person" left off. The creators and producers of "P to P" who recently relinquished their reins on the CBS show as an aftermath of the Ed Murrow checkout, have put their newest entry in the hands of MCA.

Whether or not ABC acquires the package depends on a lot of factors. For one thing, there's the NABET rhubarb and the union's demand for global jurisdiction on taped shows overseas. (ABC, like NBC, is a NABET shop.) Whether this throws a monkey wrench into the plan depends on how the NBC hassle is adjudicated.

Then there's the desire to acquire the services of Ernest Hemingway as a roaming moderator-emcee for the show in which Hemingway would meet up with world-famous personalities or venture into bizarre, unusual and off-the-beaten-track areas. Hemingway's availability has yet to be resolved.

## JIMMY DEAN AXED; SET DRAMATIC SHOW

A dramatic show is set to go into the CBS-TV daytime spot to be vacated by Jimmy Dean. Dean's daytime from 2 to 2:30 p.m. across-the-board is slated to be bumped in June or July. Program apparently never quite got off the ground with any ratings of consequence despite a flurry of advertisers and considerable promotional hoopla.

Oscar Katz, veep in charge of daytime programs, had great expectations for the Dean program but adjacent shows managed to pull larger ratings and it is Katz's thinking that the replacement fare, a serial, may draw larger audience response.

New Jersey's druggists may soon join the current tumble of professional criticism being leveled at tv and radio drug commercials.

A detailed report scoring broadcast drug pitches for alleged distortions and deceptions has been readied by the N. J. Pharmaceutical Assn. Report is based on more than a year's monitoring of tv and radio by a special committee of 14 Association trustees. Committee men watchdogged the airwaves, setting down time, station, product and, where possible, verbatim text on suspect pitches.

Association president Frank Pinchak says his group is currently negotiating with federal Congressional investigators on an airing of the report in the near future.

Originally the association was working with Rep. John A. Blatnik (D., Minn.) and his Legal & Monetary Affairs subcommittee, which, until early this year, was probing cigaret, toothpaste and reducing aids commercials. Blatnik furnished the association with a reel of subpoenaed commercials for closeup inspection.

Recently the Boston Assn. of Retail Druggists cited "heartless huckstering by tv pitchmen" in an appeal to the Massachusetts State Legislature for drastic tightening of regulations concerning the sale of patent medicines. And Rutgers U. pharmacy professor Dr. Morton J. Rodman, a longtime critic of drug advertising, recently told the annual New Jersey State Health Conference that tv commercials foster accidental poisonings of children by appealing to their taste for sweets.

## NBC Sets Some Summer Fillers

NBC-TV has set a number of summer replacement shows headed up by "Who Pays?" a panel program in the Thursday 8 to 8:30 p.m. slot on Thursday starting June 25. Program will have Mike Wallace as the emcee with a panel consisting of Celeste Holm, Gene Klavan and possibly Sir Cedric Hardwicke. From May 14 until June 18, the spot will be occupied by "Too Young to Go Steady."

In the Friday night lineup from 9:30 to 10 p.m., starting July 3 will be a Western anthology repeat series as yet untitled. This will be the "Thin Man" replacement.

Summer replacement for the Ernie Ford show on Thursdays from 9:30 to 10 p.m., starting July 2, will be the Al Simon produced film series, "21 Beacon Street."

## NABET ELECTS DIRECTORS

Hollywood, May 5.

National Assn. for Better Radio and Television has elected four new directors and 10 incumbents, all for three-year terms. New directors are James V. Bennett, E. G. Krauss, Judge Frank J. Kronenberg and Dr. Hilde L. Moss.



# TV: CRAZIER BY THE HOUR

## Nice Work If You Can Get It

Jerry Lewis will be picking up some \$500,000 from NBC-TV this season for five shows that never even got on the air. It's one of the costliest commitments since the Frank Sinatra ABC-TV series last season (although in that instance ABC may still recoup its loss through its interest in Sinatra's feature pix ventures).

All told, Lewis was signed for six specials, with the comedian's own take at \$100,000 per show, play or no play. Only one was sponsored—by Timex (after Oldsmobile had pulled out). The network was unable to sell the remainder and the shows never got on, but Lewis (through his York Productions) collects as per contract.

Dean Martin has done a lot better on the sponsor front, but he was only pacted for a couple of shows.

## Perry Loses His Ace in the Hole, Goody Taking Writers to Revlon

Not only has Goodman Ace moved out of the Roncom-NBC-TV picture for next season, but he's taking his longtime writing aides, George Foster and Jay Burton, with him for the upcoming CBS-TV series of Revlon 60 and 90-minute specials. Loss of Ace and the entire oldline Perry Como scribbler department, puts Kraft, Como's new \$25,000,000 tv sponsor in the position of having to line up some writer replacements relatively soon.

And Kraft's agency, J. Walter Thompson, is on an energetic search for a new line of writers for the Wednesday Como stanza on NBC-TV.

JWT says that it wanted Ace & Co. but that they "were never an essential part" of the Roncom five-year deal. Nonetheless when the Como pact was signed some weeks ago, JWT was under the impression that Ace would ride indefinitely with the Como show, and both the agency and its sponsor, Kraft, wanted his services very much.

Now with the confirmed loss of Ace, Foster, Burton and also Mort Green, who is with Revlon as its tv director, Kraft is reportedly doing a slow burn.

Incidentally, it doesn't look very promising at the moment that Revlon will be able to get the live video services of Marlene Dietrich. Reason is not clear, but the veteran film star has not been listed, despite the original reports about her participation, in the upcoming specials being produced by Ace. Unofficially, it looks as though the lineup will be Dick Shawn and Esther Williams, with topline honors going to the latter.

## Chevalier's Paris Show for CBS-AM

CBS Radio is prepping an hour-long special from Paris this fall with Maurice Chevalier in the lead. It will be bankrolled by Chesebrough-Pond's Inc. No exact date is set, but it's planned for mid-September.

Howard G. Barnes, veep of CBS Radio programming, planned to Paris this week, to finalize arrangements. He was accompanied by Bill Jacobson, who will script the show.

Special will be tagged "Holiday With Chevalier" and also will present Michel Le Grand, Chevalier protege, doing special background music and conducting 48-piece orchestra and 12-voiced chorus.

Barnes is also negotiating for additional talent including Jacqueline Francois, Sacha Distel and Les Compagnons des Chansons.

J. Walter Thompson is agency for sponsor, with Bart McHugh overseeing program.

## 'To Tell the Truth' In Shift to Thurs.

"To Tell the Truth" is moving next season to a new time slot—Thursdays at 7:30 on CBS-TV—with Toni and Carter picking up the half-hour tab.

Program, which is now on CBS Tuesdays at 8:30 for Carter and Marlboro, is expected to have essentially the same panel.

## To See Or Not to See

In one of those oddities, yesterday's (Tues.) Wall Street Journal (N.Y. edition) ran a CBS-TV ad plugging "tonight's" Old Vic's production of "Hamlet." The Shakespearean program was presented Feb. 24.

The wrong plate was picked up—the display should have been for last night's preem of "Peck's Bad Girl." The daily's Washington and Chicago editions, however, ran the "Peck's" ad.

## NBC's 'Challenge' Two-Sponsor Buy; 'Fibber's' Clients

NBC-TV moved this week on a number of fronts, sales and otherwise, to crystallize its program schedule for '59-'60. A major hypo was the pacting of R. J. Reynolds and Chemstrand as co-sponsors of a new Ziv entry, "The Challenge" (title will be changed) for the Saturday night 8:30 to 9 period, thus swelling the network's coffers by \$5,000,000 in time-program billings.

Originally slated for the Saturday period was "Johnny Staccato" (also for Reynolds) but this will be shifted to Thursdays 8:30. "Challenge" is characterized as an adventure series treating with preparations for forays into space. Series will star George Nader (ex-"Elery Queen").

NBC-TV has also decided to split Sunday night 8 to 9 down the middle with two half-hour shows now going into the time. "Restless Gun" will go into the 8 o'clock period; into 8:30 will go the new Barbara Stanwyck series which was originally designed for Saturday night until P. Lorillard decided to pull out. Neither of the Sunday entries has been sold as yet.

The "Fibber & Molly" show has been sold to Singer and General Foods. There's been a change in the scheduling of the show. It's now set for Tuesdays at 8:30 instead of Friday at 8. No show has been selected as yet for the Friday time.

## ZENITH'S WHOPPING 1ST QUARTER PROFIT

Chicago, May 5. Zenith Radio Corp. again has racked up a record quarterly profit, hitting a new first period high of \$3,323,891 or \$3.37 per share in the three months ended March this year. So reported prey Hugh Robertson last week. New mark represents an increase of 63% over the profit recorded in the same quarter last year and 101% for the same period in 1957.

Consolidated sales also set a new first quarter record for Zenith at \$59,220,776, a gain of 40% over the first quarter in 1958.

## SOME BLUEPRINTS AND BLACKOUTS

By GEORGE ROSEN

Any resemblance to a tv network schedule as blueprint in the spring and what gets on the air come September and the new season, is purely coincidental. Particularly where the full-hour shows are concerned.

Take, as an illustration, what's been happening since February, the start of the early selling season for '59-'60. Already practically half of the hour shows originally projected for the new season have been knocked out of the box and it's a safe bet that the pre-planning casualty list will increase long before the curtain goes up on the new semester.

Normally the program schedules are set after the pilots come in and the networks have a chance to evaluate them. But in planning for '59-'60 everything has become abnormal. The networks, in their anxiety to boast about the new season's schedule, have been buying up the hour shows like mad, not only long before the pilot is in but even before the initial scripts have been drafted. On this basis something like 15 full-hour shows were inserted into the tentative three-network schedules.

But during March and April, as pilots and scripts started rolling off, strange things have been happening. One after another the "locked-in" shows have been going out the window. Some, of course, will stay put, by virtue of definite sponsor commitments, even though they've yet to see the first pilot. But there are still sponsorless others to which the networks are clinging, still hopeful that the pilot will be satisfactory. If not, out they'll go, too. (Unlike the 60-minute entries, the half-hour shows are seldom scheduled by the webs unless there are definite sponsor orders. But even in this area there has been a change-of-heart, with the networks walking away from them.)

"Trace Hunter," the MCA-packaged hour entry designed for Sunday 7 to 8 on NBC-TV, has come and gone. So, too, has the MGM-TV-packaged "Jeopardy," which was slated for Saturday night 9:30 to 10:30 exposure on NBC. "Bat Masterson" was ordered as an expanded hour entry for NBC, but this also has been cancelled in favor of a continued 30-minute series under Sealtast sponsorship. ABC-TV was all hot for a full-hour "Fat Man" series Wednesday night 9 to 10, but this, too, has been dumped.

Pending arrival of the pilots, there's a big question mark hovering.

(Continued on page 36)

## Sunday's 'Ghetto Boys' Hit A Penthouse Stride

Three metaphysicians of the megacycles — Gilbert Seldes, Davidson Taylor and Charles A. Siepmann — are now the country's foremost social-science-probers (but-in-spades) of the popular arts of the multitudes on an academic, mortar board level.

Seldes is the most recent of the polysyllabic probers in the communications dodge to land a posh post in teaching and research in radio, tv and other mass media. Last week he was named director of the recently-created Annenberg School of Communications at the Univ. of Pennsylvania. Communications arts will be taught on a graduate level and Seldes huris himself into the project this month, although classes won't actually begin until September. Workshop-seminar type of teaching rather than standard lecture method will prevail. Annenberg School will get under way with 30 students and some media employees who'll get Annenberg Fellowships.

Prexy Gaylord P. Hainwell of

## Godfrey Lung Cancer Impact On Nation; Downgrades Ciggie Stocks; CBS Protects Itself by Insurance

By JO RANSON

### Recalls Boscia's Death

Ironie is the fact that Mike Boscia, Arthur Godfrey's first CBS-TV fulltime publicity man and confidante, died of cancer starting in a lung. Boscia's survivors were his wife and nine children and Godfrey, without any fanfare, has since been aiding the family in financial ways.

Godfrey underwent an operation for cancer of the lung on Thursday (30) at the Harkness Pavilion of Columbia-Presbyterian Medical Center in N. Y. He has been doing "very satisfactorily," say the medicos.

## 'Untouchables' To ABC Touches Off Fireworks

ABC-TV has bought from Desilu an hourlong series called "The Untouchables," a gangster yarn costing the web \$110,000 a week and based on the "Westinghouse-Desilu Playhouse" two-part entry. Purchase created hard feeling between Desilu and CBS-TV, on which "Playhouse" appears, and it augurs some traumatic experiences for ABC-TV and many of its clients for next season before that network can permanently slot the show in its already rather full (sponsor) schedule.

ABC has three alternatives for placing the show in 1959-60, all of them fraught with the dangers of phrenetic last minute jockeying of previously slotted shows and sponsors. Network has been mulling the Tuesday 9:30-10:30 slot, which would mean removal of "Philip Marlowe," for Brown & Williamson, and the Alcoa sponsored 10 p.m. telecast. This possibility has already met with strong resistance from Ted Bates, agency for B&W. But the network has also considered time slots on Sunday and Thursday. Sunday would involve the 9-9:30 complex, in which several half-hour sponsors have been involved in bidding for the time, and since it appears to be less firm than the Tuesday biz,

(Continued on page 36)

CBS, in a forward-looking move, more than 10 years ago purchased a big bundle of insurance to ward off any severe billing losses on the person of Arthur Godfrey. The web realized at that time that its biggest piece of talent and money grosser might conceivably meet up with a physical illness of major proportion and took all possible steps to protect its most valuable piece of performing property.

Godfrey, who underwent an operation in Columbia-Presbyterian Medical Center, N. Y., last Thursday (30) for the removal of a malignant tumor in his left lung, was reportedly bringing into CBS' coffers more than \$18,000,000 in annual billings at the peak of his career. During his halcyon days on the webs he was doing a Wednesday night variety hour, a Monday night talent scout show, an across-the-board 90-minute radio affair and a five-day-a-week 60-minute tv production. The net result was that Godfrey's hold on both CBS viewers and listeners produced a steady lineup of sponsors eager to have him spread the gospel of their products. Gradually, there was a lessening of interest in the Godfrey programs but hasty programming blood transfusions soon rekindled both sponsor and viewer interest as reflected in the rating surveys.

In 1958, for example, Godfrey's radio-tv billings were in the region of \$12,000,000 indeed no sum to sneeze at in the annals of broadcasting. Approximately \$9,000,000 of this revenue came from his video appearances and \$3,000,000 from his radio shows. It will take, of course, a long time for CBS to obtain such billings again with any other performers in the Godfrey segments on the air and it is said that the web's insurance for his period of disability may well prove one of the wisest pieces of investment on the biggest breadwinner in the CBS family of performers.

Physicians who operated on Godfrey's cancer said that his convalescence period should be about

(Continued on page 40)

## Carlin Exits EPI For His Own Setup

Steve Carlin is checking out of the Harry Fleischman-helmed Entertainment Productions Inc. packaging house to set up his own outfit. He has been huddling with Oscar Katz, CBS-TV daytime program chieftain, on some possible fall entries. Carlin sold his 30% plus for a fancy capital gain.

EPI is the former Louis G. Cowan setup which changed title and ownership when Cowan shifted to CBS four years ago as a v.p. and more latterly as prexy of the tv network. Carlin was brought into the shop by Cowan six years ago from RCA Victor. Couple years back, when EPI was at its height, with "64,000 Question," "64,000 Challenge" and a flock of other entries, the company was earning in the neighborhood of \$1,000,000 a year, with Carlin as exec producer and an officer sharing on a % basis. EPI is now down to a single tv entry—"Top Dollar."

## Libby Into 'Bourbon St.'

"Bourbon Street Beat," the Warner Bros. 60-minute series slated by ABC-TV for a 1959-1960 berth at 8:30 Mondays, is now two-thirds sold. Libby, Owens, Ford took a third of the show this week.

This follows the recent P. Lorillard purchase of the first third of the cops-and-robbers stanza.

# TV Revenue Hike for '59 Pegged At 7% With Radio Biz Up 2.5%

Washington May 5. The 1959 broadcasting story: television revenues up 7.2% radio revenues up 2.5%.

This is the way the National Association of Broadcasters estimates the year will turn out, based on the annual financial survey of first-quarter business conducted Charles H. Tower, NAB Department of Broadcast Personnel and Economics manager.

He surveyed 733 radio stations and 165 tv outlets to get the figures. Networks weren't included.

Of the 733 radio stations forecasting their '59 total broadcast revenue (based on business in the first three months), 57.6% predicted an increase, 12.4% a decrease and 30% no change.

Among the 195 tv stations, 84% saw more dollars than '58, 4.4% less and 11.6% no change.

For both radio and tv, the '59 forecasts were higher percentages than developed between '58 and '57. Last year, tv revenues, for the same stations, were 3.5% over the year before; for radio, last year's increase was 2% above '57 for the stations questioned.

All nine categories of radio stations, divided into the population of the markets, predicted more revenue this year. Most optimistic category was those radio stations serving markets of between 1,000,000 and 2,500,000 which look for the gross to be kited 6.9%. The forecast for radio stations in markets with more than 2,500,000 was a 4.4% boost.

Other increases expected in radio, by market-size categories, are: 500,000-1,000,000, 6.5%; 250,000-500,000, 2.4%; 100,000-250,000, 2.5%; 50,000-100,000, 3.7%; 25,000-50,000, 3.7%; 10,000-25,000, 2.6%; and under 10,000, 2.5%.

Television stations serving the smallest market expect the largest '59 jump in business, according to NAB's survey. Those serving 25,000 or less people estimated 10.1% more business.

In the other five tv categories, all looking for higher revenue this year, the increases are: 1,000,000 or more people, 9.7%; 500,000-1,000,000, 4.9%; 250,000-500,000, 3.3%; 100,000-250,000, 6.0%; and 25,000-100,000, 8.6%.

## Aides of Buckley Join Met Exodus

Richard Buckley and most of his principal exponents have finally made official their departure from Metropolitan Broadcasting Corp. John Jaeger, who ran WNEW Radio, N. Y., when Buckley was the boss of the broadcast chain which owns it, has also left and so has the station's financial officer Mel Stack. Added to the list of departing execs is Hal Moore, station's program chief.

Buckley, who had approximately \$360,000-worth of contract still to run, was given \$60,000 to settle before the 1961 expiration date. Plus that, the former 10% owner in Metropolitan got over \$2,225,000 for his shares in the chain.

With Buckley and Jaeger and Stack gone, Met prexy John Kluge has upped John V. B. Sullivan, WNEW Radio sales boss, to the general management of the outlet.

Besides this change, Kluge has ordered that the bookkeeping arrangements of WNEW-TV and WNEW Radio be joined under Richard Geismar, the Met chain's financial toppler. Previously, according to a spokesman for Met, the two stations kept their books separately even though they were in the same market and under the same overall command.

Buckley and Jaeger, a longtime team, are on the search for station properties, outside the N. Y. area.

### TWW'S DIVVY

London, May 5. TWW, the commercial tv company which operates in Wales and the West of England, and which became a public company last February, has declared a divvy of 35% on its ordinary stock.

Net profit of the company before taxation was over \$2,200,000.

## FRISCO CHOSEN FOR WBC CONFERENCE

San Francisco, May 5.

Third Westinghouse conference on local public service programming will be held on Stanford U. campus, near suburban Palo Alto, Sept. 21-23. WBC owns and operates KPXX, Frisco.

WBC President Donald H. McGannon said purpose of shift from East to West was "to achieve greater participation by leading public service broadcasters in the Western States, whose numbers at our earlier (Boston and Baltimore) meetings were held down because of the travel distance."

McGannon said topics not covered at earlier conferences were being programmed for the Stanford meeting, but didn't say what these were. WBC Vicepresident Richard M. Pack is heading group planning the conference, with Stanley T. Donner, Stanford's director of radio-tv, coordinating plans at university level.

## ABC-TV Renews Truman Dickers For 'Historicals'

ABC-TV is again dickering an historical film series with Harry Truman as the "dramatic narrator." First discussed two years ago with the former President of the United States, then falling into a state of suspended animation, the web and Truman recently revived the talks on a Truman two or three-parter and a decision is expected within the next two weeks to a month, according to network sources.

Some ABC'ers say it looks good for a network-underwritten public affairs stanza on film. It would be for next season if Truman comes through with a final o.k.

Technical details, including the nature of the specials (probably 90-minutes in length) and the financing arrangement (no sponsors), have been fairly well pinned down, but it has been stated that there is still the problem of whether Truman, in addition to all his other burdens, is in fact willing to undertake a tv show, even one dealing in history, a subject known to be dear to the ex-President.

## Ohio State Radio-TV Awards

Columbus, May 5.

Ohio State Awards, sponsored by the Institute for Education by Radio-TV, will be revealed tomorrow (Wed.) at the 23rd American Exhibition of Educational Radio-TV Programs. Awards and respective categories follow:

Radio—Class 8, Primary School Broadcast (Group II—Regional): First Award, "Narrated Junior Stories," CBC, Toronto; First Award, "Tell Me a Story," Minneapolis Public Schools and KTIS, Minneapolis; Honorable Mention, "Old Tales and News," Minnesota School of Air and KUOM, University of Minnesota. (Group III—Local): First Award, "The Wishing Well," Newark (New Jersey) Board of Education and WBGO-FM, Newark.

Radio—Class 9, Intermediate School Broadcasts (Group I—National): First Award, "The Return of Nanna-Bijou," Canadian Broadcasting Corp.; (Group II—Regional): First Award, "How Does Your Story Grow," British Columbia Department of Education and Canadian Broadcasting Corp.; Honorable Mention, "Fun in Science," Minneapolis Public Schools and

## MAPES TO ROLL ON SCHINDLER SERIES

New tv series based on the true cases of Raymond C. Schindler, the private-eye, is going into production soon under aegis of H. Pierson Mapes' Creative Merchandising Co.

Stories will be partially based on the bestselling book, "The Complete Detective," by Rupert Hughes, which contains many of Schindler's outstanding cases. Schindler was active in tracking down war espionage agents during World War II.

Mapes, former v.p. and tv head of Hutchings agency, has worked out a deal with the Schindler Bureau of Investigation to adapt the cases to tv.

## Chi Cancels Telecast Of Local Emmy Awards; Coast Bows Out, Too

Chicago, May 5.

Telecast of the Chicago Emmy awards tomorrow (Wed.) was cancelled at the 11th hour because the local chapter of the Academy of Television Arts and Sciences did not want to involve its membership in the NABET strike at NBC. Program was to have been carried by the local NBC o&o WNBQ, immediately following the national presentations. Chi awards will be made, nevertheless, at an Academy banquet in the Sheraton Hotel.

Meister Brau Beer, which was to have picked up the \$5,000 tab took a rain check, promising to underwrite another at as program when strike is settled.

### Obstacles on Coast

Hollywood, May 5.

For the first time since 1951 there will be no recognition of local shows for Emmy awards.

Committee of station managers sought to work out an awards arrangement but couldn't overcome obstacles and abandoned the project.

## Geo. Schaefer Expands

George Schaefer, who less than a month ago formed his own company called Compass Productions, is replacing Mildred Freed Alberg as the production head of "Hallmark Hall of Fame." Schaefer is moving in with his entire production outfit to handle the specials on NBC-TV in the 1959-60 season.

Edward Sullivan, who has ankled the Detroit office of Campbell-Ewald, the ad agency, becomes a Compass sales veepee, and Robert Hartung, working from now on via Compass, stays as the Hallmark associate producer.

Durham, N.H.—Alton S. Hotelling Jr., has been named production manager for WENH, Channel 11, New Hampshire's educational television station here. Hotelling was formerly producer-director at KUON, educational tv station in Lincoln, Neb.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Walter Slezak of the Broadway comedy, "The Gazebo," guests on CBS-TV's "Sam Levenson Show" today (Wed.) at 10:30 a.m. . . . Dave Driscoll, WCBS Radio news director, is seeking a newscaster who owns an airplane . . . Richard Morgan Jr., former program director of WHYE, Roanoke, Va., is latest addition to WCBS Radio directorial staff assigned to Dick Shepard and Lee Jordan programs . . . Robert Gewald opening new offices in field of talent reping. He was formerly director of tv-radio for National Artists Corp. and with Y&R . . . Bern Bennett and Warren Sweeney subbing for vacationing WCBS Radio newscaster Gay Avery . . . Sherman Adler, midwest director of client relations for CBS-TV Spot Sales, joins CBS Radio as account exec . . . Harry Wismer has joined Bert L. Coleman Associates as veepee in charge of sports and special events. Coleman Associates, producers of tv commercials, news films, etc., plan to enter tv packaging of sports shows . . . Dave Garraway's "Today" was chosen as winner of an Albert Lasker Medical Journalism Award for its medical reporting during '58 in tv field . . . CBS-TV's "Camera Three" for Sunday, May 17, will have Morny Calmes of Comedie Francaise in the drama "Mme. Recamier" . . . Merle Brown, formerly of Y&R's casting department has joined Adams & Leigh Associates as assistant in latter's tv commercial department where he'll specialize in children talent.

James Thurber stories have been adapted for a tv script, "Cristobel," to be presented on "Goodyear Theatre" June 8 over NBC-TV. Principal character is a black poodle . . . John Butler choreographing a special two-minute pas de deux for his ballet dancers in "Dance Into Death" episode of "Ellery Queen" May 15 . . . Arthur Hailey's "Diary of a Nurse" will be produced on CBS-TV's "Playhouse 90" tomorrow (Thurs.). Hailey's new novel, "The Final Diagnosis," published by Doubleday, will be a Literary Guild selection for October . . . Mary Lon Forster featured on NBC Radio's "Eternal Light" in repeat of same script she played in 1955, "Walt Whitman and I" . . . Steve Allen returned yesterday (Tues.) from trip to the Coast. He was completing arrangements for his new house in Royal Oaks . . . Ethel Waters exchanges songs and patter with Ernie Ford on the May 14 "Ford Show" over NBC-TV . . . Fred Robbins' guests this week on his MBS "Assignment Hollywood" show are Anthony Quinn, Maureen O'Hara, William Holden, Connie Towers and John Wayne . . . Robert Q. Lewis, subbing for Arthur Godfrey on CBS Radio, has put Bill Gammie, Charles Slocum and Tony Webster on his writing staff . . . Michael J. Minahan becomes ABC-TV director of production operations, was formerly administrative officer and assistant to the network prexy . . . ABC-TV promotion copywriter Fred Warshofsky appearing in July Coronet via his yarn "The Hapless Highwayman" . . . WMCA was joined by another Gotham radio indie, WOV, in soliciting contributions for a reward for information leading to capture and conviction of the men who kidnapped Negro prisoner Mack Parker a week-and-a-half ago; WMCA has put up \$5,000 and, to help, WOV is broadcasting special record made by WMCA topper Nathan Straus . . . Selvin Donnelly, WWRL sales chief, to Mexico to arrange exchange of Latino programming with outlets down there . . . Comic Billy Sands and singer Alan Chester into "American Jewish Caravan of Stars" Sunday (10) over WMGM . . . James C. Hirsch became director of national sales for Williamson Bureau last week.

John M. Borghese, former radio-tv director of Magna Corp., has been made veepee of Continental Public Relations . . . Sheldon Leonard, producer of CBS-TV's "Danny Thomas Show," has returned to Coast after Gotham visit . . . Patty McCormack, co-starring in CBS-TV's "Peck's Bad Girl," arrived in New York for week's visit and interviews . . . Gall Patrick Jackson, exec producer of CBS-TV's "Perry Mason," in New York for week's stay . . . NBC News and correspondent Robert McCormick received an award from Assn. on American Indian Affairs for "The American Stranger." Organization also patted on the back NBC News producer Reuben Frank and cameramen Thomas Priestly and William Birch . . . Frank Egan, in charge of D. P. Brother & Co.'s Gotham office, upped to senior veepee. Egan is handling tv for all agency's accounts and is also client supervisor for Oldsmobile's tv shows . . . Bertram Berman, CBS-TV director of daytime program development, off to Hollywood on biz trip . . . Preston Sturges and Oscar Hammerstein set for CBS-TV "Last Word" Sunday (10) . . . Carol Lawrence to appear with Maurice Evans on upcoming CBS-TV "U.S. Steel Hour" June 17 . . . Larry LeSueur, CBS newsmen, in Pittsburgh Friday (1) addressed Foreign Policy Assn. gathering on Berlin crisis.

Ronnie Welsh will return to his role as Bob Hughes on CBS' "As the World Turns" tomorrow (Thurs.) after a brief vacation . . . Army football, for the second consecutive season, will be broadcast on WOR Radio, N.Y., this fall . . . Read H. Wight joins WPAT, Paterson, as director of client relations. He had been a v.p. in charge of radio and tv for the J. M. Mathes Agency . . . Following his television appearance April 26 on the Ed Sullivan show the impresario gave Henry Youngman five dates for next season, open at moment but to be scheduled later. Sullivan has been working close with Youngman, acting as material editor for his adaptation to the show . . . The Edgar Kobaks left May 1 for a month's holiday in Italy and England . . . Oscar Brand did two university concerts in California and returns to Gotham in two weeks to finish a film for Gulf Oil and another for Hamilton Watches . . . Paul Tripp of WCBS-TV's "On the Carousel" reelected to Board of Governors of the Academy of TV Arts and Sciences for another two-year term. Other newly-elected board members are Sam Levenson and Betty Furness (actors and actresses); Robert Markell and Robert J. Wade (artistic personnel); James Starbuck and John Wray (directors and choreographers); Hubbell Robinson Jr. and Thomas W. Moore (execs); Walter Cronkite and Mike Wallace (emcees, hosts and newscasters); Harry Sosnik and Glenn Osser (musicians); Bill Baird and Eileen Burton (performers); Herbert Brodwin and Tripp (producers); O. Tamburri and Daniel Franks (technicians) and Robert Alan Arthur and Jacqueline Babbitt (writers) . . . Alan Schneider named director of "Secret of Freedom," Archibald MacLeish's play scheduled for fall production on NBC-TV . . . Marian Carr set for roles in "My True Story" on WRCA today (Wed.) and "Let's Listen to a Story" on WMCA Sunday (10).

### IN HOLLYWOOD . . .

ABC's Oliver Treyz astounded the noonday diners at the Brown Derby by having three phones going at once. Calls were from N.Y., Chicago and Cincinnati. They called him, he didn't call them. He claims 11 back-up orders for Sunday night at 9 . . . Max Factor's ad chief, Nelson Gross, bought 17 hours on KTTV to televise the Miss Universe contest at Long Beach in July . . . One of Perry Como's sponsors may become a Lawrence Welk Wednesday night underwriter next season. Deal was inepted when an analysis showed that Welk's 26.2 (Saturday night) was the highest sponsor identification rating of 102 shows sampled . . . Art Rush starts his 20th year as Roy Rogers' manager with nothing to prove but a handshake . . . Columbia Square lobby of KNX-CBS has been transformed into more exhibits than a town hall. Now an ice skating rink, it next becomes a science fair with

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(Continued on page 34)

# WHERE'S 'TV IMAGE' WALLOP?

## TV: A 'Nouveau Riche Snob'

"Television today is a robot without a heart. Devoid of flesh and blood, it operates only on those Madison Ave. monster cogs: research motivation, sex transference, image selling.

"All this has wiped away from the tv sets that good, old fashioned quality known as SINCERITY. As a result, human beings are out of style!"

These were the fighting words of Virginia Graham, New York radio-tv commentator "when God and Madison Ave. permit," she told the AWRT femme broadcasters at last week's N.Y. conclave.

Rolling up her sleeves, and sprinkling her attack with earthiness, Miss Graham let television have it—right in its grey-flannelled groin.

"TV is a nouveau riche snob," she said, "which has turned its back on human beings, but women in particular. No longer does the Indian hold the title of the vanishing American—it's women who are."

The reason? The agencies live in a wax museum. They conduct their research in the "backwoods" of the cities and never reach out to the county grassroots.

"I am bored at tv today," yawned Miss Graham, "and I am bored at a flat-chested 20-year-old girl telling me how to use a cedar mop, because I know her ankles couldn't get things done."

Miss Graham wants to see some real she-women on the screens. Even if they need a Swedish milk diet, she figures they'll be a lot more convincing at telling why they use FAB, why we're in a helluva shape in Berlin, why the kids catch cold without enough vitamins, and just why.

Miss Graham's fighting spirit ("We haven't been so sent since Valentino," one veteran said) brought rousing applause from her audience of AWRT delegates. Only her two fellow panelists, from BBD&O and Television Bureau of Advertising, looked a little pale.

## FILE 1ST REPORT BUT TIP LITTLE

By ART WOODSTONE

Nine-man "tv image" committee made its final recommendations last week to the 14-man tv board of the National Assn. of Broadcasters. In turn, the board will soon hand the recommendations, in development since the NAB conclave a month ago in Chicago, to a second committee, composed of five men from the board itself.

The panel, named by NAB prexy Harold Fellows, consists of Clair R. McCollough, WGAL-TV, Lancaster, Pa., chairman; C. Howard Lane, KOIN-TV, Portland, Ore.; Dwight W. Martin, WASH-TV, Baton Rouge; G. Richard Shaffo, WIS-TV, Columbia, S.C., and Willard E. Walbridge, KTRI-TV, Houston. They have been given individual assignments covering all aspects of the p.r. program and plan to bring their findings together at a meeting June 2 in New York.

Meantime, several things have been disclosed—unofficially, of course, since all the committees involved in the uplift of tv's public image are remaining mum until after the five-man committee finishes refining the proposed program.

The official statement released after the nine-man committee handed over its proposals characterized the nature but did not give specifics. When boiled down, the nine-man committee was simply reaching for that mental state wherein "all elements of the American public (have) a greater understanding of television's obligation and desire to serve the interests of all segments of the American audience."

### Urge 'Info Office'

However, it was learned that the image committee, after discussing and then rejecting several more costly arrangements, one of which was for the network to turn over some prime time for public affairs programs, finally recommended a fulltime "information office." This information office would have as a corollary a public relations office (or officer) who would try to inform all segments of the public (the committee called them "the publics which should be reached") with information on tv industry activities, its nature and its potential.

Initially, when this information office was discussed, the idea was tentatively put forth that it required the energies and know how of a man in the national limelight who might be worth as much as \$100,000 a year. This was taken as a sign of just how imperative the participants considered a program of longrange uplift, as first proposed by NBC board chairman Robert Sarnoff a month back in Chicago.

Since then, though, while the sense of the imperative evidently still remains, the nine-man committee confronted by several potential financial obstacles, have lowered their sights slightly. Instead of the \$1,000,000 annual budget initially proposed for the new office, the image committee suggested far less in the way of a budget. Just how much less was not made clear in any of the reports emanating from the meeting room, but they have ranged from

(Continued on page 34)

## AWRT's 'Tufty Taffy' for Industry, Femme B'casters Hurl a Challenge

By LIZ CARPENTER

### Bouquets

A resolution saluting VARIETY's news coverage of women in radio and television was unanimously adopted by the final convention session of American Women in Radio & Television Sunday.

The resolution stated that "AWRT salutes the efforts of Elizabeth Carpenter of VARIETY to focus attention on women in radio and television."

In another resolution, AWRT hailed CBS for adding women to its panel show, "Face the Nation." The no-women ban of "Face" was lifted several months ago.

Informed of the resolution, "Face" producer Ted Ayers commented in Washington: "I am honored."

Messrs. Daly, Huntley, Murrow, et al better look to their mikes!

The "girls" in the industry-flexed their news-gathering muscles last week, elected a top combined newspaper-and-radio prexy, and produced a survey to show that women broadcasters are here to stay, thank you.

Winding up their eighth annual convention at the Waldorf-Astoria, Esther Van Wagoner Tufty, veteran White House Correspondent and commentator of both radio and tv, became president-elect to serve a year in this capacity with Nena Badenoch before taking over the gavel at the 1960 convention in Cleveland.

The "Duchess," as this buxom, blonde Brunehilde is known, is the first president to head both a national newspaper and radio & tv organizations. She was president of the Women's National Press Club several years before being elected to head AWRT.

Her career on the news scene has included everything from flying the Berlin airlift atop 10 tons of coal, impersonating FDR at a women's gridiron party at the White House, to hop-scotching the world for headlines-in-the-making. The program manager of the old Atlantic Coast Network, Ben Larsen, first bottled up this buoyance in 1941 and served it in a "Tufty Topics" news and interview show daily over WWDC. Today she heads her own news bureau, and appears on NBC's "Ask Washington."

Tufty is one of the 375 broadcasters who belong to AWRT's far-flung membership of 2,000. A new AWRT survey proves this is a growing segment.

The poll brought 181 answers which show that the composite woman broadcaster today is a veteran of 10 and a half years in the industry who spends one-third of her time on tv and two-thirds on radio, five days a week for a 30-minute show on a variety of subjects from food, facts, to fashion.

"We are very pleased with the heartening results of this survey," president Nena Badenoch said. "They show we have a group of seasoned women who are increasing their entrance into the news field."

Aside from the survey of broadcasters, AWRT took time out to hail the efforts of National Association of Broadcasters' Harold Fellows and WSDU's Bob Swezey for their aid in canvassing 4,000 radio stations to see how many women are on the payrolls. There are 9,000.

Other new officers elected are five directors-at-large: Lucile Bush, consumer education director of S. C. Johnson Co., Racine, Wis.;

(Continued on page 62)

## Lorillard Miffed, Backs Away From Stanwyck Series

Miffed at the alleged runaround it's been getting the last several days, P. Lorillard has decided to back away from the Barbara Stanwyck telefilm anthology being underwritten by NBC-TV. Sponsor declared that since the network would not clear either 8:30 or 9 p.m. on Saturday for the show, the cigarette bankroller was "relinquishing any claims we have to either time or the program."

First, NBC and Lorillard talked of 8:30 for the Stanwyck skein. When that didn't prove feasible, web offered up 9-9:30 tentatively. Meantime, Liggett & Myers and Bristol-Myers got in with a bid for 9 p.m., but refused the Stanwyck show.

These Saturday night shenanigans constituted one of the bigger mysteries in a selling season loaded with mysteries, and this week Lorillard made it official. Even after the Lorillard downbeat proclamation, NBC still maintained that Lorillard had claim to the telefilm package.

Lorillard was going to buy half of it, with the money it was spending this season on "Masquerade Party." Lorillard said that despite its Stanwyck differences with the network, it would continue sponsoring "Arthur Murray Party," Tuesdays at 9 on NBC.

### Hope's Special Emmy

Hollywood, May 5.

Presentation of a special trustees' award to Bob Hope by the National Academy of Television Arts and Sciences on tomorrow's (Wed.) Emmy Awards program over NBC was announced by Academy prexy Harry Ackerman.

Award is for "bringing the great gift of laughter to all peoples of all nations; for selflessly entertaining American troops throughout the world for many years; and for making television finer by these deeds, and by the consistently high quality of his television programs through the years."

## FCC's 4 to 3 Split Tips What's On Tap on Option Time Issue

Washington, May 5.

Close division within the Federal Communications Commission on the thorny option time issue is reflected in one effort (just brought to light) to wash the FCC's hands of the problem altogether. That effort lost 4-3.

Minutes were published Monday 4) of FCC's recent meeting, in which the commission majority instituted rule-making, with comments due by June 22, to cut 30 minutes off option time, eliminate straddle time and make other revisions.

At that time the minutes reveal, Commissioner Robert T. Bartley moved that the FCC toss away all rules affecting option time, thereby claiming no authority over the practice. Result would have been to leave issue in the hands of networks and the Justice Dept.'s Antitrust Division. Besides Bartley, Commissioners Rosel Hyde and Frederick Ford voted for the motion.

What shapes to be the most encyclopedic study of television network programming got under way this week with a warning that the power over program selection may be over-concentrated in the webs.

Statement was made Monday (4) by Harold G. Cowgill, chief of Federal Communications Commission's Broadcast Bureau, which is directing the inquiry.

In his opening statement, he described as "ill founded" fears the Government will step in to dictate what it should offer the public.

Cowgill then declared: "The danger, if there be one, may be" (Continued on page 36)

## Martha Rountree Gab Strip on WOR

In a further expansion of its news department, WOR Radio, N. Y., has signed Martha Rountree to broadcast a daily (Monday-through-Friday) program from Washington.

Program also is being syndicated nationally starting Monday (18), the same day the show debuts on the RKO Teleradio N. Y. flagship. Program will be aired from 3:15 to 4 p.m. on WOR. Produced by Miss Rountree and Lucy Jarvis, show will feature top personalities in the news and behind-the-scenes appraisals.

Femme newscaster also will be utilized by the station for special newscasts. She will operate out of (Continued on page 62)

### Chi's Kup Runneth Over

Chicago, May 5.

Irv Kupcinet's "At Random," post-midnight conversation opener, is now nearly SRO after three months on the air. While the show has an indefinite running time, sometimes lasting until 4 a.m., WBBM-TV has put only the first two hours up for sale and has been selling between 10 and 12 blurbs per show. Spots are being sold at the special rate of \$425 a minute, less discounts.

Ratings have been excellent for an after midnight opus, usually averaging around 10 on ARB for the first two hours.

As longtime gossip for the Chicago Sun-Times, Kup is able to snare for the stanza some of the top visiting personalities in show biz, politics, science and the arts.

## Ed Murrow In Double-Barrelled Brit. TV Nipups

London, May 5.

Ed Murrow pulled off the cat-among-pigeons double of the year, so far as Britain's concerned, with two tv interviews last week. There was that Siobhan McKenna "Small World" statement criticizing Prime Minister Harold Macmillan which caused Brian Faulkner, Chief Whip of the Northern Ireland Government, to resign his membership of the BBC's Advisory Council following BBC-TV's airing of the program on April 25. And there was the chat with Field-Marshal Lord Montgomery.

The British networks jumped to it where the latter was concerned. Following the U. S. airing of the interview on Tuesday (28), Associated-Redifusion, the London area weekday web, whose controller of programs John McMillan is in New York, arranged for the film to be flown over in time for transmission countrywide at 11 p.m. on Wednesday (29). Seeing and hearing Montgomery direct caused some measure of press revision of interpretation, but not much: the general condemnation of the Field-Marshal's views on Ike, NATO et al, stood, and stands.

Sequel to the Siobhan McKenna business has been that BBC-TV canceled the skedded airing on (Continued on page 36)

## Arbitron's Top 10

(April 27-May 3)

Desilu Playhouse (Untouchables) (CBS)	41.0
At the Movies (Sid Caesar) (NBC)	29.1
Ann Sothern (CBS)	28.6
Danny Thomas (CBS)	27.4
Wagon Train (NBC)	27.0
Father Knows Best (CBS)	26.5
Gunsmoke (CBS)	25.4
Have Gun, Will Travel (CBS)	24.4
Peter Gunn (NBC)	24.0
Riflemen (ABC)	23.8

## CBS-TV to Roll On 'Law Breakers'

CBS-TV isn't losing anytime in its preparation of "The Law Breakers," new series based on an idea by George Ellis, vet crime reporter and tv film writer, and Lester Gottlieb, web's director of program development.

Taping of first show gets underway next month with John Houseman producing the series. Audition show will be "John Dillinger: A Year to Kill."

Houseman also has lined up a batch of other properties which he hopes to have ready as soon as the web gives the word. Other shows Houseman has in mind are "Charles Ponzi, King of Con Men," "Dutch Schultz, Millions for Pennies," "Gerald Chapman, the \$100,000 Man," "Brink's Robbery, Heist of the Century" and "The Urschel Kidnapping."

Houseman insists these shows will be devoid of fictional touches.





*When the Russians march on May Day, vault into space, test us in Berlin or meet with us at Geneva, every American is thrust into the picture. An understanding of how and why is essential for all who believe that the strongest armor of a free nation is an informed citizenry.*

*Momentous events are impending in May. To place them in full perspective, NBC is presenting month-long news and information programming on a scale unprecedented in television. Scheduled in the evening and the daytime, on weekdays and Sundays, these programs will offer every American a vivid insight into the forces and events that are shaping his future.*

*Emphasis on news is traditional with NBC. Each week, 5¼ hours of television news programs—more than on any other network—are presented by the world-wide staff and facilities of NBC News, the largest news organization in broadcasting and the winner, so far this year, of 16 major awards for excellence of coverage and commentary.*

*This is one of the ways in which NBC practices its basic philosophy: totality of program service...rewarding television for every program taste, and for every public necessity.*

**TO WHOM IT MUST CONCERN! KEEP THIS LIST NEAR YOUR TV SET. NO ALERT AMERICAN CAN AFFORD TO SAY AFTER THE FACT: "IF I'D ONLY KNOWN IT WAS ON, I'D HAVE WATCHED IT!"**

**FIRST MEN INTO SPACE—PART I (MAY 3, 8:30-7:00 P.M.)** An exclusive two-part documentary, filmed at Wright Air Development Center, on how the U.S. tested its first seven astronauts physically and psychologically for survival in outer space.

**PRIMER ON GENEVA (MAY 3, 7:30-8:00 P.M.)** A guide to the forthcoming Foreign Ministers' meeting—possible prelude to the Summit—by five distinguished NBC newsmen: Joseph C. Harsch (London), Edwin Newman (Paris), John Rich (Berlin), Irving R. Levine (Rome), Frank Bourgholtzer (Washington).

# YOU ARE IN THE PIC

**WHY BERLIN?** (MAY 8, 8:00-9:00 P.M.) NBC News' Chet Huntley pinpoints Free Berlin's importance in the current world political struggle with special film that tells the city's story in human as well as strategic terms. Live inserts will give last-minute developments on the eve of the Foreign Ministers' Conference.

**FIRST MEN INTO SPACE—PART II** (MAY 10, 6:30-7:00 P.M.) The conclusion of NBC's two-part documentary on how the U.S. tested its first seven astronauts.

**RED CHINA... UPDATE** (MAY 10, 7:00-7:30 P.M.) NBC News' second Special Report on Red China. Exclusive films, shot behind the Bamboo Curtain, show some of the growing failures in the Communist regime, reflected in open resistance to communal nurseries and the desire of Chinese families to return to many of their traditional ways. Frank McGee is narrator.

**GENEVA CONFERENCE REPORTS** (BEGINNING MAY 11 TO THE END OF THE CONFERENCE) NBC News' special corps of correspondents (Harsch, Newman, Rich and Levine), supported by two camera crews, will cover the Geneva Conference in full. Their reports will be carried on **TODAY** (7:00-9:00 a.m., Monday-Friday), **HUNTLEY-BRINKLEY REPORT** (6:45-7:00 p.m., Monday-Friday), inserted into other regularly scheduled programs when necessary, and incorporated into NBC News Specials.

**OUR MAN IN THE MEDITERRANEAN** (MAY 17, 5:00-6:00 P.M.) NBC News' David Brinkley, in the role of observer, brings his distinctive journalistic style to bear on the man-

ners and moods of Cairo, Beirut, Athens, Rome, the Riviera, Algiers, Granada and Cadiz.

**NOW, AND TEN YEARS FROM NOW** (MAY 24, 5:00-6:00 P.M.) A look at the events leading up to the eventual employment of manned space satellites...and a glimpse at the exciting future. Part of the dedication of the Avco Research Center at Wilmington, Mass.

**MEET THE PRESS** (SUNDAYS, 6:00-6:30 P.M.) Penetrating questioning of the newsmakers—still to emerge from the month's breaking news—by the headline-making press panel that has recently interviewed such personalities as Fidel Castro and Anastas Mikoyan.

## NBC TELEVISION NETWORK

# Ambitious 'Something for Everybody' Sked on NBC-TV 'Riverboat' Series

Hollywood, May 5.  
Operating under the theory that in television a successful show has to "hit the mostest" in terms of mass audience, Revue Productions and producer Jules Bricken are pulling all stops on the format of "Riverboat," upcoming hour series for NBC-TV. Series is being designed with a "something for everybody" format that includes physical setting and action as a draw for the kids and mature, adult themes as a draw for the maturer viewer.

Peg for the first three stories, for example, are the themes of the moral disintegration of an informer (played by Aldo Ray), marital infidelity (John Kerr and Elizabeth Montgomery) and story of a pacifist (not cast). Bricken hopes that these story themes, with their adult appeal, will leave the intelligent viewer with the feeling he's seen something worthwhile, while the action takes care of the kids and less intelligent adult segment of the audience.

As extra insurance, there's probably the costliest casting tab for a filmed series—Aldo Ray, Barbara Bel Geddes, Louis Hayward and Nancy Gates star in the first segment, Miss Montgomery, Kerr and William Bendix in the second. Darren McGavin and Burt Reynolds are running leads. And there's the offbeat setting of the series—Revue decided to set it in the era around 1840, first time that's been used for a series, opening a floodgate of new historical material. The river boat, incidentally, is not a gambling boat or a showboat—it's strictly a freight-and-passenger proposition, a fore-runner of the floating palaces that came later.

In terms of cost, it shapes up as Revue's most expensive series to date. Though figures aren't available, show will run upwards of \$135,000 per segment, at least on the basis of the present 13-show commitment from NBC-TV. One factor is color—Bricken estimates that filming the series in tint will add 20% to 25% to the cost. Another is the sheer physical size of the production. When Revue took over the Universal lot, it found the hull of a river boat. It built two decks and a superstructure, along with a cable rig which enables it to move the boat.

Then it proceeded to duplicate the decks on one of the stages, to scale, as well as build interiors. The interior sets include a working engine room, built by Revue from plans of the period, including two boilers, huge moving pistons and all the accoutrements including huge woodpiles. Topper is that Revue will blow up the boilers in one segment. Cost of all this is extensive, and has to be amortized over the entire series. If it goes only 13 shows, the per-show price will be higher. Another factor in the cost is that the series presently takes seven shooting days, due primarily to the fact that the boat is being filmed in movement on the Universal backlot.

Bricken figures the entire series (Continued on page 40)

## Eliscu to Shoot 3 Series in Spain

Madrid, May 5.  
William K. Eliscu, producer, in association with Spanish partners, plans three telefilm series to be shot in Spain. First to roll before the cameras is "Arabian Nights," starring Kevin Scott, Lauren Hall, Walter Gotell and Pan Wyde.

Eliscu's Spanish partners are CEA Studios and Jose de Vicuna. Also coming into the deal English producing partners, who are John Sutro and Giles Gilbey. On the "Arabian Nights" project, Art Cooper is associate producer, Dominic O'Reilly, scripter and Max Varnel, director. Other projects are "The Man from Costa Brava," a crime meller, and a series based on the career of correspondents Bob Capa and "Shim" of Paris Match, both of whom lost their lives covering newsbeats.

Eliscu, along with a few other principals in the project, is an American. He produced "O.S.S."

## ABC Films' Western Package for Summer

ABC Films has dug into some of its anthology series and has culled a western package of 15 half-hours, designed as summer programming replacements.

Deals on the package have been made in eight markets, including KCOP, Los Angeles; KFSD, San Diego; KGUN-TV, Tucson; and KMBC, Kansas City.

In another repackaging move, the web subsid is offering an additional adventure package of 15 half-hour episodes, culled from other series.

## N.Y. 'Late Show's' Solo Sponsorship; 1-Nite Innovation

For the first time in the long history of WCBS-TV's N.Y. "Late Show," a single sponsor will take over the cinematic showcase. Picking up the tab on May 23 (Saturday) will be F. M. Schaefer Brewing and the pic will be the Oscar winner oldie "It Happened One Night," starring Clark Gable and Claudette Colbert.

Title of the presentation, keyed for the weekend prior to the Decoration Day holiday, will be "Schaefer Award Theatre." Brewing Co. has an option to pick up sole sponsorship on three other cinematics. Price tag for time and programming is about \$35,000 per cinematic, running higher for a one shot and a little less for the series of four. (Running time for "One Night" is 105 minutes.)

Station policy is not to do away with the multiple "Late Show" participation pattern encompassing a long list of sponsors. But an occasional single sponsorship for a "Late Show" cinematic is okay. BBD&O placed the Schaefer order, which is expected to be backed up by a heavy advertising campaign. For the May 23 night, the "Late Show" theme of a synopated clock will be replaced by a special Schaefer theme.

Interesting footnote is that Miss Colbert in the week of May 18, 25 years after "One Night," will be the tv hostess on the premiere program of the web's daytime "Woman" series.

## New Round of 13 For 'Championship Bridge' As Network Deal Pends

Chicago, May 5.  
Imminence of a network sale of "Championship Bridge" is prompting production of a skein of 13 episodes, with pastboard authority Charles Goren analyzing the play of the experts. Shooting begins May 19 at Colmes-Werrenrath studios here.

Understood Walter Schwimmer Inc., which owns the contract bridge series, has a network deal 99% firm, with an automotive sponsor underwriting part of it. Discussion reportedly has been centering on an early Sunday evening slot. Show will bow in the fall if the network deal pans out.

## WPIX Pix Buys

Pyramid Production's "Deadline," distributed by Flamingo, has been bought by WPIX, N.Y.

Station, in another deal, bought 126 Christie Comedy shorts distributed by M & A Alexander for use in programming its fall lineup of children's shows. Series, made in the 20's, has had a sound track added.

Indie also has scheduled a telecast of the feature "Freedom," produced under the auspices of Moral Re-Armament, dealing with the problems of Africa today. Telecast will be in the prime hours of from 8 to 10 p.m. Friday (29).

## Vidpix Chatter

James H. McCormick, manager of CBS Film's Atlanta office, has been promoted to the post of account supervisor in N.Y. He replaces Ralph M. Baruch, who becomes director of international sales. . . . Bruce Bells, United Artists Television exec v.p., to Coast Producer Robert Herridge to the Virgin Islands for a brief vacation. . . . MCA TV's "SA 7" has been sold to the Kroger Co., Atlanta, and to Falstaff Brewing, Los Angeles. . . . Louis O. Hertz Jr., former animation engineer for UPA Pictures, is operating his own animation firm, the Kappa Co., in Atlanta. . . . Telestudios had "open house" Monday (4) celebrating a year's anniversary; it was just about a year ago that Telestudios produced the first independent video taped commercial for network television. . . . Trans-Lux Television has racked up new sales on its Encyclopedia Britannica film library package. Stations signing include WFFA, Dallas; WREX, Rockford, Ill.; with renewals coming from WSAU, Wausau, Wis., and WISN, Milwaukee. . . . Independent Television Corp. has appointed a district manager and six new account execs. Bert Welland, of Baltimore, Md., has been named district manager of the northeastern division. He had been an account exec with Ziv since 1956. New account execs include Charles G. Fry Jr. and Frank Spiegelman, northeastern division; John A. Thayer Jr., John Howard, and James L. Dodd, southeastern division; and Yale Lasker, midwestern division. . . . National Telefilm Associates advertising department has made three new appointments to newly-created positions. Elliott Ames joins the department as presentation writer; Edgar Krupinski as business manager and William Weinstein as art department designer. . . . Russell Hayden, producer of "26 Men," in for confabs with ABC Films prexy, Henry Platt. . . . Ben Halpern has been tapped to promotion manager of United Artists Television. Halpern will serve as coordinating liaison between UA Television and the ad, publicity and exploitation departments of the parent company.

## Mason's \$3,750,000 Slander Suit Vs. NTA To Be Tried on Coast

Los Angeles, May 5.  
James Mason's slander suit for \$3,750,000 against National Telefilm Associates Inc., will be tried in L. A., as a result of Superior Judge Evelle J. Younger overruling a demurrer which asked that proceedings be held in London, scene of the asserted slander action.

Actor brought suit against NTA last Oct. 15 for an alleged statement by Oliver Unger, NTA prexy, to the effect that in negotiations for Mason to do a tv series in London ("The Third Man") he had demanded an escape clause which would have permitted him to leave England in the event of war. Mason, who said such a statement made him disloyal to his homeland, claimed matter had never been discussed.

## KHJ-TV's Feature Buy

Hollywood, May 5.  
In a major six-figure pix acquisition, KHJ-TV has purchased 38 20th-Fox theatrical pix and eight RKO features of post-'50 vintage to hypo its feature film library. With the purchase of the 46 pictures, never before seen on Los Angeles tv, the RKO TeleRadio channel is now prepared for three more years of non-duplicated pix programming on its nightly cinema showcase, "Channel 9 Movie Theatre."

Acquired roster of 20th-Fox features is included in a "Dream Package" distributed through National Telefilm Associates. Among pix purchased in the package, all for L. A. videbut, are "Calling Northside 777"; "Lillian Russell"; "The Rains Came"; and "Nightmare Alley." Eight pix purchased from KHJ-TV's mother company, RKO, were all produced by Benedict Bogeaus.

## Loew's \$4,419,000 TV Profit

Loew's, Inc., earned a profit of \$4,419,000 on its television operations for the 28 weeks ended March 12, '59, according to the company's second quarter report.

Gross television income for the period was put at \$8,417,000, of which \$6,005,000 was derived from the licensing of the company's pre-'49 feature films and shorts to tv stations. Another \$2,412,000 gross was derived from the company's filmed series and commercials produced for tv.

Colgate has axed "Thin Man" after a two-year run on NBC-TV. "Northwest Passage" is another MGM-TV casualty.

## Sterling Doctoring Top Silents For Series of 39 Half-Hour Segs

### Hildegard's 'Zero-1960' For Our Lady of Fatima

Hildegard is donating her talents to a series of tv programs, "Zero-1960," presented under the auspices of The Blue Army of Our Lady of Fatima. Thirty-minute shows will go to more than 100 video outlets.

In Gotham, with Jim Bishop, she interviewed Dr. Charles Malik of Lebanon, prexy of the UN General Assembly; in Washington, with Ed Follard of the Washington Post, she quizzed Gen. Alfred M. Gruenther, head of the American Red Cross. Also in Washington, with John Haffert of the Blue Army in the U.S., she interviewed Carlos P. Romulo, Philippine Ambassador to the U.S. and Constantin Boldyreff, expert on Russian Communism.

To date Hildegard has done four programs in the series. Series will consist of 26 films.

## No Hard & Set Rule on Selling To a Rival Web

The telefilm subsids of the networks have a cross to bear. Seldom do they sell a show either to another network or a sponsor airing the skein on a competitive web.

For the upcoming season, NBC's California National Productions has placed "Phillip Marlow" on ABC-TV. Property is a CNP entry produced by Goodson-Todman. Over a year ago, CBS Films moved "Navy Log" to ABC-TV. But other than these two examples—both on ABC-TV—there aren't any others around.

There's no official policy to go by, but network competition is so keen that one network doesn't want to be showcasing the product of another competitive web's subsid. Of the three networks, ABC-TV apparently is the more lenient in this area.

## Par's 'Happy Time' TV Series Gives Fontaine Some Unhappy Moments

Springfield, Mass.

Editor, VARIETY:  
The April 22 issue of VARIETY carries an ad by Paramount Pictures, regarding the video-tape version of "The Happy Time."

The statement that "Happy Time" is "created and written by Samuel Taylor" is misleading, unethical, lousy and calculated to give me a pain in the neck.

I assume Mr. Taylor has written the tape series but he could not have done it without my consent since I am the creator of "The Happy Time" and the characters therein and a great many of the incidents in the play.

Mr. Taylor's Broadway adaptation of my book carried the notation that it was based on the book by Robert Fontaine. I fail to see how anyone anywhere can create characters and incidents previously created.

I suppose Paramount will next list an original series created by their staff and called "Pickwick Papers." Or possibly, something called "Pygmalion" based on a musical called "My Fair Lady."

Is this a business?  
Robert Fontaine

A half-hour treatment of "Birth of A Nation" on tv, with commentary exploring its controversial aspects, is one of the ways Sterling Television may use the D. W. Griffith pic.

Sterling acquired the tv distribution rights of "Nation" and 36 other Griffith pic recently. Outfit, helmed by Saul J. Turell, also has acquired rights to other silents originally made by Biograph Co. and Edison Kaledioscope Co.

Sterling plans to have a series of 39 half-hours, composed of "doctored" silents of yore, some of which represent milestones in the cinematic art. Sterling also plans to pitch a more complete version of "Nation" as a cinematic Civil War tv special.

"Nation" has had a long history of controversy for its glamorized depiction of the Ku Klux Klan and its hostile stereotyped conception of Negroes. In recent years, its theatrical showings in many sections of the country have been accompanied by picketing by the National Assn. for the Advancement of Colored People and Negro groups.

Turell argued that "Nation" should be shown on tv, contending that film is a work of art and that audiences are adult enough to see it as a historical piece. "I think Griffith was wrong in his approach," Turell continued. As to the pic's racial incitement possibilities, Turell said he plans the telecast with commentary, perhaps a representative from the NAACP to give the organization's position. Stations show pictures about Stalin, Turell argued, why shouldn't they play "Nation" if a commentary puts the Griffith pic in perspective.

In any event, Turell said that "Nation" was only one pic of the Griffith estate, bought by Killiam Shows Inc. for \$21,000. Estate consisted of 36 Griffith pix and 16 scenarios. Sterling will handle the tv distribution. If "Nation," in any treatment, is found unacceptable by stations, it will be yanked.

Other silents acquired by Sterling include, "Jekyll and Hyde," starring John Barrymore, made in 1920; Serge Eisenstein's "Alexander Nevsky," and "Son of the Sheik." Sterling has redited the silents to take out the jerky movements, adding sound, and scoring them. Outfit has also compiled a half-hour "Fun Factory" out of Mack Sennett footage, and a 30-minute "Early West," starring all the old oater faves such as Tom Mix. All the above material and other footage will be used for the half-hour series, keyed as excerpts of the cinematic art.

## Victor Industries Enters TV Arena

Victor Film Enterprises, with an initial fund of \$2,000,000 for the purchase of feature films and shorts for tv, has been formed by Victor Industries, a company with diversified holdings in aluminum, metals and chemicals.

Based in Greenwich, Conn., new firm, headed by Victor Muscat, has as its goal the purchase of 26 top features, to be leased individually or in packages of seven, 13 or 26 to stations. Firm also is interested in purchasing packages of 100 films that would contain short subjects, travelogs, documentaries and features.

Muscat's holdings include the Aluminum and Chemical Corp., the Brown-Jordon Co., and the U.S. Can Corp.



# MCA & WB'S KINGPIN STATUS

## WB: One Third of a Network

Warner Bros. will have over \$30,000,000 in telefilm programming riding on the ABC-TV web next season, accounting for about 30% of the network's total week-in-week-out nighttime schedule.

The WB star on ABC-TV shines over no less than seven series, with another two as possibilities. The seven definitely placed represent seven hours of programming weekly. The roster includes "The Alaskan," one hour weekly; "Cheyenne," one-hour; "Bourbon Street Beat," one hour; "Bronco-Sugarfoot," one hour; "Diamond Head," (formerly "Hawaiian Adventure"), one hour; "77 Sunset Strip," one hour; and, of course, "Maverick," another hour entry.

Glance at titles shows the preponderance of westerns and private eye mellers. Web, with its accent on product from the vidfilm subside of the motion picture company, almost could be called a WB programmed web, taking certain liberties, of course. WB and ABC-TV have a running deal under which web gets first crack at all WB telefilm properties. This year the deal will swell the coffers of WB to about \$30,000,000 for program charges.

Two other WB properties still might land on next season's schedule. They are "Lawman" and "Colt 45," two half-hour entries.

Considered in the WB rundown were ABC-TV scheduled shows spanning the 7:30 to 10:30 p.m. time period. Of the 21 hours weekly in that period, WB will account for at least seven hours weekly, with the possibility of stretching the number of hours to eight weekly.

## Vidpix & Paperbacks Team For Reciprocal Deals in New Bonanza

Telefilm producers and publishers are feeding one another with properties.

The New American Library, which believes each medium helps the other, is putting out a paperback Signet edition of "The Silent Service," a California National Productions' syndication entry. Signet also publishes the Mickey Spillane books which, according to the publisher, have gained impetus with the buying public because of the MCA TV syndication entry.

A fresh surge of interest in the Raymond Chandler "Philip Marlowe" books is expected when the series of the same title bows on ABC-TV next season. "Marlowe" is a CNP property, produced by Goodson-Todman.

CNP's syndication series "Boots and Saddles" has been brought out in paperbacks by Berkley Books. Doubleday will soon publish "Victory At Sea," which now is in its ninth run in syndication. "Danger Is My Business," a CNP adventure series, is based upon a book of the same name by Col. John D. Craig Jr.

Exact measurement of this reciprocal tv-publishing impact is difficult to check, but the overlapping of viewers and readers, and the attendant publicity and promotions of books and video shows, are factors which are believed of help to each media.

## 100G Top Prize In Quest for Pilots

A "Creative Awards" contest for pilots, with a top prize of \$100,000, has been instituted by Financial Credit Corp., a personal loan and insurance outfit based in N. Y., which wants to expand into the field of telefilm and motion picture financing.

The contest, now being set up, offers the best judged "Creative film" \$100,000, with \$30,000 and \$20,000 going to the second and third best judged "creative film." The judging committee will consist of four groups, representing businessmen, journalists, advertising agency execs and the public, with each group having one composite vote, according to a spokesman for the finance house.

Each pilot accepted by the judges will receive \$1,000, as well as being eligible for the three major awards. Not more than two pilots should be submitted on the same subject.

According to a spokesman, the following persons at this stage have agreed to serve as judges: Harry Marienhoff, a director and an exec of the Automobile Assn. of America; Richard Rosenberg, one of the three principals of Telefilm of (Continued on page 40)

## '59-'60 ENTRIES ALL OVER WEBS

By MURRAY HOROWITZ

Telefilm kingpin status for supplying next season's greatest number of network hours falls to MCA (Revue) and Warner Bros. (See separate story on the magnitude of the Warner Bros.-ABC-TV tie.)

Runner-ups are Four Star Films, Screen Gems, Desilu and 20th-Fox, with the rest of the "outside" vidfilm shows spread among a variety of indies.

CBS, as its own producer-packager, accounts for a hefty slice of programming on its own network. NBC has a few of its own entries slated for next season. ABC has none, discounting subside's ABC Films "Alcoa Presents."

As the '59-'60 season commitments near the finishing line, there are a number of telefilm houses (and almost countless pilots) left at the gate. Those failing to gain entries in the networks' evening derby include MGM-TV, National Telefilm Associates, Independent Television Corp., Official Films, CBS Films and a host of smaller telefilmeries. (Situation may change before the September opening for there still are shows pencilled in, but as yet unsponsored. The zero-battling houses, if they come in with a sponsor on their vidfilm project, could alter their status.)

The roundup is confined to the evening hours of the three networks. Here are the winners, to date:

MCA TV has nine-ad-a-half hours weekly in telefilm series spread over the three webs, with the majority on NBC-TV. Series sold by MCA TV include: "GE Theatre," "Alfred Hitchcock Presents," "The Millionaire," "Ray Milland Show," "CBS," "River Boat," "Wells Fargo," "Laramie," "Wagon Train," "Bachelor Father," "Groucho Marx," "M Squad," "Johnny Staccato," NBC; "Ozzie and Harriet," "Leave It To Beaver," ABC. Outfit also has "Whispering Smith," NBC, which was made in association with the web.

Warner Bros. is next in line. Martin Manulius' entry as top production exec at 20th-Fox has wrought some changes. Twentieth-Fox's tv subside, which struck out on last season's evening web lineup, has three slated for next season. They are "Dobbie Gillis," CBS; "Five Fingers," NBC; and "Adventures in Paradise," ABC.

Four-Star Films has five shows pencilled in: "June Allyson Show," "Zane Grey Theatre," "Wanted Dead or Alive," "Rifeman" and "Captain of Detectives" (Robert Taylor Show), ABC. "Detectives" is a partnered affair with Robert Taylor Productions and Hastings Productions.

Screen Gems, placed three new shows, bringing its total to six with the renewals. Roster includes "Father Knows Best," "Dennis the Menace," CBS; "Goodyear Alcoa," NBC; "Donna Reed" and "Man from Black Hawk," ABC. SG will also have reruns of the "Shirley" (Continued on page 40)

## JERRY WARNER SERIES ON SAM HOUSTON

Hollywood, May 5.

Jerry Warner, veteran commercial and industrial pic producer, is moving into the program production field with "Mr. Texas," telefilm series based on the life of Sam Houston. He's tentatively set production of a pilot for June, and is presently preparing scripts on the property.

New corporation will be set up for the venture, in which Warner will be partnered with an undisclosed associate. His commercials firm, Jerry Warner & Associates, headquartered at General Service, numbers among its clients Quaker Oats, Colgate and American Motors. Warner set up the company five-years ago after several years as a feature film writer-director.

## \$7,000,000 in Pilots Down Drain; 200 Made But Only 35 Sold; Some May Get Off Hook Via Syndication

### 'Antibes' in Tint

CBS Films is making its first plunge in color filming with "Man from Antibes" pilot, to be shot this month on location in Nice.

Skein, starring Richard Alda and Reginald Gardner, deals with an art detective headquartered on the Riviera. Sam Gallu will produce. CBS Films v.p. Leslie Harris will be going to Europe shortly to get the pilot rolling and to oversee the end of shooting on CBS Films' "Rendezvous" series in England.

## Sheen, 'Juke Box' Vidtape Shows In 13-Market Wrapup

Sales in a total of 13 markets have been racked up in the first two syndicated video taped shows handled by National Telefilm Associates program sales division. Shows are the "Bishop Sheen Program" and the hour-long "Peter Potter's Juke Box Jury."

Number of sales is indicative of the slower selling pace of video taped shows, compared to telefilms at this point. Market potential now is about 40 markets equipped with video tape machinery.

Despite the apparent slower sell-off, fresh taped shows are due from NTA's program sales division, topped by Michael Sillerman. One factor in NTA's tape yen is the programming needs of its own stations, primarily WNTA-TV, Newark-N.Y.

Two new taped series planned are a musical variety hour show, featuring Xavier Cugat and his orchestra and Abbe Lane. The other is a half-hour series devoted to sports, featuring Mel Allen as commentator and emcee.

Currently being introed into syndication are David Susskind's "Open End," in versions of one, two and three hours; and 13 new "Bishop Sheen Programs."

Following markets are telecasting "Bishop Sheen": WNTA-TV, Newark-N. Y.; KMSP-TV, Minneapolis; KTNT, Seattle-Tacoma; WISH-TV, Indianapolis; WWL-TV, New Orleans, La.; WGR-TV, Buffalo; and WEWS-TV, Cleveland.

"Juke Box Jury" is being telecast by WNTA, KTTV, Los Angeles; WBBM-TV, Chicago; KFJZ-TV, Dallas; KLZ-TV, Denver; KMSP-TV, Minneapolis; KTNT, Seattle-Tacoma; WISH-TV, Indianapolis; WWL-TV, New Orleans, La.; WGR-TV, Buffalo; and WEWS-TV, Cleveland.

Another recent development involving NTA tape programs was the recent agreement between WNTA-TV and WHCT, Hartford-New Haven, Conn., under which the NTA o&o stations will provide seven shows. Programs will be broadcast by direct coaxial cable from WNTA to the Hartford station. Shows include "Alexander King," "Henry Morgan," "One Night Stand," "Mike Wallace Interview," "Mike Wallace's Newsbeat," "Richard Willis" and "Open End."

## NTA's 'International' Package in 14 Marts

Fourteen markets have inked for National Telefilm Associates "International" package of 64 features. Stations signing for the group include: WNAC, Boston; WFIL, Philadelphia; WNHC, New Haven; Hartford; KTNT, Seattle-Tacoma; WPST, Miami; WWL, New Orleans; WISH, Indianapolis; WHYN, Springfield, Mass.; WLBR, Lebanon-Harrisburg; and WKTU, Utica, N. Y.

Hollywood, May 5.

Producers of pilots for the new tv season, and holdovers from last year, will run up a staggering loss of nearly \$7,000,000. This figure is based on the sale of 35 shows from a total output of approximately 200, each roughly costing \$40,000. That the loss may be alleviated by later sales is a hopeful possibility. Most of the network time has been spoken for, however, and the syndicate market may rescue some of the producers from the sea of red ink.

Another possible recovery for the outlay in pilots lies in their use of programs suited to certain anthologies. The summer months also hold out some hope to soften the financial blow. Among the 35 sales there can be some doubt cast on whether they ever get on the networks. Contingency deals are being made a part of every contract, where prime time is not secured. Sponsor insists on this protection because of the juggling of schedules to favor the blue chip buyers.

Network schedules offer little solace for the raft of new programs produced on pure speculation. CBS-TV's schedule of last week shows 11 cancellations and the same number of replacements. At ABC-TV the percentage favors cancellations-over new shows, 13 to 11. No figures are available on NBC-TV.

In the listing of new shows, committed but many by no means firm because of the time contingency, are "Where There Is Smoke," "Blue Men," "Diamond Head," "Road With Gunther," "Wichita Town," "Moon Probe," "Confessions of Willie," "World of Talent," "Troubleshooter," "Cry Fraud," "The Detective," "Twilight Zone," "Love and Marriage," "Five Fingers," "Johnny Staccato," "World of Julius," Mike Kovach's "River Boat," "Ford Variety Hour," Barbara Stanwyck, "Bronco," "Bourbon Street," "Adventures in Paradise," "Hennessey," June Allyson, "Whispering Smith," "Fiber and Molly," "Philip Marlowe," "The Big Walk," "Dobie Gillis," "Peck's Bad Girl," "Laramie," "Shotgun Slade," "Alaskans," "Bonanza."

Few of the hour shows are completely solid, which may result in their shortening to half the time to make room for committed shows and get off the hook with favored clients.

## \$4,061,143 Net Loss for Guild

Nudged along by the federal agency, Guild Films filed its annual report with the Securities & Exchange Commission, declaring that the syndication company had a net loss of \$4,061,143 in the fiscal year ended Nov. 31, 1958. SEC last week took action in the Federal Court to prompt Guild to give this and other allegedly overdue information on its financial status.

Not only did SEC take action against Guild, but the firm was slapped recently with a suit by Mideast Securities Corp. Situation is still in litigation, although Reynard International, another film company associated with Guild, has acceded to Mideast financial demands. Guild is still holding out.

JOE HOFFMAN TO REVUE

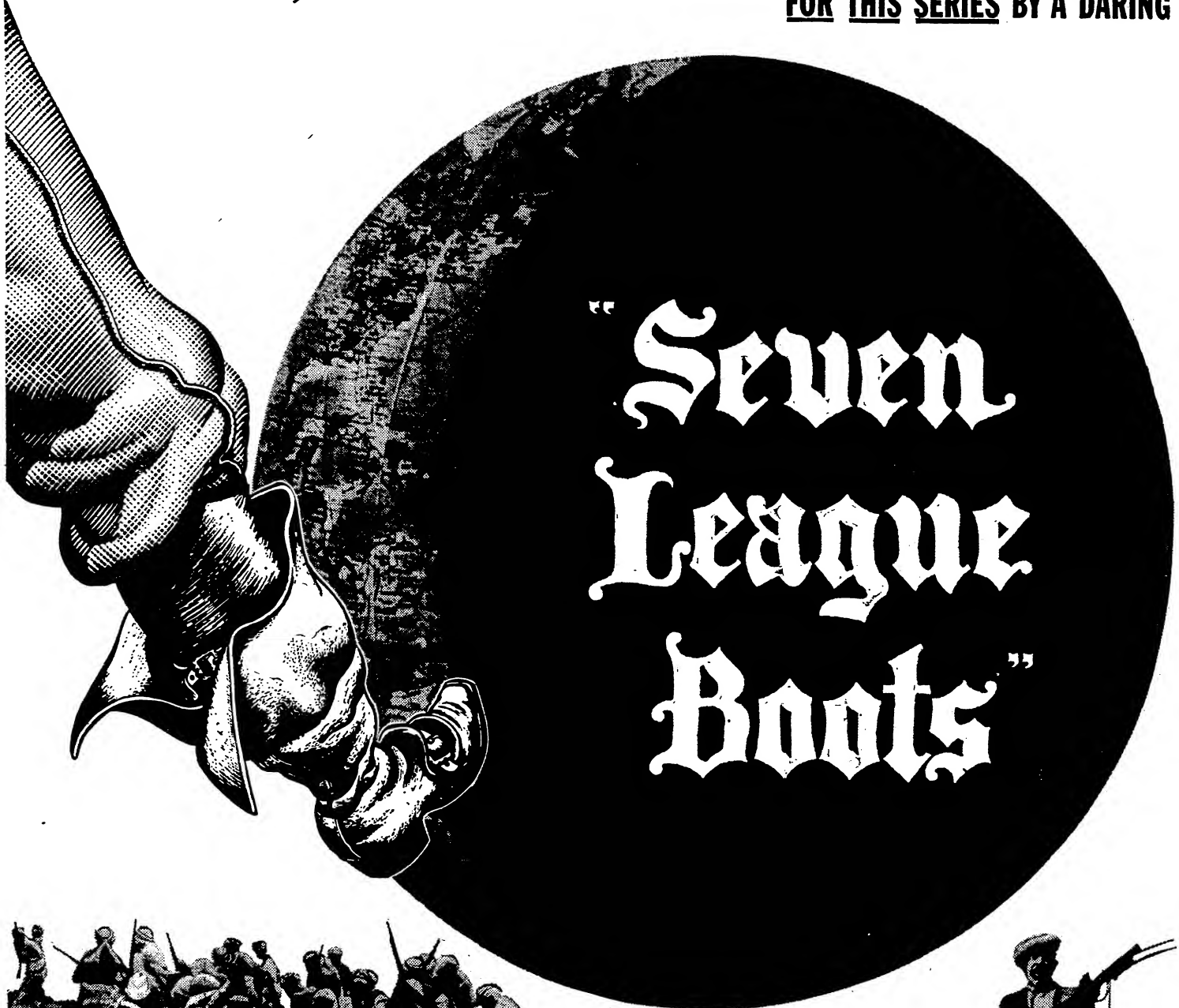
Hollywood, May 5.

Joe Hoffman has joined Revue Productions as producer of its new oater teleseries, "Whispering Smith," Audie Murphy starrer slated to roll first week in June.

Half-hour western is tentatively ticketed for a 26-week run on NBC-TV.

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# VARIETY-ARB PROGRAM CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

## BIRMINGHAM

STATIONS: WBRC, WAPI.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	The Millionaire (Wed. 8:00)	WBRC	1.	Huckleberry Hound (Thurs. 6:30)	WAPI	1.	Lone Ranger	WBRC
2.	Gunsmoke (Sat. 9:00)	WBRC	2.	Highway Patrol (Sun. 9:30)	WBRC	2.	D.A.'s Man	WAPI
3.	Ernie Ford (Thurs. 8:30)	WAPI	3.	Superman (Tues. 6:30)	WAPI	3.	You Are There	WBRC
4.	I've Got A Secret (Wed. 8:30)	WBRC	4.	State Trooper (Fri. 8:00)	WAPI	4.	Phil Silvers	WBRC
5.	Have Gun, Will Travel (Sat. 8:30)	WBRC	5.	Sky King (Fri. 6:00)	WBRC	5.	(News; Sports; Wea.)	WBRC
6.	Red Skelton (Tues. 8:30)	WBRC	6.	Silent Service (Tues. 7:00)	WBRC	6.	George Gobel	WAPI
7.	Wagon Train (Wed. 6:30)	WAPI	7.	Boots and Saddle (Thurs. 6:00)	WBRC	7.	(News; Sports; Wea.)	WAPI
8.	Zane Grey Theatre (Thurs. 8:00)	WBRC	8.	Special Agent (Thurs. 9:00)	WBRC	8.	(News; Huntley-Brinkley)	WAPI
9.	Name That Tune (Mon. 6:30)	WBRC	9.	26 Men (Fri. 9:30)	WBRC	9.	You Bet Your Life	WAPI
10.	Lassie (Sun. 6:00)	WBRC	10.	Sea Hunt (Thurs. 9:30)	WBRC	10.	Cavalcade of Sports	WAPI
							(Sp'ts.; Jackpot Bowling)	WAPI
							Mike Hammer	WAPI

## MIAMI

STATIONS: WTVJ, WCKT, WPST.

SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 10:00)	WTVJ	1.	Rescue 8 (Sat. 7:00)	WTVJ	1.	You Asked For It	WPST
2.	Perry Mason (Sat. 7:30)	WTVJ	2.	Death Valley Days (Sat. 6:30)	WTVJ	2.	Tops in Sports	WCKT
3.	Red Skelton (Tues. 9:30)	WTVJ	3.	Highway Patrol (Mon. 7:00)	WTVJ	3.	Superman	WCKT
4.	Wagon Train (Wed. 7:30)	WCKT	4.	Whirlybirds (Thurs. 7:30)	WTVJ	4.	Col. Flack	WCKT
5.	Maverick (Sun. 7:30)	WPST	5.	Sea Hunt (Fri. 7:00)	WTVJ	5.	26 Men	WCKT
6.	Lassie (Sun. 7:00)	WTVJ	6.	State Trooper (Sun. 6:30)	WTVJ	6.	BC Opera	WCKT
7.	Have Gun, Will Travel (Sat. 9:30)	WTVJ	7.	Silent Service (Tues. 7:00)	WTVJ	7.	Woody Woodpecker	WCKT
8.	The Rifleman (Tues. 9:00)	WPST	8.	Woody Woodpecker (Tues. 7:00)	WCKT	8.	Silent Service	WTVJ
9.	Playhouse 90 (Thurs. 9:30)	WTVJ	9.	Huckleberry Hound (Thurs. 7:00)	WCKT	9.	Lone Ranger	WTVJ
10.	Name That Tune (Mon. 7:30)	WTVJ	10.	MacKenzie's Raiders (Thurs. 8:00)	WTVJ	10.	Zorro	WPST

## WICHITA

STATIONS: KARD, KAKE, KTVH.

SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Real McCoy (Thurs. 7:30)	KAKE	1.	Sea Hunt (Thurs. 9:00)	KAKE	1.	You Bet Your Life	KARD
2.	77 Sunset Strip (Sun. 8:00)	KAKE	2.	Death Valley Days (Fri. 9:30)	KAKE	2.	Person To Person	KTVH
3.	Maverick (Sun. 6:30)	KAKE	3.	Mike Hammer (Thurs. 9:30)	KAKE	3.	Masquerade Party	KARD
4.	Pat Boone (Thurs. 8:00)	KAKE	4.	Highway Patrol (Tues. 9:30)	KARD	4.	Gary Moore	KTVH
5.	The Rifleman (Thurs. 8:00)	KAKE	5.	N.Y. Confidential (Fri. 9:00)	KAKE	5.	Cavalcade of Sports	KARD
6.	Ernie Ford (Thurs. 8:30)	KARD	6.	Casey Jones (Sat. 6:00)	KARD	6.	Dusty's Jamboree	KAKE
7.	Lawman (Sun. 7:30)	KAKE	7.	Whirlybirds (Sun. 9:30)	KARD	7.	Meet McGraw	KAKE
8.	Wagon Train (Wed. 6:30)	KARD	8.	Annie Oakley (Wed. 6:00)	KARD	8.	(Weather; News)	KTVH
9.	I've Got A Secret (Wed. 8:30)	KTVH	9.	Sky King (Fri. 6:00)	KAKE	9.	(CBS News-D. Edwards)	KTVH
10.	Zorro (Thurs. 7:00)	KAKE	10.	Colonel Flack (Wed. 9:30)	KARD	10.	(CBS News-D. Edwards)	KTVH

## TAMPA-ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN.

SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30)	WFLA	1.	Sheriff of Cochise (Mon. 7:00)	WTVT	1.	Jeff's Collie	WSUN
2.	Perry Mason (Sat. 7:30)	WTVT	2.	Whirlybirds (Thurs. 7:00)	WTVT	2.	Guy Lombardo	WFLA
3.	I Love Lucy (Tues. 7:00)	WTVT	3.	State Trooper (Mon. 7:30)	WTVT	3.	Buckskin	WFLA
4.	Gunsmoke (Sat. 10:00)	WTVT	4.	Highway Patrol (Thurs. 7:00)	WTVT	4.	Leave It To Beaver	WSUN
5.	I've Got A Secret (Wed. 9:30)	WTVT	5.	Rescue 8 (Fri. 7:00)	WTVT	5.	Medic	WSUN
6.	Price Is Right (Wed. 8:30)	WFLA	6.	26 Men (Wed. 7:00)	WFLA	6.	This Is Alice	WTVT
7.	Some of Manie's Friends (Tues. 7:30)	WFLA	7.	Casey Jones (Sun. 6:30)	WTVT	7.	MGM Sunday Theatre	WFLA
8.	Lassie (Sun. 7:00)	WTVT	8.	Sky King (Sat. 6:00)	WFLA	8.	(News; Sports)	WFLA
9.	Have Gun, Will Travel (Sat. 9:30)	WTVT	9.	Flight (Wed. 8:30)	WTVT	9.	(Weather; Fishing)	WTVT
10.	Gale Storm (Sat. 7:00)	WTVT	10.	Huckleberry Hound	WFLA	10.	The Price Is Right	WFLA

## EL PASO

STATIONS: KROD, KTSM, KELP.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Have Gun, Will Travel (Sat. 7:30)	KROD	1.	State Trooper (Mon. 9:00)	KROD	1.	Medic	KTSM
2.	Gunsmoke (Sat. 8:00)	KROD	2.	Colonel Flack (Sat. 8:30)	KROD	2.	D.A.'s Man	KTSM
3.	Perry Mason (Sat. 9:00)	KROD	3.	San Francisco Beat (Mon. 7:30)	KROD	3.	Alcoa Theatre	KTSM
4.	Desilu Playhouse (Mon. 8:00)	KROD	4.	Whirlybirds (Wed. 7:00)	KROD	4.	Kraft Theatre	KTSM
5.	Peter Gunn (Mon. 7:00)	KTSM	5.	Woody Woodpecker (Tues. 5:00)	KROD	5.	(4:30 Hop; Regional)	KTSM
6.	Steve Allen (Sun. 5:30)	KTSM	6.	Official Detective (Fri. 7:30)	KTSM	6.	(News; Huntley-Brinkley)	KTSM
7.	Bob Hope (Fri. 6:00)	KTSM	7.	Flight (Wed. 9:00)	KTSM	7.	Badge 714	KROD
8.	Wagon Train (Sun. 9:00)	KTSM	8.	Superman (Fri. 5:00)	KROD	8.	The Millionaire	KROD
9.	Trackdown (Mon. 9:30)	KROD	9.	Sky King (Wed. 5:00)	KROD	9.	(4:30 Hop; Regional)	KTSM
10.	Playhouse 90 (Thurs. 7:30)	KROD	10.	Huckleberry Hound (Thurs. 5:00)	KROD	10.	(News; Huntley-Brinkley)	KTSM

## CHATTANOOGA

STATIONS: WRGP, WTV, WDEF.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30)	WRGP	1.	Decoy (Wed. 7:00)	WRGP	1.	MacKenzie's Raiders	WDEF
2.	Gunsmoke (Sat. 10:00)	WDEF	2.	Life of Riley (Thurs. 7:00)	WRGP	2.	This Is Alice	WDEF
3.	I've Got A Secret (Wed. 9:30)	WDEF	3.	State Trooper (Mon. 7:30)	WRGP	3.	Name That Tune	WDEF
4.	Have Gun, Will Travel (Sat. 9:30)	WDEF	4.	San Francisco Beat (Mon. 7:30)	WRGP	4.	To Marry A Millionaire	WDEF
5.	The Rifleman (Tues. 9:00)	WTV	5.	Life of Riley (Fri. 7:00)	WRGP	5.	Willis Brothers	WTV
6.	The Millionaire (Wed. 9:00)	WDEF	6.	This Is Alice (Thurs. 7:00)	WDEF	6.	Life of Riley	WTV
7.	Price Is Right (Wed. 8:30)	WRGP	7.	Sky King (Sat. 7:00)	WDEF	7.	Chesney	WTV
8.	Maverick (Sun. 7:30)	WTV	8.	Highway Patrol (Tues. 7:30)	WDEF	8.	Wrestling	WTV
9.	Leave It To Beaver (Thurs. 7:30)	WTV	9.	How To Marry A Millionaire (Tues. 7)	WDEF	9.	San Francisco Beat	WRGP
10.	Ernie Ford (Thurs. 9:30)	WRGP	10.	Boots and Saddles (Mon. 7:00)	WDEF	10.	Man Without Gun	WDEF

## BAKERSFIELD

STATIONS: KERO, KBAK.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30)	KERO	1.	State Trooper (Mon. 9:30)	KERO	1.	N.Y. Confidential	KBAK
2.	Tales of Wells Fargo (Mon. 8:30)	KERO	2.	Rescue 8 (Wed. 8:30)	KERO	2.	I've Got A Secret	KBAK
3.	Peter Gunn (Mon. 9:00)	KERO	3.	Highway Patrol (Tues. 7:30)	KERO	3.	To Tell The Truth	KBAK
4.	Buckskin (Tues. 8:00)	KERO	4.	Sea Hunt (Tues. 8:30)	KERO	4.	Red Skelton	KBAK
5.	Restless Gun (Mon. 8:00)	KERO	5.	Mike Hammer (Fri. 8:30)	KERO	5.	Schlitz Playhouse	KBAK
6.	Wanted—Dead or Alive (Sat. 7:30)	KBAK	6.	Casey Jones (Sun. 6:30)	KERO	6.	20th Century	KBAK
7.	The Texan (Mon. 7:00)	KBAK	7.	Bold Venture (Thurs. 7:30)	KBAK	7.	Colonel Flack	KERO
8.	Tales of the Texas Rangers (Wed. 7)	KERO	8.	U.S. Marshal (Mon. 7:30)	KERO	8.	Father Knows Best	KBAK
9.	Perry Mason (Sat. 6:30)	KBAK	9.	Huckleberry Hound (Wed. 6:30)	KBAK	9.	News-Weather	KERO
10.	Have Gun, Will Travel (Sat. 8:30)	KBAK	10.	Jeff's Collie (Tues. 7:00)	KERO	10.	Annie Oakley	KBAK

**MONTGOMERY SPEAKS HIS MIND**

With Field Marshal Viscount Montgomery, Edward R. Murrow, Charles Collingwood  
Producers: Murrow, Fred W. Friendly  
Editors: Murrow, Friendly  
60 Mins., Tues. (28), 7:30 p.m.  
CBS-TV (film)

It's not too often that the tv viewer is afforded a first hand view of the behaviour pattern of a military figure, particularly when it is the real McCoy as in the case of Field Marshal Viscount Montgomery.

CBS-TV's full-hour presentation, "Montgomery Speaks His Mind," with Edward R. Murrow and Charles Collingwood throwing sharp questions at General Britain's victorious soldier in his home in Hampshire, England, was an excellent piece of electronic newsmaking.

The fact that it was presented in prime time meant that far more viewers than ordinarily were treated to a fascinating study of a highly opinionated British military leader. As a rule, an interviewee but such was not the case when Murrow and Collingwood descended upon "Monty." Lord Montgomery didn't punch punches. One may not always have agreed with what he said but the viewer was nevertheless held spellbound by the man's free-flowing, arresting opinions, pro and con, of Generals Eisenhower, Bradley, MacArthur, Marshal Zhukov and others. His "Hillarians" will, no doubt, scan this CBS-TV film for some of the answers to the World War II campaigns dealing with Normandy battle strategy (Eisenhower, according to Montgomery, didn't understand it, but Bradley did); Gen. Bradley's handling of the forces in the Ardennes ("Eighty thousand American boys were killed or wounded in the Battle of the Bulge... that didn't endear me to American generals when what happened was what I saw would happen") and other highly controversial aspects of the war against Hitler.

Lord Montgomery criticized the U.S. role in leadership since the war ("Your leaders were after people who are not fully well and was free with suggestions for the Summit Conferences. "Both sides must be prepared to make concessions to get this thing sorted out, and if they're not, it is no good going to a Summit Conference... Both must give.")

This was the nature of his replies to the M&C questions and they were most pertinent in view of the upcoming top drawer diplomatic meetings and Montgomery's arrival in Moscow to powwow in unofficial fashion with Kremlin bigwigs. To watch the Field Marshal as he sat at home in front of a cavalcade of oil paintings depicting him in various poses, invoked the image of an uninhibited, highly commanding, highly demanding individual one possessed of a brilliant, argumentative mind who seldom hesitated to mow down sacred cows like matchsticks.

"Montgomery Speaks His Mind" was edited and produced by the Murrow-Friendly comb. There aren't too many around today with such an unerring feel and sense of contemporary drama and history. Murrow is picking up his travelling knapsack with another stalwart achievement on his professional scorecard. Rans.

**TEXAS RODEO**

With Paul Crutchfield, Carl Mann, announcers; others  
Co-producers: L. N. Sikes, Bob Gray  
Director: Bob Marich  
30 Mins., Thurs., 7:30 p.m.  
NBC-TV, from Houston (tape)

Taped in Dayton, Tex., this obvious short-term replacement hardly shapes up as network fare. The half-hour, with the exception of a few interludes, lacks the visual excitement and fanfare for good tv entertainment.

Produced by the SaddleRock Corp., the facilities of KPCC-TV, Houston, are being used for the telecasts. The events on the opener included bronco saddle riding, barrel racing, steer wrestling and bull riding. It wasn't until the bull riding event that excitement was engendered. (Those bulls looked formidable.) The other events were spun off quickly, with rodeo announcer Paul Crutchfield intoning the time.

It would have helped if an attempt was made to personalize some of the cowpokes and performers. There was an 11-year-old girl riding in one of the contests; it would be of interest to the viewer to meet her.

Cameras missed one instance which drew some excitement from the crowd, leaving the tv audience a bit baffled for awhile. Otherwise the camera work and direction by Bob Marich was okay. Regional show is strictly of limited appeal. Horo.

**SAM LEVENSON SHOW**

With Martha Raye, Nat Hiken, guests; Tony Marvin, announcer  
Producer: Charles Andrews  
Director: Clarence Schimmel  
Writers: Ben Jolson, Andy Rooney, Art Baer

30 Mins., Mon.-thru-Fri., 10:30 a.m.  
PARTICIPATING  
CBS-TV, from N.Y.

Sam Levenson's last regular television found him following Herb Shriner in the latter's long tenure with "Two for the Money."

One of the ripples therein was that, although he made good as the quizmaster, that show was scrapped. This trip, Levenson is keeping the crossroad "Arthur Godfrey Time" warm until the headmaster recoups from his chest operation. Easy-going, bubbling with good humor and deceptively cunning with assorted cracks and badinage, the converted teacher seems like an ideal choice for the heaviest schedule of his career.

Because Levenson does not ever give the impression of being a "performer," he could have a lot of longevity on tv. But there's also no doubt that he is aware how easy it is to "die" in the daytime, and particularly the morning thereof. One of his cracks, that prisoner, practically forced to watch daytime tv because it's "lights out" at 8 p.m., figured it was a sort of punishment. Such bits indicate the humorist's humanity and self-effacement.

Helping him dissect the ways of humor and wit on the opening show were two dissimilar experts—Martha Raye and Nat Hiken. If Miss Raye is the female Chaplin, Hiken is a comedy writer who makes good comedians look better. As longtime worker in the gag-writing vineyards (for Fred Allen, Miss Raye and others) and as the creator-scripter of Phil Silvers' Sgt. Bilko, Hiken was the characteristic serious citizen in trading funology philosophy with Levenson and the Big Mo. In the end, it was Levenson's analysis of the difference between humor and wit that stacked up best. An example of the cerebral and sometimes cruel turns that wit takes: "As an outsider, what do you think of the human race?"

It's a long spring and summer and only Godfrey is Godfrey, but this steady showcase could prove something that has been suspected by many all along—that the Levenson type of humor has a long life and wears well. Trau.

**PRIMER ON GENEVA**

With Joseph C. Harsch, John Rich, Irving R. Levine, Frank Bourgholtzer, Martin Agronsky, Robert McCormick, others

Producer: Julian Goodman  
Director: Ralph H. Peterson  
30 Mins., Sun. (3), 7:30 p.m.  
NBC-TV (live & film)

The upcoming foreign ministers meeting in Geneva and what it means to future peace was probed by five of NBC-TV's newsmen over the web's facilities Sunday (3). Consensus was that there's little chance of the ministers agreeing on the pressing problems in Berlin and elsewhere on the continent.

Irving R. Levine, formerly the web's Moscow man and now Rome, spoke from Geneva. He described the highspots of the city backed with good film clips of the "perfect conference city" and wrapped up his commentary with an incisive appraisal of Premier Khrushchev's objectives. John Rich came on from Berlin with an interview with Mayor Willy Brandt. Brandt intimated he wasn't keen on a UN force coming into Berlin and he didn't think the Russians would try another blockade. If they should, he said the Berliners were prepared to win out. Edwin Newman spoke from Paris. He said France had regained its self-respect since De Gaulle stepped in a year ago and U.S. influence on France was weak today. Newman described De Gaulle's attitude toward the other Western Powers.

Joseph C. Harsch, NBC-TV's man in London, did an informative wrap-up of the problems arising at the May 11 Geneva meeting as contrasted with a similar gathering in 1955. Frank Bourgholtzer, NBC News' State Dept. correspondent, spoke from Washington and made it plain that the U.S. would have to play the role of leader among the Western Powers and that policy must be made in this country. Program closed with Martin Agronsky interviewing Senator J. William Fulbright, Democrat of Arkansas, who became chairman of the all-powerful Foreign Relations Committee last February. Fulbright was downright pessimistic about the outcome of the foreign ministers meeting but thought they should be held, because meetings are better than having wars. Nor was

(Continued on page 36)

**MARKHAM**

With Ray Milland, Simon Scott, Anthony Euirel, Arnold Moss, Jacqueline Beer, Betty Jones, Moreland

Producers: Joseph Siström, Warren Duff

Director: Richard H. Bartlett  
Writer: Robert C. Dennis (from story by Joel Murcott)

30 Mins., Sat., 10:30 p.m.  
SCHLITZ  
CBS-TV (film)

(J. Walter Thompson)

Medicine thought it is, or was in the premier (2), "Markham" as a summer entry ought to give Schlitz a good shake for the money, parlayed as it is with the CBS Saturday night big guns, "Have Gun, Will Travel" and "Gunsmoke," and getting redoubtable make the value of the future episodes are more distinguished than the first, or at least more plausible, the series figures to be less than a corker in the fall-winter league, for which it's also slated.

"Markham" seems to be going out of its way to prove it's not a private eye series. Its difference in the gumshoe genre is that the title character, who calls himself merely an investigator, is wealthy, moves in diplomatic circles and only goes after international big game. Ray Milland is tailor-made for the role, whose requisites are good breeding, good looks and wit, and in fact he plays the part more as himself than as any fictional Roy Markham, which may prove a saving grace.

Trailblazer was a routine "B" meller full of stock situations and overloaded with unlikelyhoods, the first of them being a definite impression that Markham is in the sleuthing game purely for kicks. It's never established in the script that he's hired for the case he goes out to solve. He seems spurred vague by revenge and a sense of righteousness, and although no attempt was made to make the motive convincing it sufficed to bring on the action.

A hero in the tradition of pulp fiction, smarter, stronger, and handier with the dames than anyone, Markham sets out to catch a legendary international killer, a kind of Russian Killyro, whom the U.S. Government doubts exists. Thanks to a couple of attractive females who help him in unwitting ways, Markham nails his man before he is able to kill an Arabian prince.

Arnold Moss, Anthony Euirel, Jacqueline Beer and Betty Jones, Moreland all were serviceable in mechanical parts. Much may be made in future outings of Markham's pal and assistant, played by Simon Scott, but he was all but written out of the first show.

The first script, as an intro to the series, gave the viewer little to look forward to. Les.

## Tele Follow-Up Comment

**Dean Martin Show**

There must have been two sets of writers for the Dean Martin windup show of the season on NBC-TV Sunday night (3), when Bob Hope and Mae West guested on the Timex-sponsored outing. The gradations in the scripting were as puzzling as, let's say, the decision to integrate Miss West's once-upon-a-time talents into the 60-minute layout. The first 10 minutes, for example, were excurtiously bad. If you looked close enough you got the impression that even Martin and Hope were embarrassed by the lackluster assignment. As for Miss West, either in the singing or the dialog department, it seemed like something from outer space. You watched it but you didn't believe it.

Somewhere halfway through the show (maybe it was here the second set of writers came in) things picked up a bit. Hope's standup banter was topical (NABET, Clare Booth Luce, etc.) and titillating; both he and Martin lost their early-show camera-consciousness and depicted themselves like the pros they usually are. Their closing medley, a few of the Martin solos were plusses. And the second (and more interesting) set of writers must have come in for the insertion with the Hawaiian girls. But all told this time out it was pretty much on the corny, uninspired side. Come to think of it, there was perhaps as much suspense in the Timex torture test as in the entertainment segments. Rose.

**Open End**

The "Open End" workover of the subject of humor of WNTA-TV Sunday night (3) produced only one clear conclusion: Henry Mor-

**AH, WILDERNESS**

(Hallmark Hall of Fame)  
With Helen Hayes, Lloyd Nolan, Burgess Meredith, Betty Field, Lee Kinsolving, Glenn Walker, Nicholas Pryor, Aina Niemi, Truman Smith, Robert Dowdell, Sybil Baker, Dolores Sutton, Roy Poole, Norman Fell, Abigail Kellogg.

Producer: Mildred Freed Alberg  
Director: Robert Mulligan  
Writer: Eugene O'Neill (Robert Hartung, adaptation)

96 Mins., Tues. (28), 9:30 p.m.  
HALLMARK  
NBC-TV, from N.Y.

(Foot, Cone & Belding)

In terms of video, Hallmark's presentation of "Ah, Wilderness" is an American tragedy. It is not frequent that Eugene O'Neill is seen on this medium, and this being his only comedy, it's a pity that it wasn't the joyous event it was slated to be. It is all the more pitiful since a competent cast was recruited, handsome sets were used, and Hallmark gave evidence that it spared no expense to make this an artistic highlight.

The major fault in this effort was the extremely slow gait of the show which seemed to swallow up the shining moments of the cast. Helen Hayes, as the mother, provided a few luminous bits, but her role was too short to lift the general level of the proceedings. The comedic efforts of Burgess Meredith as the tipping uncle, also seemed to rise above the general level of the show. Indeed there were times when the dinner scene seemed to be making it, but somehow it never did. Another scene, that in which the father and son have their little talk was marred by technical difficulties which resulted in a blank screen. It was as though there was a conspiracy to deprive the world of the facts of life.

Lloyd Nolan was his usual self, a competent actor, but somehow, he gave nearly equal values to every expression. Lee Kinsolving, as the son, lacked the perception to make his role sing. There were generated some hopes that Betty Field might come through, but her part was unfortunately much too brief.

Abigail Kellogg and Dolores Sutton also had parts that were cameo-like in the fact that they were brief and sharp, but still without the scope to lift the show.

The generally slow gait of the show was the major offender, and partially the adaptation was at fault. It was a valiant try and a handsome production in which it was evident that an honest attempt was being made to offer the very best. But even at that, it's failure to come off is perhaps a greater tribute to video than some of its so-called successes. It's failures like this that bring more than regret than gloating. Jose.

**AT THE MOVIES**

With Sid Caesar, Art Carney, Audrey Meadows, Jaye P. Morgan & Morgan Bros., Bambi Linn & Rod Alexander, Cliff Norton, others; Axel Stordahl orch  
Executive producer: Hal Janis  
Producer-Director: Alan Handley  
Writers: Woody Allen, Mel Brooks, Mel Tolkin

Music Director: Bernate Green  
60 Mins., Sun. (3), 10 p.m.  
REXALL  
NBC-TV, from N.Y. (tape)

(BBDQ)

Sid Caesar and Art Carney were reunited Sunday night (3) in an hour REXALL-sponsored NBC-TV special, "At The Movies." Teamed with Audrey Meadows, the comedy trio were in fine fettle, even managing to overcome some spotty scripting. When it was good, which it was for a considerable distance over the 60-minute course, it hit some high moments of hilarity, thanks to the individual and distinctive talents of the threesome. They complemented each other smartly.

With Jaye P. Morgan & The Morgan Bros., Cliff Norton, Bambi Linn & Rod Alexander and Axel Stordahl's orch lending an assist, the hour of comedy and music played smoothly enough, but this usually pertains to an Alan Handley producer-director credit tag.

For the time immemorial or approximating the first of the Max Liebman-accepted "Show of Shows," Caesar's (and his writers') major trouble is exiting a skit on the same high note as it began, before it starts to run down. The same defect was evidenced on last Sunday's highlighted contribution, "A Star Is Lost," a satiric going-over of the silent movie days with Caesar as the Valentino-like Anthony Stuninger; Audrey Meadows as Theda Gilda, his leading lady, and Carney as the director. It was geared strictly to the time-honored Caesar portfolio of parodies and in the main yielded some plausible moments, with both Carney and Miss Meadows in excellent form.

Opening the show was another comedy vignette of two couples (this one utilizing the services of Jaye P. Morgan) on a Saturday night date attending a drive-in movie. It was delightful nonsense with everything—writing, direction, timing, performance—falling into place to give the show a rousing sendoff. Closer was a "Musical Cavalcade," a quick succession of highlights from films of the '30s sung and danced by the entire cast, with Caesar's "Firefly" bit; Carney's "Shipmates Forly" (Dick Powell) and Cliff Norton's "Yankee Doodle Dandy" (James Cagney) as the more engaging vignettes.

In between there was a Bambi Linn & Rod Alexander waltz and Miss Morgan's vocalizing of "Life Is Just A Bowl Of Cherries," later joining the Morgan Bros. in "Lonesome Road."

Altogether a rewarding hour. Rose.

**CATHOLIC HOUR**

With Rudy Carling, Jan Nugent, William Lowry, Mary Kennedy, Mary Ann Stabile, Dan Tomaselli, Robert Hubbard, Ann Riccardo, others

Producers: Richard J. Walsh (for National Council of Catholic Men), Doris Ann (for NBC)

Director: Martin Hoade  
Composer: William Graves  
Librettist: Jean Anne Lustberg  
Conductor: Dr. John Paul  
30 Mins., Sun. (3), 4:30 p.m.  
NBC-TV (tape)

The first of four one-half hour operas commissioned by the National Council of Catholic Men for the "Catholic Hour" was a charming adaptation of "The Juggler," a famed religious fable. As musically favored by William Graves to a libretto by Jean Anne Lustberg, the story came over as a poignant operatic cameo that passed the bounds of religious preference. It was a mini-operatic entertainment for all.

The series is produced in conjunction with Catholic U.S. music and drama departments and cast from the faculty and student body, with the exception of 11-year old William Lowry, a boy with a striking vocal delivery. The cast, as a whole, with a pro savvy of operatic values and even Rudy Carling, who had the difficult mule title role assignment was effective and touching.

Miss Lustberg's adaptation of the story of the poor juggler who had nothing to present to the Blessed Virgin except his bag of tricks and love was spare and to the point. Graves' music had several melodic pieces that were captivating and the singers did right by them all. It's sure to become standard repertoire, especially for Catholic presentations. The taping, too, was smooth and effective. Gros.

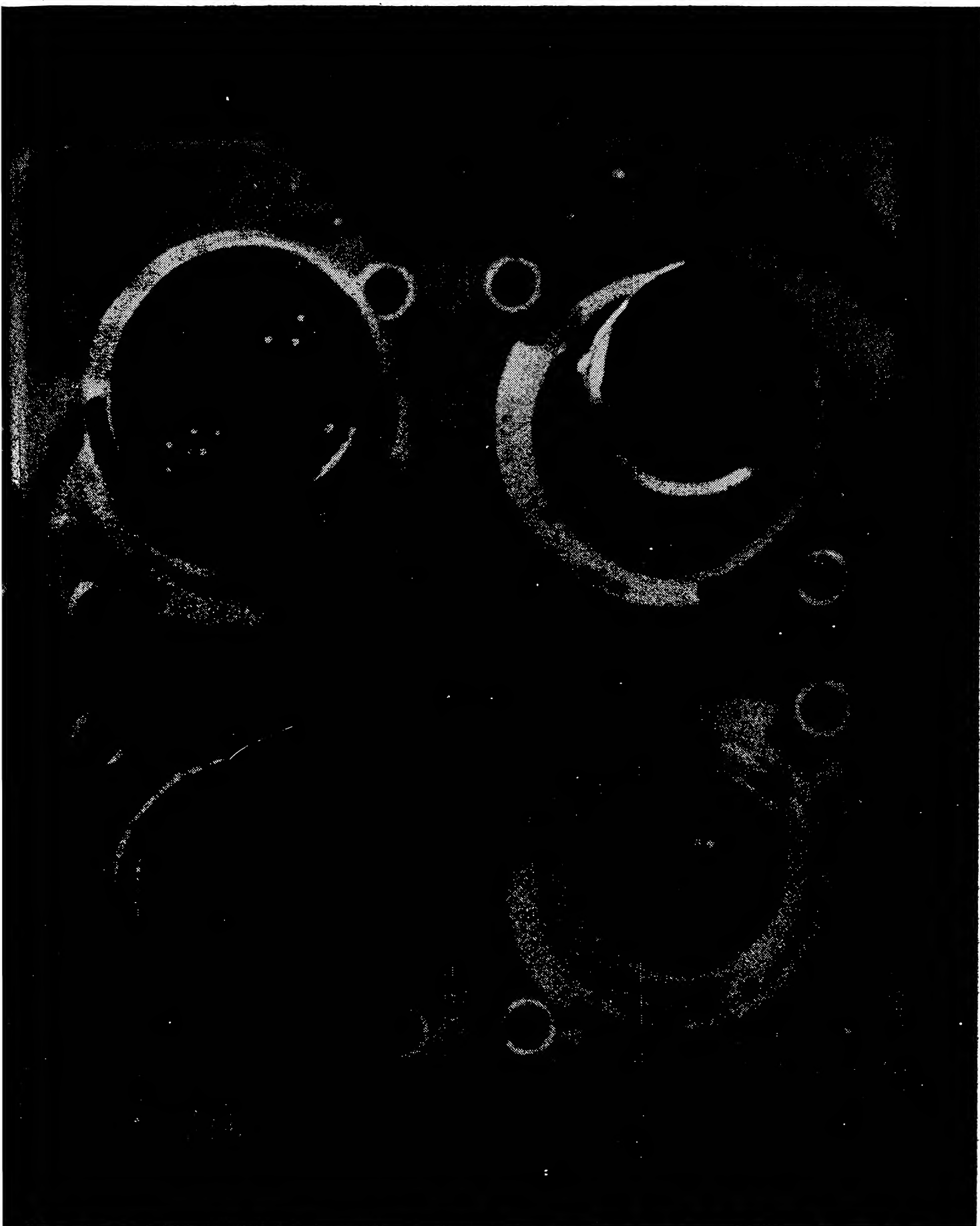
(Continued on page 40)



# Living Tape \*

PETER POTTER'S JUKE BOX JURY  
BISHOP FULTON SHEEN PROGRAM  
OPEN END WITH DAVID SUSSKIND





NTA "LIVING-TAPE": NOW A LIVING REALITY FROM COAST TO COAST! Here is all the topical, live-look impact . . . the low-cost efficiency . . . the way to capitalize on the full potential of the exciting new dimensions which tape is meant to convey. Here are three proven programs which keep all the promise inherent in tape for television. Peter Potter's Juke Box Jury, The Bishop Fulton J. Sheen Program, Open End With David Susskind— available now for local market sale on "Living-Tape."

NTA Program Sales, division of National Telefilm Associates, Inc.,  
Coliseum Tower, Ten Columbus Circle, New York 19, New York

**NTA PROGRAM SALES**

## TV-Radio Production Centres

Continued from page 22

a display of all the latest missiles. It has even been used as a circus with live acts . . . It's ironic that many of the picture stars who played hard to get are now being turned away by tv. Henry Fonda, Barbara Stanwyck, Keenan Wynn and Bill Demarest have been told "we have no time for you," which is another way of saying that nobody's safe until schedules are nailed down.

### IN CHICAGO . . .

Brigid Bazlen, WGN-TV's "Blue Fairy," tapped for top featured role in new NBC-TV situation comedy series, "Too Young To Go Steady." She'll commute to New York once a week . . . Herman Fell, who has been on WBBM's production staff, replaces Bob Grant as top liner of the 14-year-old "Gold Coast Show" when Grant moves to a Coast station . . . Arthur Hull Hayes, prez of CBS Radio, due next Thursday (14) to accept Sigma Delta Chi awards at the annual dinner . . . Paul Molloy, Sun-Times tv editor, leaves at week's end for his annual Hollywood once-over . . . Auto dealer Jim Moran, a top local advertiser, is next month's speaker at Chi Broadcast Ad Club luncheon . . . Jane Russell guesting on Irv Kupcinet's "At Random" on WBBM-TV this Saturday (9) . . . Big ballyhoo under way at ABC plant for busload of Warner Bros. tv stars (Nick Adams, Will Hutchins, Erin O'Brien, et. al.) due next Wednesday (13) to promote the WB theatrical feature "Young Philadelphians" . . . Frances Horwich's "Ding Dong School" going off WGN-TV June 5 for summer hiatus and returning via videotape as a syndicated entry in the fall . . . Save for Sunday lineup of livepubaffairs entries, which were replaced by films, all WNBQ fare has run as scheduled during the NABET strike. Twelve office gals have been holding down engineers' jobs in video central . . . Gary Mann, vocalist on Fran Allison's WGN-TV stanza, has contract to sing the national anthem at all Chicago Cardinal football games. His manager is Stormy Bidwell, Cardinals prexy . . . Mel Bloom and Stan Gould added to WBBM-WBBM-TV news staff.

### IN WASHINGTON . . .

FCC announces it again will schedule no hearings during August, reserving month for vacationing by Commission and staff, as well as lawyers and engineers who do business with FCC . . . Morrie Siegel has been signed by WMAL radio for late-night sportscast to give station round-the-clock athletic coverage during broadcast day . . . Rep. Emanuel Celler (D-N.Y.) inserted tribute in the Congressional Record to "American Forum of the Air" and "Youth Wants to Know." Theodore Granik shows now under Westinghouse Broadcasting Co. syndication . . . Local Federation of Women's Clubs chapter will honor "College News Conference" producer Ruth Hagy at a May 25 luncheon here . . . Vice President Richard M. Nixon and House Speaker Sam Rayburn have written statements praising radio broadcasting industry as part of National Radio Month salute.

### IN LONDON . . .

Michael Redgrave's the latest London legit star to brave tv, same like Olivier, Gielgud and Vivien Leigh. He'll do N. C. Hunter's "A Touch of the Sun" for Associated Television on May 26, with Rachel Kempson, Constance Cummings, Roger Livesey also cast . . . Granada-TV preps a skein of science programs for schools, in cooperation with the British Association for the Advancement of Science, for probable start this fall . . . Work on the roof of the station building at Black Mountain, near Belfast, starts this week for Ulster Television which hopes to begin full power test transmissions in August and serve a primary area of over 1,000,000 population . . . Award-winning team responsible for many BBC-TV documentaries, writer Colin Morris and producer Giehrst Calder, presented their first straight play, "Mooney's Wreck," on the network Sunday (3).

### IN BOSTON . . .

Joe Ryan, new public relations dir. WBZ-TV, intro'd to Hub tv press at preview of "Cold War-Berlin Crisis" Tuesday (5) at Somerset Hotel . . . Actual courthouse proceedings broadcast by WJAR-TV, Providence, from the County Courthouse, a half-hour telecast of naturalization ceremonies . . . Richard Cardinal Cushing, Archbishop of Boston, at WNAC-TV Monday (4) viewing films of Pilgrimage of Innocents with commentary . . . Richard Carlson in for press luncheon for WHDH-TV at Statler Hotel with Bob Cheyne, promosh mgr., hosting . . . Special citation nabbed by WNAC-TV at 94th anni Man of Year Dinner, Hub Board of Fire Underwriters at Hotel Bradford Wed. (6) . . . WNAC-TV also nabs special citation from Mass. Committee, Catholics, Protestants and Jews at their annual Good Will dinner Thursday (7) . . . WBZ-TV carried exclusive remote telecast Fidel Castro's p.a. at Harvard Law School Forum alfresco with some 10,000 attending . . . Louise Morgan, WNAC-TV personality, to be member of panel judging displays at N. E. Home Furnishings Show . . . John McLellan guests Duke Ellington on his WHDH-TV jazz show Wed. (6) . . . "Fun for All Ages-Candlepin Bowling" racking up high ratings on WHDH-TV . . . Revlon started intensive campaigning on WNAC-TV for Top Brass hair dressing and Hi & Dri.

### IN CLEVELAND . . .

Richard Carlson, passing through to wind up 9,000-mile promo tour, confessed his "Mackenzie's Raiders" horse, Joe, now gets \$75 a day, 10-fold the beast's earning power as a posse mount . . . Neil Flanagan, KYW editorial researcher, red faced after speed cops caught him in radar trap. His station minutes before had broadcast location of the snare, and he'd heard it on his car radio . . . "Police Beat" show on WJW Radio marked first birthday, got commendation from local police chief for informing public, perhaps lowering crime, accident rate . . . Betty Johnson of Jack Paar TV'er, in town to sing at singleten dance . . . Sandy Parks, tv commercialer, student and model, joined WHK publicity, replacing Sharrie Milner, who went into station's program dept. . . . Bob Doerr, WEWS pressagent, got letter from lady-in-waiting to Queen Elizabeth II thanking for membership card enrolling Prince Charlie in station's Non-Scratch Club for chicken pox victims.

### IN SAN FRANCISCO . . .

Phil Brooks, KSFO's late-night deejay, leaves the radio business (after 19 years) next Monday (11) to become a Pacific liner's purser. Among his reasons: "I'm no longer a real disk jockey, I'm living with a controlled music pattern. We used to get 100 records, 30 albums weekly, now get 15 records, three albums. Record librarians now channel all music to deejays." Brooks thinks radio music is now "over-commercialized," is distressed because "I tried to become all things to all men." His replacement: Frank Cope, who hopped over from KJBS after 29 years of deejaying there . . . New exec secretary of AFTRA's Frisco local is Ed Reith, replacing Bruce Porter. Reith's an ex-press for an Oakland-area municipal employees union . . . KTVU promotion manager Don Arlett won first prize, a Mexican holiday, for NTA Film Network promotion on Shirley Temple Film Festival. Sixty-four stations carried show . . . New station manager of KROW, Oakland, is Homer H. Odum, recently of Gordon McLendon's WAKY, Louisville.

### WHO STOLE MY SIGNAL?

Salt Lake City TV Operators Push Action on "Property Rights"

Washington, May 5.

The legal ball is now rolling toward a final determination of a broadcaster's "property rights" to his signal.

Three Salt Lake City tv stations, all web affiliates, filed suit last week against a microwave carrier and a community antenna operator in an effort to nail down the issue.

Stations KUTV, KTVT and KSL-TV asked Federal District Court for Idaho to bar Idaho Microwave, Inc. and Cable Vision, CATV system in Twin Falls, from picking up their programs without their consent. They further asked for a court order spelling out their property rights to their broadcast fare.

## All Is Forgiven, Eigen Renewed

Chicago, May 5.

WMAQ has decided to stick with Jack Eigen in spite of his troubles with the Chez Paree and has inked the trouble-shooting radio interviewer to a new one-year pact. Tentatively, the show, which for seven years based in the Chez' lounge, will originate from the WMAQ studios. The nightclub, meanwhile, is understood looking for another station and another interviewer in hopes of keeping the lounge fare alive.

Eigen should have no trouble finding another eatery or cabaret for his show. Several on the Main Stem have offered to make a home for him, but the station is going to take its time deciding and is currently mulling a plan to have the controversialist make the rounds from week to week. WMAQ topper Lloyd Yoder said Eigen might on occasion remote the show from the Las Vegas and Miami spots.

As it's on a clear channel station at a late hour—it runs two hours starting at 11:30 p.m.—Eigen's localer covers virtually the entire country. In Chi, in terms of the number of spots it carries, it's one of the most successful nighttime entries on the air.

New sales manager of the Oakland property, whose sale to McLendon got FCC okay last week, is Bok Reitzel, former exec at Lennen & Newell, Frisco.

### IN MINNEAPOLIS . . .

National Television Associates' local non-network station KMSP-TV bought Screen Gems' "Sweet 65" feature pictures package which includes "Mr. Deeds Goes to Town" and supplements its library of M-G-M, 20th-Fox, Selznick, RKO, Universal, Warner Bros., Columbia and United Artists films. Station is only one in Twin Cities to offer late, late pictures (weekends) . . . Minneapolis Junior Chamber of Commerce took over duties of KSTP Radio personnel for a single day, its members filling in as disk jockies, announcers, etc., for public relations purposes . . . KMSP-TV to televise exclusively roller derby from Minneapolis Auditorium for Saturday night half-hours starting May 23 . . . WCCO Radio named Campfire Girls' daytime camps official information station . . . WTCN-TV (ABC), whose evening feature pictures form an important part of its programming, now for first time also presenting films mornings . . . Gordon Mikkelsen, WCCO Radio promotion director, nominated for school board, running second in primaries in large field of candidates . . . Poet-critic Louis Untermeyer in talk here accused tv of "weaning children away from books" and declared video is "90% a waste of time, making us a spectator public and picture-mad race."

### IN DETROIT . . .

Dedication of Broadcast House \$4,000,000 tv-radio facility of WXYZ, set for June 4 with AB-PT officials, ABC oco managers, agency and press reps and civic officials participating. Gov. Williams has proclaimed May 31-June 6 "WXYZ Week." Beginning of operations May 18 will mark first time tv-radio and company's exec offices have been housed under one roof . . . Staff announcer Guy Bowman subbed as host of WJBK-TV's "Morning Show" while regular emcee Bob Murphy vacationed in Florida . . . Susie Strother, hostess on "Cradle Time" on WJBK-TV, has won McCall's Golden Mike Award for her "service to women" . . . WWJ's disk jockey, Les Martens, vacations in N.Y., Vegas and the Coast . . . Pat Rousseau, model and tv commercial announcer, takes over the Monday and Wednesday "Miss Fairweather" assignment on WJBK-TV . . . Ted Lloyd, star of "Sagebrush Shorty" kiddie show on WJBK-TV, received the highest award a man can be given by the Girl Scout Organization when he was named an International Girl Scout Father.

### IN PHILADELPHIA . . .

George Cyr, former program manager at WRCV-TV, now in exec spot with Al Kane Productions, local film company doing a series on Gen. Patton's Third Army. Stories are adapted from Robert S. Allen's "Lucky Forward" . . . WFIL-TV's Dick Clark, "American Bandstand" host, will read the Declaration of Independence, July 4, at ceremonies in Independence Hall . . . Bob Filmore, advertising and promotion director at WRCV, has resigned . . . Bob Collier debuted "The Philadelphia Report" (3), five-minute late night news session replacing Bill Campbell's "Sunday Sports Special" . . . John Corcoran, newscaster turned restaurateur, has taken over the Water Wheel Inn, near Doylestown, Pa. . . . WCAU-TV's "Cinderella Weekend" gives away lodgings at Atlantic City in the Ensign Motel, one of the owners of which is WRCV-TV announcer Norman Brooks . . . Chris Schenkel, Tommy Roberts and Jim Leaming will broadcast the Garden State Races over WIP.

## Inside Stuff—Radio-TV

Major ad agencies, clients and trade press during past week were squired through the CBS-TV Production Development Dept. where they gandered displays of new plastic forms for scenic architecture; new optical and projection devices and photographic and miniature reproductions of design features for more effective story-telling.

Visitors also saw a 25-minute film, "New Horizons," narrated by Rex Marshall and Ann Amouri, showing some of the new production developments including VideoScene. Warren Burnmeister, assistant to the manager of Studio Operations, served as the narrator on the tours.

John B. Gambling, who is retiring as the "morning time-clock" deejay extraordinary after 35 years with WOR Radio, N.Y., was tossed a private shindig at Sardi's last week. Robert Leder, v.p. and general manager, Robert Smith, programming topper, Jack Poor, RKO Tele-radio v.p., and other WOR execs were on hand.

John A. Gambling, his son, is taking over the time period, which is Monday through Friday 6 a.m. to 8 a.m., "Rambling with Gambling" and "Second Breakfast" with John Gambling from 9:15 to 10 a.m. Saturday show with John B. is from 6 to 10 a.m. with 15 minutes of news at 8 a.m. with John Scott and at 9 a.m. with Harry Hennessy.

Ned Cramer, exec producer of WCBS-TV, N.Y., and David E. Driscoll, WCBS Radio director of new and pubaffairs, are merging their creative talents to come up with an audio-video pickup of the Lincoln Center for the Performing Arts ground-breaking ceremonies on tv-radio Thursday, May 14. Other stations, including WABC-TV, also plan special pickups.

Both WCBS-TV and WCBS Radio are dumping regularly scheduled shows in order to give Gothamites the 60-minute special including President Eisenhower's address and many local, state and federal figures. Also on the show will be Leonard Bernstein conducting the N.Y. Philharmonic and the Met will be represented by Rise Stevens and Leonard Warren.

Charles Carrol Kieffer, an attorney for TelePrompster, and not Sugar Ray Robinson is identified by prexy Irving Kahn as the "person who is not an officer or a director" who exercised an option for the purchase of 1,500 shares of stock.

According to Kahn, Kieffer had a five-year option and is the attorney who organized the company. According to the company's proxy statement, the exercise price was \$6,840 and on the date of purchase the market value of the stock was \$26,812.50.

The Television-Radio-Advertisers Club of Philadelphia (TRAC) has selected its slate of officers for next season. Pat Stanton (WJMJ) has been named chairman of the board and Robert Pryor (WCAU-TV public relations director) elected president. Others to be elected without opposition are Walter Tillman, TV Guide, vice president, and Murray Arnold (WPEN), treasurer.

Last week, Television Bureau of Advertising got that long-sought \$1,000,000 annual budget via the addition of several new tv stations to the membership lists. The list of newcomers included two foreign outlets, in Australia and England, who intend to make use of the TVB promotional material.

Dallas—Bill Hobbs, salesman for WFAA-TV for the last year, has been upped to local sales manager at the tv'er. He was formerly ad salesman for the Dallas Morning News, the station's owner.

### 'TV Image'

Continued from page 23

a low of \$250,000 annually to nearly \$800,000, with the latter a seemingly poor budgetary candidate at the moment. Final decision is in the hands of the tv board's five-man committee, it would appear.

Considered in the timing of the report is the fact that Don Martin, NAB veepee in charge of public relations, is leaving in mid-June to set up his own private p.r. concern. It was thought by some committee members that it might be possible for NAB to turn over the tv part (there's also radio) of Martin's budget to the new information office. Martin would not confirm it, but the amount which may be shifted is thought to be in the vicinity of \$150,000 a year.

Another part of the nine-man report was that the new office should report directly to the tv board of NAB instead of to NAB proper and its president Harold Fellows.

Some of the other items, which the newly-named five-man committee must sift, are: establishment of a central tv library to which an interested party might apply for information; speakers and speech material from the information office; use of direct mail (print ads are expected to cost too much); "a survey of public opinion of television, its impact, importance," etc., and perhaps even a yearly public affairs conference for station executives. Latter, it would appear, approximates the annual information shindig for tv operators which go into its third year under Westinghouse Broadcasting aegis next fall in San Francisco.

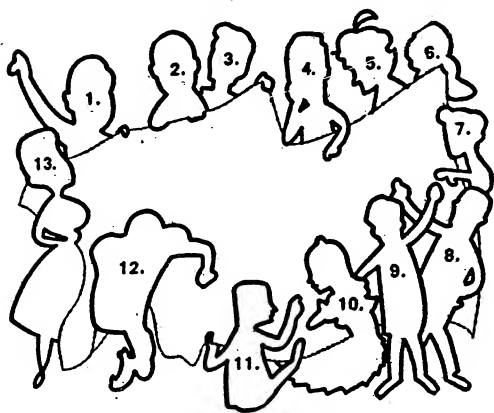
One of the things reportedly proposed and dropped by the nine-man committee was a request to each of the three tv networks, ABC, CBS and NBC, for \$200,000 apiece. It's understood that NBC was willing to go along, but that both ABC and CBS were a "little chary" of the plan for the \$600,000 budget, half of which would report the network owned-operated stations. Another several hundred thousand dollars was to come from the other NAB tv station members.

Financial details also remain to be finalized.

# IT'S ALL SEWED UP!



Key to ABC Radio personalities above



#### ENTERTAINMENT

1. Don McNeill
2. Peter Lind Hayes
3. Mary Healy
5. Fran Allison
7. Frankie Avalon
10. Alene Dalton
13. Eydie Gormé

#### NEWS

4. John Daly
8. Quincy Howe
9. Paul Harvey
11. Bill Shadel
- SPORTS**
6. Howard Cosell
12. Notre Dame Football

**Now more advertisers than ever before** can piece together some of the strongest — and largest — station line-ups ever made available over network radio. Where? Over the *expanded ABC Radio Network!*

With the addition of Don Lee (a No. 1 regional network) and the affiliation of the important Intermountain and Arizona Networks, ABC has added more than 50 new stations to its powerful line-up. A line-up, by the way, that carries an extensive array of talent — with entertainment, sports and news personalities like those illustrated above, and a 125-man national and international news staff.

**Result:** An advertiser can sew up the top 50, top 100 or even the top 200 markets with ABC's superior inside coverage — now stronger than ever before!

We wouldn't want to needle the competition, but if you're looking for penetration, where else would you look but ABC?

## ABC RADIO NETWORK



## Television Reviews

Continued from page 31

Sen. Fulbright too optimistic about the human race. It will be a mistake, he said, to expect dramatic conclusions at the conference. "Primer on Geneva" served as a sound introduction to what would undoubtedly transpire in Geneva. In brief, there would be an abundance of nyets on all sides with the ball finally landing in the laps of the troubled leaders scheduled to meet at the Summit powwow.

Rans.

### TACTIC

With Ben Grauer, host; Dr. Charles S. Cameron; Alfred Hitchcock; Hanya Holm, William Shatner, Diana van der Vlis, Sondra Lee, Don Redlich, guests  
Exec Producer: Malcolm MacGregor  
Director: Lynwood King  
30 Mins., Sat., 1 p.m.  
WRCA-TV, N.Y.

Under the overall title of "Tactic," a series of six half-hour tv shows is attempting to set the public straight on the proper attitudes toward cancer. Programs with a medical message too frequently are dryly presented and fail to hold their intended audiences. But "Tactic" has seasoned its warning with showmanship and the opening episode on WRCA-TV, N.Y., Saturday (2) was fascinating viewing.

For this series is calling on America's "great, creative people" to help fight cancer. Participating in the initialer were director Alfred Hitchcock and choreographer

Hanya Holm. One of the attitudes which prevent a patient from submitting to early diagnosis, said cancer expert Dr. Charles S. Cameron, is fear. As a man who's made his living through fear, Hitchcock was an admirable choice to direct a dramatic scene illustrating the folly of neglecting an early warning.

In this sketch, Miss van der Vlis portrayed a fashio model faced with breast cancer which requires immediate surgery. Naturally, she fears disfigurement. Shatner, as a physician, eases her anxiety and convinces her of the operation's necessity. What made this differ from a routine scene were Hitchcock's occasional interruptions designed to heighten the dramatic effect. Here viewers had the rare experience of seeing first hand what the "Hitchcock touch" can do.

Similarly compelling was a dance sequence devised by Miss Holm and performed by Sondra Lee and Don Redlich. On the set was an arch which Miss Holm said was symbolic of reality. Movements of the dancers depicted people obsessed with fear. They suspected something was wrong, yet couldn't immediately step through the arch of reality.

Slated to appear in subsequent "Tactic" programs are Celeste Holm, Wally Cox, Ilka Chase and Steve Allen, among others. Along with Dr. Cameron who is former medical and scientific director of the American Cancer Society and now Dean of the Hahnemann Medical College of Philadelphia, they loom as an important aid in helping save 75,000 American lives annually lost to cancer through fear and ignorance.

Series, incidentally, was produced by NBC in cooperation with the American Cancer Society and the Educational Television and Radio Center. *Glub.*

### NABET

Continued from page 20

the measure was being taken because "NBC has made no counter proposals." Hence, the "lockout" (NABET's term) continues unabated.

NABET suffered a bad setback, some observers feel, when the Teamsters withdrew their original promise to honor the NABET pickets. A Teamster official said that his union couldn't honor the picket lines just so long as other teamsters refused to go along with the strike.

NABET has also been banking on the promised support of the long lines workers, who handle network coaxials for American Telephone & Telegraph. So far, however, the announced support of the Communications Workers has failed to take any concrete proportions.

These factors, combined with three separate law suits brought in the past week by NBC, have also contributed to NABET's seemingly weakened strike position. Strike began Monday (23) when NABET technicians in N. Y. refused to handle the tape of a "Today" program, lensed by NBC couple days earlier

### Seaway's First SOS

Chicago, May 5.

Needing all available hands to man the booms at home last week when NBC technicians staged their walkout, the network's local shop summoned the return of a man at sea. That was Chi-NBC news supervisor Frank Jordan, who was aboard the Dutch freighter that was to make history as the first ship to reach Chi via the St. Lawrence Seaway.

Jordan had an inkling what the trouble might be even before he read the communique. The ship's message clerk handed him the cable with apologies for being unable to decipher one of the words.

"What word is that?" Jordan asked.

"I dunno," said the message clerk, "Looks like NABET or something."

on location in Paris; NABET contended the web had refused to recognize NABET jurisdiction on NBC-owned-produced shows regardless of where they were made.

NABET and NBC, at the behest of Federal Mediator Jack Mandelbaum, met for the third time in a week on Monday. In the course of the hour-and-a-half negotiation session to settle the dispute, NABET said that it was willing to "relinquish its claim to total jurisdiction and that it was also willing to negotiate language differences which have arisen over interpretations of the NABET-NBC contract."

NABET said it would relinquish jurisdiction on foreign locations over "peripheral" jobs such as those handled by cable men and audio assistants, but that it wanted to hold control of jobs like technical director, audio and video operators, lighting directors, engineers, cameramen and video take recording engineers. Language difficulties the union was anxious to clear up concerned whether the union had the right of jurisdiction over tv programs made 200 miles outside the area of any NBC owned-operated station. Contract doesn't state specifically the radius of jurisdictional power, although the CBS contract with NABET's like number, the International Brotherhood of Electrical Workers, does limit the CBS technicians to 200 miles.

NBC's final word, before the meeting broke up, was "If you have a more realistic offer we can be reached by phone."

### Ed Murrow

Continued from page 23

Saturday (2) of the second part of the appropriate "Small World" show. The BBC's Board of Governors met on Thursday (30) and afterwards put out a statement that referred to the "strong feelings" aroused in Northern Ireland and declared that the Corp. had "no wish to add to these feelings."

The step has caused renewed controversy, some critics holding that the BBC's decision challenges freedom of expression and that anyway, the second part of the "Small World" discussion holds no political reference.

### 'Untouchables'

Continued from page 21

it is ABC's hottest prospect. On Thursday, it reportedly could be the replacement for the already-slotted 10-11 p.m. Lawrence Welk show, which is three-quarters sold as of the moment.

Liggett & Myers is interested in buying part of "Untouchables," which will feature Robert Stack as the good guy. Both he and Neville Brand appeared on the Westinghouse offering over CBS.

Latter web called Desilu on the carpet, hours after ABC locked up the deal. CBS' contention was that it was unfair for the production company to sell off a program to a rival network which was nurtured and presented by CBS. Although ABC made the first bid for a regular "Untouchables" skein on telefilm, CBS quickly got into the bidding, but on Friday last, ABC firmed up with Desilu sales official Mel Leeds.

Another CBS gripe is that the "Untouchables" sale really twists the knife in the wound. In light of the fact that CBS already has a similar skein on the boards for next season, "The Lawbreakers," at the moment unsold.

NBC meanwhile is dickering with Desilu for an hour version of Fernando Lamas' "Jean LaFitte," originally planned as a half-hour weekly period piece on telefilm. Web was thinking of 7:30 Monday for the pirate show but that decision is up in the air at present.

### TV: Crazy

Continued from page 21

ing over CBS-TV's projected "Space Show," Tuesday evening hour series, and NBC's Saturday night "Five Fingers" entry, both of which still appear on the '59-'60 blueprint.

In the case of CBS, there was even an already-old 90-minute series (to the tune of \$5,000,000) that's disappeared from the schedule. This is the Equitable Life-sponsored "Biography" series which was slated to alternate with "Playhouse 90." There won't be any Equitable series next season. Instead, Revlon has moved in with its own William Morris-packaged specials.

A lot of new hour shows nonetheless will still be around for the fall kickoff. At ABC, where the Warner Bros. trademark will now involve sponsor interest in the preplot stage, such entries as "Alaskan" and "Bourbon St." shape up as certainties. This also applies to ABC-TV's "Adventure in Paradise" series; to CBS-TV's expanded-to-60 minutes "Lineup" and to NBC-TV's "Bonanza," "Laramie" and "River Boat" trio. But nothing's for sure.

### Option Time

Continued from page 23

that through the operation of economic and other factors, effective power of choice of television programs has tended to become concentrated and that as a practical matter program selection has, to a considerable degree, shifted away from the individual station licensee.

Under scrutiny, Cowgill said, is data posing the question of whether the webs have acted in the public interest, or forced their own program fare without regard to this standard, discriminated against independent producers and insisted on getting a piece of an independent show before considering it for network exhibition.

The hearings, presided over by FCC Chief Hearing Examiner James Cunningham, this week are being devoted to pouring mountains of statistical data from various sources into the record. Ashbrook P. Bryant is in immediate charge of conducting the probe. Attorneys for ABC, CBS, and NBC took the stand to identify and answer questions about material furnished by the webs. After this process is completed, there'll be an adjournment before actual oral testimony starts.

Providence, R. I.—WJAR-TV scored a first here with actual courthouse proceedings televised from the Providence County Courthouse. The one-half-hour telecast was of naturalization ceremonies.

## 'Kangaroo' Fave In Kidvid Survey

CBS-TV's "Captain Kangaroo" heads the 10 outstanding tv programs for children, according to a survey made by the National Audience Board, a non-profit organization formed to improve the standards of tv. In a national survey just concluded some 1,201 ballots were submitted by civic, educational and cultural leaders throughout the country, with selections made from 260 programs in the so-called "children's hour" video time.

Following "Kangaroo," faves in order were "Mickey Mouse Club," "Father Knows Best," "Fury," "American Bandstand," "Lawrence Welk," "Disneyland," "Leave it to Beaver," "Garfield Goose" and "The Perry Como Show."

### Ohio B'casters Elect

Newark, O., May 5.

Thomas A. Rogers, general manager of Radio Station WLWT, Newark, O., was elected president of the Ohio Assn. of Broadcasters at last week's annual meeting in Cincinnati. Carlton Dargusch Jr., Columbus, attorney, was reelected secretary-treasurer.



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ARB January 1959

NEW ORLEANS WDSU-TV

61.3% SHARE

ARB January 1959



ZIV TELEVISION PROGRAMS, INC.

## Dept. Store Loot For Chi FM's

Chicago, May 5. A local FM station, WFMT, has inked a pair of bluechip Loop retailers to regular schedules, turning a trick that has frustrated local television stations for years. Video has never been able to prove to State St. department stores and classy clothiers that it can do a selling job for them. The Loop's lineup of retail stores are heavy advertisers in the four daily gazettes and represent to the local broadcasting a rich vein of revenue that is yet to be tapped.

Marshall Field & Co. is sponsoring an hour of classical music on WFMT every Saturday morning, starting May 2. Jerrems, century-old men's clothing store which has never before used radio or tv, has purchased Norm Pellegrini's "Hi Fi Recordings" stanza, a once weekly feature. Fields has tried radio and tv in the past but apparently has never been satisfied with it.

## L & M's Southern Western Goodson-Todman Buy; Eye Sun. ABC-TV Slot

Liggett & Myers has an order in with Goodson-Todman, the production house, for a southern western called "The Rebel." Bankroller is dickering with ABC-TV for the Sunday-at-9 half-hour to make the show about a former Confederate soldier the fall replacement for "Colt 45," but rival sponsors are said to be pushing a different western for the time and, so far, ABC-TV has not come to a definite decision.

Colgate is also interested in "Rebel," ostensibly as a co-sponsor to L&M. Other series being pushed is said to be "Tales of the Plainsman," fronted by Michael Ansara. It was erroneously reported last week that the Ansara half-hour was sold to Procter & Gamble for Wednesdays at 10:30 on NBC. P&G did buy a western for its Wednesday slot but it wasn't Ansara's show, instead one called "Wichita Town."

## TAP HEFFNER FOR 'FACES OF AFRICA'

Richard D. Heffner, conductor of WRCA-TV's "Open Mind," has been engaged by the National Educational TV Center, which recently moved its quarters from Ann Arbor to Gotham, as exec producer of a 26-part 30-minute film series tagged "Faces of Africa."

"Faces of Africa" will deal with the rising tides of nationalism south of the Sahara and will be designed for both educational and commercial tv stations as well as community group and university viewing.

An effort is being made to raise approximately \$750,000 from educational foundations in order to wrap up the series. About 18 months will be spent in the production of "Faces of Africa" with considerable location shooting in the tinder box areas of Africa.

## Pantell in Switchover To Metropolitan B'cast

A longtime radio-tv union force, Robert E. Pantell is moving over to Metropolitan Broadcasting Corp. as director of personnel. Pantell was until last week a business representative for local 1212, the N.Y. radio-tv branch of International Brotherhood of Electrical Workers.

Pantell, one of the three leading men in 1212, will report directly to Met's general counsel, Robert Dreyer. Pantell won't have to bargain with his old union shop, at least not until 1962 when Met's WNEW Radio has to renegotiate its contract with IBEW. WNEW-TV technicians belong to IATSE.

Pantell explained his parting with the union for the management position was "most amicable."

Greensboro, N.C.—E. Leo Derrick Jr. has been named promotion manager of WFMV-TV, it was announced by Gaines Kelley, general manager. Derrick for the past two years has been director of publicity for the outdoor drama at Boone, "Horn in the West."

## Anti-American Bias Charged in BBC-TV Play Indicting the H-Bomb

London, May 5.

An allegation that a play recently televised by the BBC had a strong anti-American bias was made in Parliament by Sir John Crowder, Conservative member for Finchley, London. The play was "The Offshore Island," by Marghanita Laski, and it was an indictment of the H-Bomb. In a written reply the Assistant Postmaster General said that he was aware of some concern on this score but felt that it was a good principle to leave program content to the BBC.

Associated-Television also came under fire from Socialist member Christopher Mayhew. Mayhew criticized a tv commercial on April 11 which urged viewers to buy the News of the World to read articles purported to be written by the victim of the notorious U.K. Messina vice case. Mayhew asked what consultations the Postmaster General had had with Independent Television Authority regarding the advertising of newspaper features on prostitution and procuring. The Assistant Postmaster General assured the House that they applied to this advertisement the standards that have been agreed and which are applied to advertisements of all classes.

## ED LAMB'S COUNSEL SUES HIM FOR 500G

Toledo, May 5.

Russell W. Brown, a Washington, D. C., attorney who defended Edward Lamb against charges of being a Communist before the Federal Communications Commission, filed suit last week in Lucas County Common Pleas Court at Toledo for \$500,000 in legal fees allegedly due him.

In his petition, Brown seeks \$200,000 from Lamb as an individual and \$300,000 from Dispatch, Inc., a Lamb-controlled corporation which operates Television Station WUCU in Erie, Pa. Brown charged that the amounts are due him for legal services between 1954 and 1957. At the time the FCC was withholding renewal of the license for the Erie station, because of charges that Lamb had at one time been a Communist and contributed funds to the Communist party. After Lamb was cleared of these charges, according to Brown's petition, he was in a position to sell radio stations he owned in Toledo and Orlando and his newspaper, the Erie (Pa.) Dispatch.

San Francisco—Ed Reith will become new executive secretary of AFTRA's Frisco local at mid-month. He succeeds Bruce Porter, who will become regional research director of the Western Conference of Teamsters.

## Govt. Executive Branch Scores Coup On Probe Into Spectrum Space

Washington, May 5.

The jurisdictional dispute within Government over who's going to investigate the spectrum now seems ended. And the highly significant result for the broadcasting industry is that a serious effort is finally being launched here to improve television frequency allocations within the next to 15 years.

The exhaustive study and long-range planning of spectrum use are to be carried out jointly by the Federal Communications Commission and the Office of Civil and Defense Mobilization.

This represents something of a coup for the Government's executive branch which has always felt it should do the job. But to keep Congress happy (because Congress thought it should do the study), the FCC-OCDM effort is to be conducted "in cooperation" with Congress. Rep. Oren Harris (D-Ark.) has been assured his House Communications Subcommittee will be updated on all developments and facts involved.

Harris told VARIETY he is going to insist the promise is lived up to, contending Congress needs all the information behind any pro-

posed reallocation of television channels.

Harris is still searching for a topnotch expert in communications engineering to head the staff of his Communications Subcommittee. He hopes to have one by June 8, when he tentatively plans to have a panel discussion by Government and non-Government spectrum experts on the broad problems of frequency allocations before his subcommittee.

Harris wants the subcommittee staff, men familiar with the technical and scientific details of the radio spectrum, to keep regular tab on what the FCC and OCDM are doing.

While Harris had intended for the Communications Subcommittee to conduct the study, he was not critical of FCC and OCDM taking it over.

"The important thing," said Harris, "is that the work is going to be done. And it will be accomplished with Congress kept advised."

Harris' trouble is getting going on the study were twofold: (1) finding an expert with wide prestige to head the subcommittee staff; and (2) his failure to get White House (Continued on page 38)



"The Blue Fairy", telecast in color on WGN-TV.

## WGN-TV only TV station to win a Peabody award for 1958!



The George Foster Peabody Award presented to "The Blue Fairy", WGN-TV, as the nation's outstanding program for children during 1958.

The citation reads: "An imaginative and enchanting series, which, through live acting, puppetry and narrative, brings to magic reality the most enduring of children's stories. It is noteworthy that, despite nominations of network programs, this award goes to a program series telecast live and in color by an independent station in Chicago — WGN-TV."

WGN-TV is proud to have won this award. Its winning adds to a vast store of proof that WGN-TV's policy of quality programming presented with integrity results not only in industry recognition but in audience growth and loyalty as well.

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## Radio Reviews

### IT'S NETWORK TIME

With Frank Blair, Don Russell; hosts: Skitch Henderson, musical director; various guests. Writers: Bob Carmen, Alan Stern. Producer: Fred Weihe. Director: Don Russell. 115 Mins., Mon.-thru-Fri., 12:05 p.m.

### PARTICIPATING

NBC, from New York

With the approach of summer, lighter fare usually rules the kilocycles. In this bracket falls NBC Radio's musical variety show, "It's Network Time," a live Monday through Friday two-hour romp which premeed last week. A guest star policy brings in some top show biz names for interviews and bits of their routines.

Joint emcees or "hosts" are Frank Blair and Don Russell while Skitch Henderson's band provides the musical backing. On the whole—on the basis of some excerpts from the initial week's programming—"Network Time" adds up to pleasant listening for mid-day dialers, if one is willing to overlook the spot announcements which are all too frequent.

On hand for Thursday's (30) sess. among others, were Victor Borge, singer Tommy Leonetti and comedienne Hermione Gingold.

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Friday's guest slate came up with such stars as Bob Hope, Art Carney, Eileen Barton and Lou Monte. Even tv's Sunday night variety shows seldom do better than that talentwise.

There's an atmosphere of levity that surrounds the interviews—and in fact surrounds the entire show. Quizzed by emcees Blair and Russell, the visiting Borge was modest and unassuming in discussing his future plans, his Connecticut farm, his prize hens which are for sale and his five children which aren't.

Carney confided how he does his imitations of celebrities. "I stop and think of the man," he said, "and sometimes I use props such as a cigaret holder." By some quirk of programming, immediately after he mimicked FDR's familiar "... My friends..." the voice of Mrs. Roosevelt was heard in that controversial spot announcement plugging Good Luck Margarine.

Sandwiched in the 115 minutes running time are occasional weather reports, sports announcements, bon mots from the affable Blair and Russell plus a now and then tune from Henderson's combo. Withal, it's a lively outing save for the aforesaid spot announcements.

After the umpteenth plug for Jello, for example, Borge commented, "You serve a lot of that." Gibb.

### THE EDUCATED WOMAN

With Edward E. Murrow as narrator; guests

Producer: Bob Allison

Writer: Bob Allison

55 Mins., Thurs. (30); 9:05 p.m.

CBS Radio, from New York (tape)

A century ago they dubbed her a female. Fifty years later she was slugged a lady. Today she's tagged a woman—an educated lass, no less, grimly determined to play more than the mere role of housekeeper and breeder of children.

The saga of her emancipation and the fact that she is now able to do more than grapple with the 3 R's was handled in rather quiet, serious fashion on "The Educated Woman," a special production of the Public Affairs Dept. of CBS news over CBS Radio (30) with Edward E. Murrow as narrator.

Though not startling in content, "The Educated Woman" did afford college-educated gals and educators to assay their position in present day society. The hits, runs and errors of upper education for women were examined by a wide assortment of figures including Archibald MacLeish, Vice Admiral Hyman G. Rickover, Barbara

Ward, Dr. Harry Gideonse of Brooklyn College, Dr. Harold Taylor of Sarah Lawrence, Millicent C. McIntosh of Barnard and Mother O'Byrne of Manhattanville.

Two women, somewhat allied to the fifth estate, also appeared on the program. They were Janet Brewster, Mt. Holyoke '33, who has more than a nodding acquaintance with Murrow (in fact, she is Mrs. Murrow) and a woman identified as Mrs. David Lowe, graduate of the Univ. of Rochester, who turned out to be Harriet Van Horne, N.Y. World Telly tv critic.

Mrs. Murrow said her college education made it possible for her to want to learn more about the rest of the world. "It made me receptive to wanting to know people," she said. Mrs. Lowe opined that the best thing college did for her was to give her high standards in intellectual matters. She revealed she's an eternal taker of courses and observed that one is a better mother and better wife "if you have a life of the spirit, an inner life. You're born alone and you die alone, and it's your inner life that sees you through."

Rickover, as usual, was his punching self, saying isn't it time this country removed the stigma of "unfemininity" from our brainy women. Dan Schorr, CBS's former Moscow correspondent, described the educated women in Russia, saying that under the Soviet concept of sex equality woman's place is in the home only after working hours.

Miss Ward suggested the re-training of married women after their children had grown up. Diana Trilling thought there was an enormous amount of silliness between the sexes and Eunice Roberts, Dean of Faculties, Indiana Univ., came up with notion that an educated woman is frequently undesirable from the point of view of a man. She said she knew some bright students who in the presence of men don't show themselves to be quite as intelligent because they think that the man doesn't like it. Jerome Ellison, teacher of journalism, said not all girls should carry a full four-year curriculum. They should go out and get a job, he said, because there is no reason to prolong the childhood of young people in an over-sized playpen.

Obviously, "The Educated Woman" didn't get much of an ear from those steadfast CBS Radio listeners who sit and sigh over the anguished, agonizing problems confronting the characters in such soapers as "Helen Trent" and "Young Dr. Malone." If, perchance, they tuned in on "The Educated Woman" they undoubtedly felt like the lower castes of India.

## Radio Followup

### Bea Kalman Show

It was showbiz torch night a week ago Monday post-midnight over WMGM, N. Y., via Bea Kalman who has succeeded Johnny Johnston as a micro-domo from Jack Silverman's International Casino (Celebrity Room). Gloria DeMarco was torching for the reunion of the quintet—"marriages, husbands, individual careers, nothing should have broken up the DeMarco Sisters"—and averred she wasn't concerned "if Arlene heard this," etc. It was not hysterical stuff; it was more bitter-sweet professional disappointment. As she expounded, overriding Miss Kalman's well-intentioned caution, she (Gloria) is "now 29 years old and I have been singing with my sisters, as each new one was born and joined the act, 27 of these 29 years since I first started singing when I was two years old."

Whatever the reasons for the quintet's breakup—she is correct that husbands and marriages figured—the act had more impact en masse than singly. Miss DeMarco took "weekend nitery engagements" very lightly; stated that this doesn't approach the bigtime of the Copa, Chez Vegas, Miami Beach etc., when the five sisters were a solid feature act in the better clubs.

Viciously, Nicky de Francois, who ad libbed on the ivories ("your piano needs tuning badly, Bea"), did a good trailer for Tillie's West 52d St. side street pub which, apparently, according to Miss Kalman's enthusiastic heralding, gets the show biz bunch from Hollywood and Broadway as a windup-pery for his soft pianologing torchants. It says here.

By and large Miss Kalman, a vet at the intime show biz mike interview stuff from the late joints, is a worthy successor to Johnston. She has been a staple in Miami Beach in more recent years, marking her first open-mike, nocturnal stint in Gotham in five or six years. Abel.

## Spectrum Space

Continued from page 37

assurance that the executive branch of Government, including the military, would share federal secrets (involved in justifying Government requirements for spectrum space) with the subcommittee.

The executive branch, which previously has tried to get Congress to authorize Presidential commissions to make the study, moved into the temporary stalemate Thursday (30) by announcing FCC and OCDM have taken over. The agencies have the power to act without Congress doing anything.

Dead in the wake of the announcement was President Eisenhower's request to Congress earlier this year for a Presidentially-appointed commission to work with OCDM on the task. Congress was certain to reject that plan anyway.

The OCDM-FCC study, to be conducted on a continuing basis, will seek ways and means to accommodate expansion and growth of the broadcasting industry and provide "reasonable transition periods" in the spectrum reshuffling process.

## Ohio State Awards

Continued from page 22

Jersey) Board of Education and WBGO-FM, Newark.

Radio—Class 4. Personal and Social Problems (Group I—National): No Awards; (Group II—Regional): First Award, "As Children See the World," University of Tennessee; (Group III—Local): First Award, "Psychologically Speaking," Mrs. Lee R. Steiner and WEVD, University of the Air, New York.

Television—Class 3. Personal and Social Problems (Group I—Network): First Award, "Close-Up," Canadian Broadcasting Corp.; Honorable Mention, "Open House," Canadian Broadcasting Corp.; Honorable Mention, "Armstrong Circle Theatre," Talent Associates, Ltd., and Columbia Broadcasting System; Honorable Mention, "Outlook," National Broadcasting Co.; Honorable Mention, "The Twentieth Century," Columbia Broadcasting System; Honorable Mention, "People Are Taught to be Different," Texas Southern University, KUHT-TV, Houston and National Educational Television and Radio Center; (Group II—Local): First Award, "Escape from the Cage," WCET, Cincinnati; Honorable Mention, "The Human Heart," The Upjohn Company, American Heart Association and KRON-TV, San Francisco.

## 'Ghetto Boys'

Continued from page 21

Taylor for the job but when Taylor decided on the Columbia Univ. Art Center, Seldes was prevailed upon to accept the Univ. of Pennsylvania post.

Siepmann was the first of the savants of the popular arts to head up an academic corner of an Eastern university. Since 1946 he's been professor of education and chairman of the department of communications (dramatic art, journalism, tv, films, radio, communications in education and Graduate Institute of Book Publishing) at New York U. and director of its film library. Previously he was with the BBC and was one of the authors of the FCC's much-publicized "Blue Book."

Consensus is that this erudite and persuasive trio—Seldes, Taylor and Siepmann—with the vast educational resources at their command, with use their professional skills and integrity to steer a new crop of shillbooth-demolishing entrants into the various lively arts including the fifth estate. It could well augur the arrival of a deeply-reflective force of broadcasters who would put to rout the more cynical operatives of the industry, so it is being said by advocates of the above-mentioned radio-video-minded academicians.

Ottawa—CBC-TV drama producer Ron Weymar left Friday (1) for a month's leave of absence in England. While there he'll direct, for ABC-TV, a play he did in Canada last fall, "The Small Rain," by Lister Sinclair of Toronto.

## UNFAIR LABOR RAP PINNED ON WCKT

Washington, May 5.

A National Labor Relations Board Trial Examiner has found Biscayne Television Corp., owner of Miami station WCKT, guilty of unfair labor practices for using coercion in staving off an attempt to unionize its news department.

Charges against the station were brought by locals 666 and 780 of the IATSE after four employees who had signed up for the union had been fired.

NLRB Examiner Sidney Lindner found that management officials had threatened dissolution of the news department, asked employees to vote against the union and otherwise interfered with the rights of WCKT employees.

He recommended that the station be ordered to desist from the practices and offer the dismissed employees immediate and full reinstatement to their former jobs.

Louisville—Following up a record radio college basketball schedule, WHAS Radio is airing 30 horse races, those already run at Keeneland, Lexington, Ky., and the 19-day spring meet at Churchill Downs, Louisville. Station will also originate the description of the Kentucky Derby for the CBS Radio network.



says Cecil Trigg, Pres. & Gen. Mgr.

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to  
the Negro  
market  
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## WOW

IN NEW YORK



## WOW—NEW YORK

Representatives from 6 Points



## Profile

Continued from page 1

with the virile star as the key attraction?

This formula is already being followed at ABC, which in an effort both to escape the onus of "the western network" and to lend further variety to its programming, has scheduled such diverse offerings as "Bourbon Street Beat," "Hawaiian Eye," "Robert Taylor's Detectives," "The Alaskans," and "Adventures in Paradise." Fact of the matter is that this season, the network has only scheduled two additional westerns, one of which is actually a reprise of an older one, Clint Walker's "Cheyenne." Yet, ABC still shapes as the network to beat next season, not so much on the strength of its westerns as on the basis of an action-adventure pattern that still draws the housewives to complete that desirable "family audience."

Until the advent of the western, there was no vehicle for the rugged, virile outdoor type on television. There were a few detective shows, most notable of which was "Dragnet" (which achieved much the same effect via Jack Webb), but otherwise it was a question of straight dramatics, comedy and personality shows. The outer merely happened to be the form by which the James Arnenses, the Jim Garners, the Hugh O'Brians and the Walkers were launched.

Key to the puzzle came this season on ABC, when the web and Warner Bros. proved the same effect could be achieved in a non-western format. It was the click of "77 Sunset Strip" and the emergence of Efram Zimbalist Jr. as a top video personality that proved the convincer for ABC. Out of this came two basic series formats for fall, "Bourbon Street Beat," and "Hawaiian Eye." And it was a guiding principle for plotting of "The Alaskans" and purchase of "Adventures in Paradise" from 20th-Fox.

### Analyzing The Flops

As an added measure of the potency of the new breed of star, it's interesting to note that those westerns which have flopped have done so primarily because the star didn't have it. In most cases, the shows themselves were well-enough produced but the star failed to pull the housefrau, and the audience difference was enough to mean failure. Conversely, there are some high-rated westerns with poor production values, but a gutsy enough leading man to pull down hefty ratings.

Studies of the profile of the new television star reveals some interesting differences from his early motion picture counterparts. For one thing, he's older, in his mid-30's. For another, he's physically big—the essential ingredient seems a suggestion of strength and power. The ruggedness must stand out, whether the emphasis is on humor, as with Garner, sophistication, as with Zimbalist, or plain masculinity as with Arness.

Fortunately, the exigencies of production have created a built-in method for building younger stars. Emergence of the hour shows, which require two stars because of the physical strain of production, has permitted the telefilm studios to cast a younger one to alternate with the more mature "major" star of the series. As the youngsters build appeal and gain maturity, they can be cast in major roles in their own series.

As for the gals, s.a.-in-the-l.r. seems a one-sided affair. There's virtually no demand for femme stars for a running series, except in comedy shows or in supporting roles with the male stars. The femme hostess bit will have representation next season in Loretta Young, Barbara Stanwyck and June Allyson, but overall the effect of the gals on the ratings seems negligible in comparison with their male counterparts.

## New Zenith Chairman

Chicago, May 5.

Hugh Robertson has been elected board chairman of Zenith Radio Corp., filling a post that has been vacant since the death of Commr. Eugene F. McDonald last year. Joseph S. Wright, formerly exec veepee, succeeds Robertson as prexy and will act also as general manager.

## WHCT, HARTFORD U, AS WNTA-TV 'SATELLITE'

WNTA-TV, Newark, up and got itself an "affiliate" in Hartford. WHCT, the UHF that CBS lately sold to Edward Taddei because it wasn't making a go of it as an o&o, has signed a deal with the Gotham outlet to pick up by direct coaxial feed approximately 20 hours a week of live and taped programming. In effect, the former CBS outlet becomes a parttime "satellite" for the N. Y. station.

WNTA, in an effort to expand its coverage to 364,000 additional tv homes in Connecticut and southern Massachusetts, is feeding (at an additional charge to advertisers who want to go along with it) the Hartford UHF'er the Alexander King, Henry Morgan, Mike Wallace, Richard Willis, et al, stanzas.

## KPLR-TV Preems

St. Louis, May 5.

KPLR-TV, St. Louis' fifth television station, made its air debut Tuesday (28) at 7 p.m. with opening ceremonies featuring a half-hour of the Pearl Bailey show direct from the Chase Club where Miss B. & Co. were currently headlined.

The new station, St. Louis' one and only independent TV-er, will telecast St. Louis Cardinal out-of-town games throughout the season and plans extensive programming of live local shows.

Harold Koplar, president of the Chase Hotel, also is prexy of 220 Television, Inc., operators of Channel 11.

## F. M. Folsom's Old Home Week in Oregon; Tells Portlanders About TV

Portland, Ore., May 5.

Color tv will be standard within three years and the next big step in video is live trans-Atlantic tv. Frank M. Folsom, RCA's chairman of the board of directors, said at the Portland Downtown Rotary Club luncheon here last week on the occasion of KGW-TV's switch to the NBC-TV network.

Folsom, born in nearby McMinnville (Ore.) and practically a local-boy-makes-good, predicted nothing revolutionary in tv set construction beyond tube improvement. A cable is being laid now, he said, for trans-Atlantic tv transmission. He forecast newspapers projected on Portland tv screens as fast as they are printed in New York but was certain that tv wouldn't replace the daily newspaper.

RCA expects to produce 80,000 color tv receivers this year, Folsom said. One of the principal problems to overcome, however, is transmission in certain parts of the country. That problem, he explained, belongs to the telephone company handling cables and other transmission facilities.

He said consumers will get a less expensive color tv receiver when tubes are manufactured automatically and production costs lowered. RCA has yet to make a profit on color tv sets, he added.

Folsom nixed toll tv. "Why pay for what you can get for free?" he said.

## Was Cleve. Transit Off Its Trolley?

### WERE Promotion Starts Off Promising But Winds Up as Political Football

Cleveland, May 5.

What began here as a promising promotion by Radio Station WERE has ended as a political football, but with the station getting maximum promotion mileage anyway.

WERE had contacted with the city-owned Cleveland Transit System to paint its call letters and a plug for its news coverage, together with plugs for the CTS Rapid Transit, on three RT bridges.

When the large, bright, day-glow signs appeared, the transit board was quizzed on the procedure, i. e.: Had other stations been invited to bid on the ad space? Did the signs constitute traffic hazards by distracting motorists?

Transit men replied that they had acted without consulting their board, that they had not taken bids to get best price for the space, and that the signs were OK by them since they plugged the Rapid Transit as well as the radio station.

The fat was in the fire.

Other stations squawked that they never had a crack at the prime-bridge space. It's over three heavily traveled streets.

Tom Ireland, running for mayor on the Republican ticket, complained of collusion between Democratic Mayor Tony Celebrezze and

Ray Miller, WERE board chairman and county Democratic leader.

It was pointed out that the ad deal was thought up by Richard Klaus, WERE general manager, and that his father, Mayo Klaus, is a partner in the ad agency concerned.

Klaus senior said he sold the space (for a figure no one will reveal) to his son "because he thought up the idea."

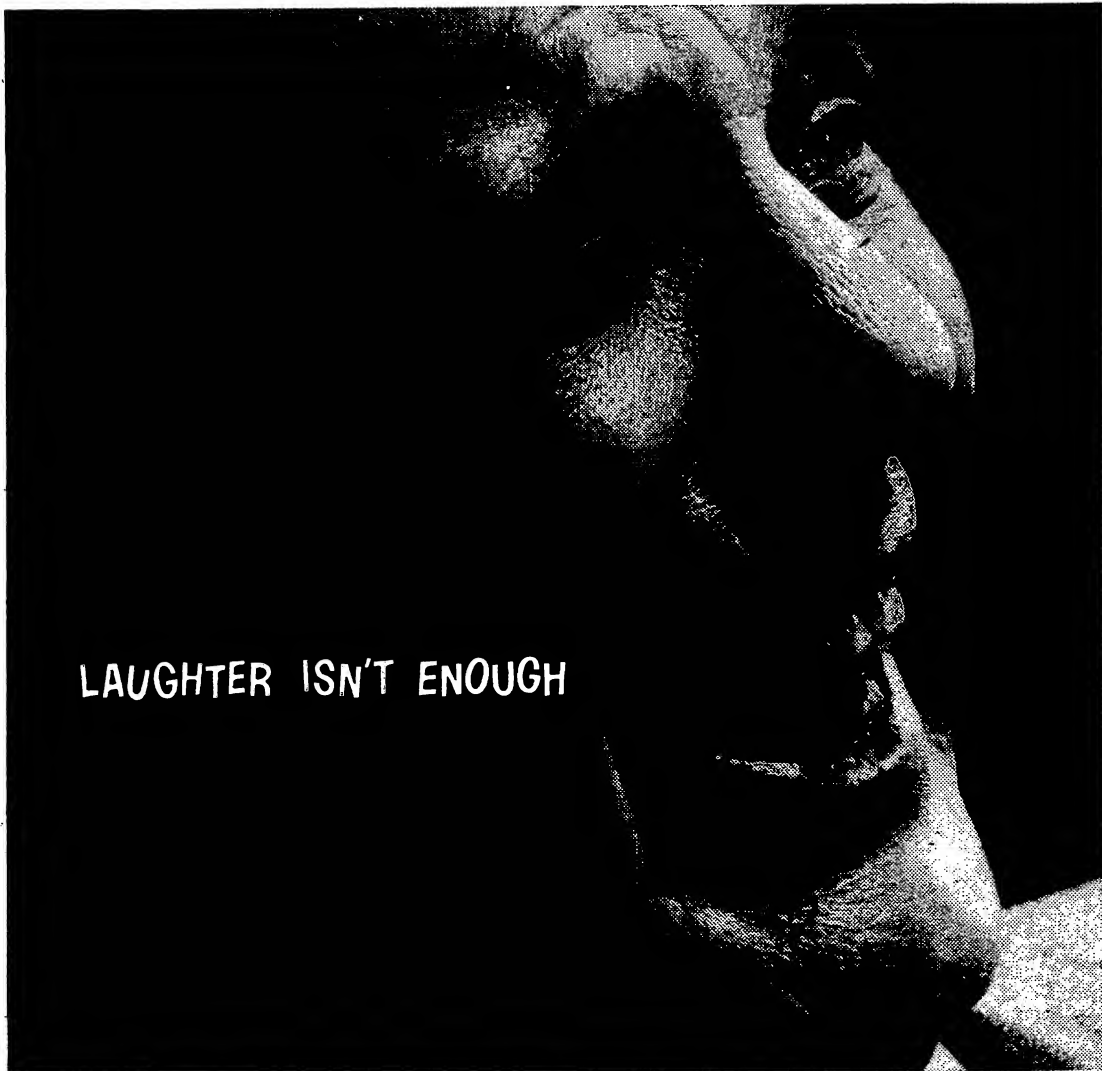
With the shout of "politics!" growing, Mayor Celebrezze told the transit board to have the signs painted out.

WERE promotion department toyed with idea of additional mileage (on top of daily Page One space, editorials) by having its disk jockeys do the repainting.

Klaus junior nixed that. "It might be construed as being too cute," he said.

The bridges are back to normal, WERE is looking for new outdoor ad space.

Dallas—Expansion of Commercial Recording Corp. here by prexy Tom Merriman put Dick Morrison, formerly general manager of KBOX here, in as general sales manager, with Bob Farrar upped to veepee. Tom Loy is the new chief engineer and Kay Nesom, has been named office manager.



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The commercial is the payoff

## Television Followup Comment

Continued from page 31

fell silent for a moment, an eventuality which Susskind earlier called "something too exquisite to contemplate." Herm.

**Armstrong Circle Theatre**  
Nothing new was added to the file on jukebox racketeering in Armstrong Circle Theatre's "Sound of Violence" on CBS-TV last week (29). An okay hour's production was mated to a superficial examination by scripter Art Wallace of the McClellan Senate Committee's front page findings, reduced to a "little picture" pegged on mythical Walker City in the midwest.

For an "actuality" series of this stature to pursue the common meller route in this instance (and done scores of times by both Hollywood and tv without benefit of Senate-sparked ballyhoo) indicated poor judgment in all directions. Just an off-week.

Senator McClellan appeared after the finis with some hard-hitting words on corruption in the jukebox field, but what preceded him was too tame to excite anyone. Trau.

**Kaleidoscope**  
Virtually every aspect of circus life has been explored, but "Kaleidoscope's" rendition on Sunday (3) of "Roll out the Sky" worked itself into an entertaining and fairly complete exposition of

what its followers call "La Vita Brillante."

Charles Van Doren, taking a camera crew to the Christiani Circus, one of the few remaining all-canvas shows, provided a bit of entertainment and enlightenment on the hard, rigorous and dangerous, albeit rewarding life. The Christianis are a circus dynasty with some member of the clan in this business for nearly 90 years. They have developed top acrobats, riders, aerialists and virtually every other kind of act. Not all are under the name of Christiani, there are Canestrellis and other names that have come into the family. But it's Mama and Papa Christiani who rule the troupe. As Van Doren pointed out, every kind of emotion, like in any other business, runs beneath the spangles. Antoinette has a bitter-sweet kind of sadness when she reflects that there aren't enough talents replacing those that retire or leave this life. Lucio, whose wife went to visit the city many years ago and never came back, often walks in the rain, but on the tankard, his every move brings a laugh.

Van Doren went through the Christiani's home life in Sarasota, their rehearsals, actual show excerpts and finally, the respite afterward. The show too had a bitter-sweet quality. These are essentially homey people who are added to this hard and dangerous life. Most of them would have it no other way apparently. The cameras got across that feeling wonderfully well, and even with the over-acting audience, "Kaleidoscope" provided a rewarding session. Jose.

### Wisdom

Sunday (3) appearance on NBC-TV's "Wisdom" of authoress Pearl Buck was unusual. The Nobel prize winner did not so specifically add to the body of knowledge about China, Chinese custom and Chinese belief as she did through her words create an atmosphere. She discoursed on the Chinese conceptions of art, family, schooling, religion and communism and instead of forwarding any noteworthy specifics, the Chinese-trained Miss Buck's gentle demeanor and soft, yet vigorous way of speaking was in itself an object lesson on how well the Chinese prepared their young for life.

The writer, aided by her cultured Chinese step-daughter-in-law, Mrs. Richard Walsh Jr., carried on pleasantly for a full half-hour, aided immeasurably by the network's excellent film cameras. Art.

### Godfrey

Continued from page 21

two months. At CBS it was hoped that he would be able to return as the new interviewer on "Person to Person" in the fall lineup. The web said it was not seeking anyone else, at this time, to replace Edward R. Murrow, the regular "P to P" personality who's embarking on a sabbatical. Godfrey was quoted as saying that he'd be back on the airlines, adding that he knew people who've lived a long time with only one lung. "I've flown one-engine before," he cracked.

That Godfrey's an international figure was clearly demonstrated when news of his serious illness first broke on the airlines. The play it received in the press and wire services was enormous and almost got the magnitude of space accorded the cancer plight of former Secretary of State Dulles. Every detail of Godfrey's arrival at the hospital and the post-operative procedures after his five-hour experience on the operating table resulted in page one news both here and abroad. The removal of Godfrey's lung cancer also was said to have had a deleterious effect on cigaret stocks on the big board. Stock brokers attributed the sagging of such tobacco stocks as Liggett & Myers, American Tobacco and Reynolds Tobacco to the removal of part of Godfrey's left lung.

So great was the press interest in the outcome of Godfrey's operation, that Dick Krolich, the performer's personal publicity aide, was assigned special quarters in the hospital's public relations department in order to handle the avalanche of calls from various media of communication, Godfrey

was deluged with wires and letters from the public wishing him speedy recovery and Sam Levenson, pinching him for him on the morning tv show, and Robert Q. Lewis, dittoing on the radio show, kept their listeners informed of the medical bulletins and made deeply-felt editorial comment as the days slipped by. Kathi Godfrey, Godfrey's sister, and a performer in her own right, made an appearance on Henry Morgan's show over WNTA-TV last Friday (1). Morgan turned the interview into a fitting salute to her brother without it becoming a maudlin mess.

## London Mirror's \$4,750,000 Asking Price on TV Link

London, May 5.

Daily Mirror Newspapers Ltd. is asking around \$4,750,000 for its one-third holding in Southern Television Ltd., commercial network operating in the south of England. The publishing house must unload its stake under a legal obligation requiring that no one individual or group may hold an interest in more than one commercial web. Circumstance is, that already a stockholder in the London weekend company Associated Television, Daily Mirror Newspapers came into Southern TV through its acquisition earlier this year of Amalgamated Press Ltd., equal partner in that tv outfit with the Rank Organization and Associated Newspapers.

The Mirror holding consists of around \$550,000 in loan stock, for which it is seeking par value, and 33,333 \$2.80 ordinary shares for which it's asking about \$125 apiece. The Rank Organization and Associated Newspapers have first option to buy, but so far there's no indication that a firm offer has been made. However it's known that each is interested, especially since the decision by the Independent Television Authority in March to allocate the new satellite station at Dover, Kent, to Southern TV, this adding to the web's area.

The Mirror sale has to be effected within three months. It's reported that, should neither Rank nor Associated Newspapers buy, bids would come from W. H. Smith & Son, major newsstand operators and print distributors, the publishing house of Odhams Press Ltd., and Portsmouth & Sunderland Newspapers Ltd.

## 'Rent as You Tape' Mobile Video Unit Launched on Coast

Hollywood, May 5.

First commercial mobile video tape unit available on a rental basis in the nation will go into operation this week in Hollywood. Mobile Video Tapes Inc., formed by three former ABC-TV technicians, has built a self-contained mobile unit and will make it available to independent producers and networks and agencies on a rental basis.

The unit has an Ampex tape recorder, two camera chains with outputs for two more, and its own power source, enabling it to tape anywhere and even while it's in motion. The unit is the fourth of its kind in existence. Ampex has its own Videotape Cruiser, used primarily for demonstration purposes, CBS-TV and John Guedel use one for "On the Go," and Intercontinental Television Corp. is operating one in Europe. It was use of this latter cruiser that touched off the current NABET strike against NBC-TV over the tapes of the "Today" show made in Paris.

Mobile Video Tapes is headed by Jack Meyer, Claire Higgins and John T. Allen Jr., all former ABC engineer-cameramen. They formed the company last November and have since been constructing the unit, which they completed this week. Company already has extensive commitments. It will tape three pilots for Monte Proser Productions, three for Wisberg-Klein Productions and one for Joe Landis Productions, as well as 20 full half-hour shows for Jack LaLane, who plans to syndicate the body-building shows. Proser pilots are "Las Vegas Starwagon," to be done

## Quest for Pilots

Continued from page 27

Canada; Arthur Ross, in the market research department of McCann Erickson; and Melvin Porhett, advertising manager of Ideal Toy Co.

As to how the public will get involved in the judging of pilots, a spokesman spoke rather loosely of a closed circuit national hook-up or even buying time on the network for pilot exposure. Financial Credit Corp.'s interest, it was explained, was to find four or five pilots which could be successful and which they could finance. Entries though, the spokesman stated, need not bind themselves to Financial Credit Corp. financing.

According to balance sheet, accompanying the announcement, Financial Credit Corp., as of Sept. 30, '58, has total current assets of \$9,765,210 and total current liabilities of \$4,442,453.

Announcement spoke of an "immediate need for more select programming on tv" and the desirability of having the public vote on what they want to see.

## 'Riverboat'

Continued from page 26

couldn't have been undertaken were it not for the U-I takeover by Revue. The system of rivers and lakes on the U-I booklet permits the series to be filmed there in its entirety, whereas at Revue's old Republic headquarters, a good portion would have to be filmed at costly locations. He doubts Revue would have tried to do the series at Republic.

Present plans call for Bricken to do eight out of the first 13, with the team of Dick Bartlett & Norman Jolley to produce the other five. Already set for scripting assignments are filmwriter Franklin Coen, Halsey Malone, Hagar Wilde and Tom Sellers. Two of the episodes are already completed, but company lays off until May 23, because McGavin has to do five more "Mike Hammer" segments for Revue. After the five, he'll continue to shuttle between the two shows, with 11 more "Hammers" to be made.

This will give McGavin the distinction of being the first star of two first-run series running concurrently in the same season, the half-hour syndicated "Spillane" and the hourlong "Riverboat."

## MCA & WB

Continued from page 27

Temple Fairy Tales' series on ABC. Press time new one is "Undercover" for Pharmaceuticals.

Desilu will have "Desilu Playhouse," "The Texan" and "Ann Southern Show" on CBS. "Texan" and "Southern" are partnered affairs with other production firms. Additionally, "The Untouchables," one hour, ABC, and possibility of hour version of "Jean LaFite" featuring Fernando Lamas on NBC.

The lineup of CBS labelled filmed series runs to an impressive figure. It includes: "The Lineup," "December Bride," "Rawhide," "Twilight Zone," "Perry Mason," "Blue Men," "Have Gun Will Travel" and "Gunsmoke."

New Indies gaining entries include Jack Cooper Productions with "Hennessy" and Mirisch Co. with "Wichita Town." Ziv will have "Space Show," CBS; and "Bat Masterson," NBC. United Artists Television has "Trouble-shooters" on NBC and Paramount Pictures, another fresh telefilm outfit, has "Space Adventure" on CBS.

In Vegas, "A Date to Remember" and "International House." Landis' pilot is "It's News to Me," while initial Wisberg-Klein entry will be "Congo," a jungle-adventure series.

Meanwhile, Ampex is putting its own demonstration cruiser to work commercially for the first time. Ampex unit, now in Miami, will hop up to Annapolis to tape the ABC-TV Pat Boone show of May 14. Boone is appearing at the Naval Academy next week and the Ampex Cruiser will tape on May 12-14, editing the tapes in time for the show. It will spend all of this week in Miami at the Society of Motion Picture & Television Engineers convention.

## WNBC's LEAD, 1ST TIME IN 2 YEARS

Chicago, May 5.

For the first time in two years NBC-TV's Chi station, WNBC, leads this market in total audience share in an ARB monthly report. The April survey shows the NBC o&o outpacing the consistent leader, WBBM-TV (CBS); 31.8% to 29.0, from signon to signoff seven days a week. WGN-TV was runner-up with 20.9 and WBKB lagged with 18.3.

Period of the survey was April 6-12. It included the high scoring Academy Awards presentations.

## Summer Sponsor For 3 Dick Clark Specials

American Machine & Foundry has a half order placed with ABC-TV for three 60-minute live Dick Clark specials this summer, and now the network is seeking out the other 50% of the client lineup in order to get the hotspell three-partner on the air.

Clark's first tentative show is tagged "The Three Stooges," with the three zanies a principal part of the hour, targeted for Monday, June 1 in the 7:30 period. Second, "Record Years," a rock 'n' roll show, may go Sunday, June 14, at 9:30. Last, "World of Manhattan," a tour of the night spots, is booked for Sunday at 9:30 on July 26. Entire deal is contingent on another sponsor.



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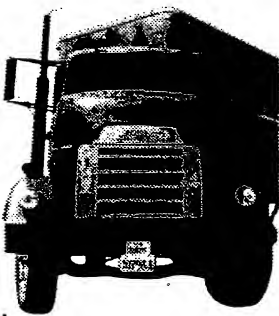
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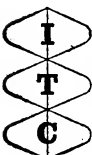
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# PENNY ANTE CUES DISK PYRAMID

## Judge Blocks Rose Move to Drop Suit Vs. Bourne; Presses for Full Test Case

The critical music biz issue involved in the Billy Rose suit against Bourne Music over the renewal assignment of "That Old Gang of Mine" will be pressed to a full decision against the wishes of the plaintiff clefters, Rose, Ray Henderson and the estate of the late Mort Dixon. Judge Edward Dimock, in N. Y. Federal Court last week, denied the plaintiffs' motion to dismiss with prejudice and granted the defendant's counter-motion for full adjudication.

The suit involves a test case of the copyright renewal assignment clause in the pre-1932 contracts between publishers and songwriters. Under this provision, the songwriter generally granted the publisher rights to the second term of the copyright along with the first. Rose contested this clause in his original complaint against Bourne, contending that the renewal assignment was invalid because there was no separate "consideration" for the second copyright term.

Early in the trial of the issues a couple of months ago, Judge Dimock indicated that he agreed with the defendant's claim that the original contract was valid. However, since a test case was involved, he continued to take testimony for the benefit of the Court of Appeal in the event that the plaintiffs appealed. At that point, Rose asked for a dismissal of the case without prejudice on the grounds that he wanted to shift attorneys. Later, he asked for a dismissal with prejudice.

Judge Dimock ruled that Bourne was entitled to a separate trial of the issues so that its claim to the renewal was unmistakable. The suit, while nominally involving only the song, "That Old Gang of Mine," also is pertinent to the renewal rights in hundreds of important copyrights written during the 1920s. After 1932, the Songwriters Protective Assn. came into existence with its basic contract in which the second copyright term automatically reverted back to the songwriter.

## Col Realigns Distrib Keys

Columbia Records reshuffled its sales setup last week in several major areas. Patrick Brophy was set as districts sales manager for the Kansas City, Memphis and New Orleans branch; Laurence Oliver takes over the Detroit, Cincinnati, Louisville, Indianapolis markets; Richard Sherman, district sales manager out of K. C., transferred to New York to assist James Turnbull, Col's manager of field sales, and Warner Pagliara will serve as district sales manager for a newly realigned district which is to include St. Louis, Des Moines and Minneapolis.

In addition, Vernon Bain was set as manager of the Columbia-owned branch in Chicago. Bain's association with Col dates from 1934 when he joined the American Record Co. which later evolved into the present organization.

On the promotion end, Albert L. Fishman moved in as national promotion manager for Col's Masterworks series. He'll be responsible for merchandising, selling and promoting the Masterworks catalog with Col's distributors, sales managers and salesmen. He has been with the label for the past 11 years.

### McIntyre Badly Burned

Hollywood, May 5. Bandleader Harold (Hal) McIntyre suffered severe burns in his Hollywood apartment fire Monday (4). He is in critical condition at General Hospital.

### Wolfie's Economics

L. Wolfe Gilbert, ASCAP board member who planned back to his Coast base after the election of officers last week, said that he voted for Stanley Adams as prexy because he had previous experience and partly for economy reasons.

He said: "Now we'll be able to use up that old stationery," referring to Adams' previous term as ASCAP prexy from 1953-56.

## Daniels Music In 'Roses' Court Win Vs. Miller Appeal

Charles N. Daniels Music, part of the Jean & Julian Aberbach music combine, won affirmation of its renewal rights in the oldie, "Moonlight and Roses," last week when the N.Y. Federal Court of Appeals turned down the appeal of Miller Music from a lower court decision.

The suit involved the question whether the renewal assignment made by a composer was binding upon his estate after his death. The court, in effect, ruled that such an assignment was not valid if the composer died before the 27th year of the first 28-year copyright term.

In 1946, Ben Black, who wrote "Moonlight and Roses" together with Charles N. Daniels (also known as Neil Moire), gave his renewal interest in the song to Miller Music, of the Big Three combine. In 1950, Black died, three years before the first term of the song's copyright expired. In 1952, Charles N. Daniels Music obtained Black's renewal interest in a deal with Black's nephews and nieces, his only heirs.

Miller Music contended that the heirs of Black were bound by the agreement made by him while he was alive. Daniels Music contended that under the Copyright Act the heirs acquire full rights to the renewal assignment if the author dies before the 27th year of the first copyright term. N.Y. Federal Judge Frederick Van Pelt Bryan originally decided the case in favor of Daniels. The Court of Appeals upheld his ruling in a two-to-one decision without a separate opinion.

A long dissenting opinion by Judge George T. Washington of the three-man appellate court, will form the basis of an appeal to the U.S. Supreme Court. Lew Dreyer was legal rep for the Charles N. Daniels firm while Julian T. Abeles argued for Miller Music.

## Decca's First Quarter Net Tilts to \$197,000

Decca Records racked up a net profit of \$197,000 for the first quarter of this year, ending March 31, after allowing for the company's share of undistributed losses of its subsid, Universal Pictures. Net compares with the net earnings of \$168,117 in the 1958 first quarter. This year's net is equal to 13c per share on the 1,527,401 shares outstanding, as against the 11c per share earnings in the 1958 first quarter on the same number of shares.

### KEN LUTTMAN ELEVATED

Ken Luttmann, formerly with Decca's N.Y. branch, has been upped to handle promotion for Coral and Brunswick Records, Decca subsid, in the area.

He replaces Ray Frey who has exited the company.

## FLOOD MARKET IN TRY FOR HIT

The lure of a 1,000-to-one jackpot payoff for a disclick is driving up the number of weekly single releases to ever higher peaks. Despite the lamentations from all quarters, about the increase, the output from all sources is now estimated to be well over 200 disks per week, and is still growing.

It's a universally accepted fact in the trade that the bulk of these releases never get exposed since it's impossible for the disk jockeys to spin them all. But despite this physical barrier and the additional one of the Top 40 lists which limits the deejay programming to established hits, the new singles keep on coming.

Actually, the disk companies are risking very little coin by churning them out. The current technique calls for pressing about 5,000 copies, at 7 to 8c per platter for the manufacturing cost, to service the deejays with some in reserve for distrib calls just in case. The cost is about \$400. The gross profit payoff on a 1,000,000 seller can run over \$300,000 for the disk company.

In many cases, moreover, the disk company is not even paying for the recording costs. New singers and combos will often foot the bill for the chance of getting into the groove. Publishers often volunteer or are dragged into paying part or all of the recording costs on their tunes. In some instances, even the songwriters have put up the loot for the recording fees.

On this basis, the majors and the indies can turn out the enormous amount of disk material without getting hurt. One disk exec described it as "the buckshot method" of operation. Scatter enough releases in the field and one of them will hit—if not this week maybe the next. In any case, one hot number can pay for a lot of turkeys and, as some of the indie labels have demonstrated, if a streak of hits develops, the payoff is of bonanza proportions.

## Como, Boone, Bennett, Peg Added to Miami Beach Disk Jockey Convention

Disk names, such as Peggy Como, Pat Boone, Tony Bennett and Peggy Lee, will be heading the entertainment lineup for the second annual disk jockey convention opening at Miami Beach May 28. Dick Linke is producing the show which will be held May 30 at the Americana Hotel. The bill will also include Vic Damone, Kirby Stone Four, George Shearing, Count Basie's orch, Nichols & May, Jack Scott, Jesse Lee Turner and Gary Stites, among others.

The discussion panel groups have been augmented by Bill Kaland, Westinghouse program manager; Mike Joseph, Avery-Knodel program consultant; and disk jockeys Alan Freed, Art Ford and Buddy Deane.

## Soria to Europe

Dario Soria planned to Paris last week to ready his package projects for RCA Victor. He's due to confer with Sir Thomas Beecham in London and Herbert von Karajan in Milan about Victor LP releases due to hit the market in September.

While in Milan, Soria will also confab with the G. Ricordi publishing firm for which he has been acting as special consultant for the past six months. From Rome, he'll go to visit Gian Carlo Menotti at Spoleto, site of the Festival of Two Worlds which Soria helped launch last year.

## Modugno's 'Nel Blu,' 'Peter Gunn,' Ella, Como, Basie, Billy May, Prima-Smith 'Chipmunks' Top 1st Disk 'Oscar' Race

Hollywood, May 5.

First annual awards of National Academy of Recording Arts & Sciences were presented last night (Mon.) in the Grand Ballroom of the Beverly Hilton Hotel here before an audience of 525 music personalities.

### RIAA Shifts Officers

A shift in officers of the Record Industry Assn., of America took place last week at org's annual luncheon in New York. James B. Conkling, Warner Bros. Records topper, becomes an RIAA veepee, replacing Harry C. Kruse of London Records.

Archie Bleyer of Cadence Records was upped to vicepresident from his director's post. Harold Ballance of the Square Dance Assn. moves into Bleyer's vacated director's slot. Irving B. Green of Mercury Records continues as RIAA prez, and John Griffin and Ernest B. Meyers remain as exec secretary and legal counsel, respectively.

Frank B. Walker, former head of MGM Records and now veepee and consultant at Loew's, was named honorary chairman of the RIAA board.

## Lena Horne Sues Victor to Enjoin 'Porgy & Bess' LP

Lena Horne and RCA Victor are at odds over label's new "Porgy & Bess" LP on which she's co-starred with Harry Belafonte. Thrush filed suit in N. Y. Supreme Court Monday (4), asking \$100,000 damages from Victor and a halt of the distribution of the package.

Miss Horne's action is based on the claim that the LP "doesn't present her singing voice satisfactorily" and she charges that she will suffer irreparable damage by its release. She and Belafonte cut the package separately last fall and their voices were dubbed together later. She registered her complaint the first time she heard the complete album but Victor decided to release it anyway.

On order from the court, RCA must show cause why injunction should not be issued. Hearing on the injunction is scheduled for today (Wed.).

## Muster, Sherlock Fired By Capitol; More on Way?

Hollywood, May 5.

A revamp of its merchandising and sales division is underway at Capitol Records. The Tower, in a surprise move, has pinkslipped two of its key men, Bill Muster, head of album promotion, and George Sherlock, national manager of single records.

Both men said that it was probably due to the fact they had been looking for an association elsewhere, and word had gotten back to Cap.

Muster had been with Capitol for five and a half years and was recently upped to head of album promotion. Sherlock, with Cap about a year, formerly was Coast promo rep for Decca and was associated with the Mike Conner office.

Although Cap is trying to keep the shuffling and dismissals under wraps, it's understood that other key men will be bounced in the future. As of now no replacements have been set for Muster or Sherlock.

### RHYMING DICTIONARY

Songsmith Lawrence Holofcener reading a "Rhyming Dictionary For Songwriters." Crown will publish in the fall.

Affair was opened by NARAS Coast prexy Paul Weston (Capitol), who introduced national chairman James Conkling, prexy of Warner Bros. Records.

Prior to announcement of winners, an overlong and not-too-funny skit, "How South Was My Pacific," written by Ray Brenner and Larry Orenstein, a parody on the Rodgers & Hammerstein musical, was presented. Mort Sahl emceed the awards which started 8:30 p.m. and wound 12:15 a.m.

Among those who made presentations were Frank Sinatra, Dean Martin, Peggy Lee, Jo Stafford, David Seville, Sahl, Hank Mancini, Sammy Davis Jr., Andre Previn, Meredith Willson, Miklos Rozsa, Jose Ferrer, Spike Jones, Helen Grayco, Gene Autry, Ann Richards, Johnny Mercer, Milton Beale.

A special award was presented to Weston and Conkling for launching this NARAS bash.

Winners of the 28 categories are: 1. Record of the Year: Nel Blu Dipinto Di Blu" (Volare)-Domenico Modugno (Decca).

2. Album of the Year: "Peter Gunn"-Henry Mancini (Victor).

3. Song of the Year: "Nel Blu Dipinto Di Blu" (Volare)-Modugno-Parish.

4. Best Vocal Performance, Female: "Irving Berlin Song Book"-Ella Fitzgerald (Verve).

5. Best Vocal Performance, Male: "Catch a Falling Star"-Perry Como (Victor).

6. Best Performance by an Orchestra: "Billy May's Big Fat Brass"-Billy May (Capitol).

7. Best Performance by a Dance Band: Basie-Count Basie (Roulette).

(Continued on page 46)

## 'Hitler Inferno' Counterfeit: Frey

The "Hitler Inferno" LP, which has been suppressed in West Germany after sparking a row over whether it was stimulating pro-Nazi feeling, is not the same platter which has been distributed in the U. S. by Sid Frey's Audio Rarities' label. As originally produced, the disk was an historical document of Hitler speeches and Nazi sound effects taken from German radio recordings at the close of the last war. Frey said it served to remind listeners that the Nazi horrors actually existed.

According to Frey, the disk now being circulated in Germany is a counterfeit version plagiarized from the "Hitler Inferno" disk. Frey, who heads both the Audio Rarities and Audio Fidelity label, stated that the LP in Germany is being distributed either by a neo-Nazi or a Communist group. The German Social Democrats have rapped the German version as "a thinly veiled attempt to glorify the Nazi regime."

## Decca Riding 'Destry'

Decca Records, which recorded the original cast album of the current Broadway musical, "Destry Rides Again," Sunday (3), is rushing the package to dealers by the end of this week to cash in on the solid boxoffice reaction. Decca has prepared a major ad campaign in behalf of the set.

Musical stars Dolores Gray, Andy Griffith and Scott Brady with score by Harold Rome.



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Enoch Light Orch** (Grand Award: "WITH MY EYES WIDE OPEN" (DeSylva, Brown & Henderson\*), the oldie, is shaped into a big-sounding instrumental via this arrangement for violins and backing choral ensemble. "I CRIED FOR YOU" (Miller\*), another catalog item, also gets a lush treatment.

**Ella Fitzgerald** (Verve): "STAIRWAY TO THE STARS" (Robbins\*) is superbly delivered to give this oldie another round of spins. "I'M THROUGH WITH LOVE" (Robbins\*), another standard from the "Some Like It Hot" film, also fits into any class programming requirement.

The Lifeguards (ABC-Para-

rendition which should appeal to the kids. "IF I HAD A LITTLE TIME" (Sherman-DeVorzon\*) is another okay ballad styled for commercial impact.

**Mike Preston** (London): "GIRL WITHOUT A HEART" (Cromwell\*) is a pretty ballad projected effectively in the folksong idiom. "IN SURABAYA" (Burlington\*) goes nowhere.

**Ray & Lindy** (United Artists): "ANGEL LOVE" (Conmart\*) is a smoothly rocking entry done neatly by this duo. "YES, THAT'S LOVE" (Marlow-Exceller\*) is a good ballad idea with an excellent rhythm background.

**Sammy Davis Jr.** (Decca): "YOU'LL NEVER GET AWAY

## Best Bets

### THE COASTERS..... THAT IS ROCK 'N' ROLL

(Atco)..... Along Came Jones  
The Coasters' "That Is Rock 'n' Roll" (Tiger†), another Lieber & Stoller creation, is a clever rhythm tune due for big play. "Along Came Jones" (Tiger†), from the same clefting team, is a funny spoof on video cliffhangers.

### THE FLEETWOODS..... OH LORD LET IT BE

(Dolton)..... Graduation's Here  
The Fleetwoods' "Oh Lord Let It Be" (Cornerstone†) is a solid teenage ballad which this combo delivers with their distinctive sound for big impact. "Graduation's Here" (Cornerstone†) is another highschool-pegged side due for spins.

### ALAN LOMAX..... THAT'S ALL RIGHT DARLING

(Kapp)..... Who's Gonna Be Your Man  
Alan Lomax's "That's All Right Darling" (Ludlow†), a standout country-styled tune, is delivered in flavorsome style by this singer and folk music collector. "Who's Gonna Be Your Man" (Ludlow†) is another fine side in the folk groove.

### HUGO & LUIGI..... LA PLUME DE MA TANTE

(RCA Victor)..... Honolulu Lu  
Hugo & Luigi's "La Plume De Ma Tante" (Korwin\*) is a playful French ditty, delivered by a kiddie chorus for highly attractive results. "Honolulu Lu" (Orford\*) is a pleasing Hawaiian-styled ballad.

### TROY CORI..... TENDER ARE THE TIES

(Bingo)..... Rinky Roo Rah  
Troy Cori's "Tender Are The Ties" (Clockus-World†) is an excellent modern-styled ballad which this crooner handles easily with choral backing. Could be one of those leftfield hits. "Rinky Roo Rah" (Clockus-World†) is a less effective novelty.

### AL KASHA..... GOOD THINGS COME TO THOSE WHO WAIT

(Warner Bros.)..... You Better Believe It  
Al Kasha's "Good Things Come To Those Who Wait" (Midway\*) is a solid ballad with a fine torch lyric which this youngster projects to the hilt in a style which the kids will go for. "You Better Believe It" (Cragamoort\*) is more routine rhythm material.

### mount: "TEENAGE TANGO"

(Seabreeze\*) is a neat Latin-styled instrumental, with an incidental lyric, which the kids may latch onto because of the easy dancing beat. "EVERYBODY OUTTA THE POOL" (Tinker\*) is a very noisy side.

### The Four Aces (Decca): "THE FIVE PENNIES" (Dena\*)

title song of the upcoming Paramount film, is handled with a catching beat by this combo. "ANYONE WOULD LOVE YOU" (Florence\*), from the "Destry Rides Again" score, is a good ballad with some commercial chances via this slice.

### Jonah Jones Quartet (Capitol): "CHERRY" (Melody Lane\*)

is a lightly swinging instrumental by a combo that's hit the commercial mark in the package field and may yet catch on with the kids. "I DIG CHICKS" (Melinda\*) features an okay vocal by Jonah Jones who plays a better muted trumpet.

### Kirby Stone Four (Columbia): "EVERYTHING'S COMING UP ROSES" (Chappell\*)

from the "Gypsy" score, is a classy uptempo number that may not hit as a pop, but is due for repeat performances as a standard programming material. "RED SHOES" (Planetary\*) tells an interesting, but rather long story.

### Lucien Farrar (RCA Victor): "LET'S MAKE THE MOST OF A BEAUTIFUL THING" (Corda\*)

A lilting ballad, is handled sensitively by this crooner on his disk bow. "ISLAND OF LOVE" (Reist\*) is another interesting ballad with a fine lyric that's not, however, above the heads of the teenagers.

### Ronnie Hawkins (Roulette): "40 DAYS" (Patricia\*)

a fast-moving number, gets a driving rockabilly workover that may draw spins. "ONE OF THESE DAYS" (Patricia\*), not to be confused with the old standard. "Some of These Days," is an okay entry.

### Jack Casden (Mercury): "NO-TICE ME" (Saxon\*)

a good rocking ballad, gets an adolescent-type

### FROM ME" (Chappell\*)

from the "Gypsy" score, is a smart rhythm ballad on which this singer strains unnecessarily. "FAIR WARNING" (Florence\*), from "Destry Rides Again," is solid material.

### Sian Kenton Orch (Capitol): "WHISTLE WALK" (Beige\*)

with a whistling lead, has a simple enough instrumental idea to register as a commercial entry. "TAMER-LANE" (Benton\*) is an offbeat blend of choral ensemble and instrumental effects.

### The Seniors (Interlude): "WHO'S GONNA KNOW" (Jaspar\*)

is a shuffling rhythm number with a good teenage lyric which this combo delivers nicely. "IT'S BEEN A LONG TIME" (Jaspar\*) is cliched throughout.

### Jimmy Wakely (Shasta): "OUT IN THE COLD AGAIN" (Joy\*)

the standard, gets an appealingly simple vocal by this vet country singer. "I KNOW HOW IT FEELS" (Riverside\*) a so-so ballad.

### Al Allen (Carlton): "EGGHEAD" (Jones\*)

is a showcase for some standout guitar playing. "I'M BEAT" (Jones\*) is conventional rocking stuff, but this artist needs more challenging material.

### Jay Blue (Imperial): "THE COOLEST" (Alan-Edwards\*)

is a talking vocal with a hip script that's really square in its staleness. "GET OFF MY BACK" (Alan-Edwards\*) rocks along with a strong beat.

### Rock 'n' Roll School Teacher (Okeh): "LESSON 1 & 2" (Mosar-Singleton\*)

is a two-sided rocking number with a swinging recitation of the 50 states in the union on one deck and some frontier history on the other. A clever idea well done.

### Cherry Wainer (Paris): "BLUE CHA CHA" (Hollist\*)

a bright Latin-styled instrumental, is designed for easy hoofing. "ICED COFFEE" (Greta\*) moves along at a rocking gait.

Barbara Lantz (Palladium):



LAWRENCE WELK

First DOT RECORD Releases

"MR. MUSIC MAKER"

Dot L.P. Album No. 3164

Two E.P.'s—Nos. 1079-1080

(Also Available in Stereo)

"KEEP ME COMPANY" (Criterion\*), a teenage-slanted ballad, is delivered in the approved style by this new songstress. "I'M CONFESSIN'" (Bourne\*), the oldie, is vocally competently.

\*ASCAP. †BMI.

### Star's Roulette Spot

Saul Star has been set as national promotion manager of Roulette Records. He replaces Mel Turoff who exited the firm last week.

Star had been label's district sales and promotion representative in the Detroit area. At Roulette, he'll be in charge of diskery's eight field men.

## Album Reviews

**Mario Lanza: "Mario!"** (RCA Victor). After a relatively long absence from the disk groove, Mario Lanza is back in full voice with a program of old Italian melodies. Lanza's potent tenor pipes work out on a varied song-along including the popular "Funiculi, Funicula," "Maria, Maria," "Santa Lucia Luntana" and "Passione," among others. Set was recorded in Italy with Franco Ferrara conducting the orch.

**"George Gershwin At The Piano"** (20th Fox). Taken from some old piano rolls and transferred to disks with superlative techniques, this LP is a fascinating hear-back to the 1920s when the late George Gershwin was writing and playing his own material. Although the mechanical piano roll sound has been completely eradicated, the performance is unusual in the richness of sound and the variety of shadings, considering the era when it was cut. On one side, Gershwin performs a complete version of his "Rhapsody in Blue," while on the other he plays a series of standards written by himself and others, including "That Certain Feeling," "I'm A Lonesome Little Raindrop," and "Just Snap Your Fingers At Care." There's also a rehearsal sequence made during the staging of "Strike Up The Band" in 1929 in which Gershwin is heard bantering with the Clark & McCullough comedy team.

**Billy Vaughn Orch: "Blue Hawaii"** (Dot). Billy Vaughn's neat melodic stylings again are on display on a set which will tie into the current spur of interest in things Hawaiian. Without pouring on the island torch excessively, Vaughn dishes up tunes like "Little Grass Shack," "Hawaiian War Chant" and others.

Red Nichols & The Five Pennies:

**"At Marineland"** (Capitol). Red Nichols, whose biofilm is soon due for release, is still producing a sparkling brand of dixieland. In this set, Nichols and his quintet which recorded this set on location at the Coast amusement park, bounce through numbers like "Singin' The Blues," "St. Louis Blues," "Lassus Trombone," "Carolina In The Morning" and a flock of other oldies.

**Leroy Holmes Orch: "College Prom"** (MGM). Almost any title would do for this nifty book of oldies arranged for dancing. Some 32 songs are divided into eight medleys which this orch plays with a crisp sound and smooth beat in the best tradition of the big band era.

**"Andre Previn Plays Songs By Vernon Duke"** (Contemporary). The music of Vernon Duke, clef of numerous pop standards in addition to "serious" compositions, is the takeoff point for this performance by Andre Previn. Playing without rhythm backing, Previn explores the Duke melodies with a delicacy and inventiveness that makes this a superlative pianistic demonstration. Previn plays tunes like "Cabin In The Sky," "Autumn In New York," "Taking A Chance On Love," "I Can't Get Started," "April In Paris" and others.

**George Jessel: "The Last of the Minstrels"** (Design). Whatever the changing vogues in pop songs and singers, a performer like George Jessel achieves permanence through the sheer force of his showmanship. In this set, Jessel does impressions on a series of bygone minstrel singers with his customary vitality and humor. The accuracy of his once lightly overtakeoffs on such oldtimers as Lew Dockstader, George Primrose, (Continued on page 47)

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### POSITIONS

This Last  
Week Week

### TALENT

ARTISTS AND LABEL	TUNE
1 2 DODIE STEVENS (Crystalette) .....	Pink Shoe Laces†
2 4 DAVE (BABY) CORTEZ (Clock) .....	Happy Organ†
3 1 FLEETWOODS (Dolphin) .....	Come Softly To Me†
4 3 ELVIS PRESLEY (Victor) .....	{Need Your Love Tonight* A Fool Such As I*
5 .. ED BYRNES (WB) .....	Kookie, Kookie*
6 5 IMPALAS (Cub) .....	Gorry, I Ran All Way Home†
7 7 VIRTUES (Hunt) .....	Guitar Boogie Shuffle*
8 6 FRANKIE AVALON (Chancellor) .....	Venus†
9 .. WILBERT HARRISON (Fury) .....	Kansas City†
10 10 TOMMY DEE (Crest) .....	Three Stars†

### POSITIONS

This Last  
Week Week

### TUNES

TUNE	PUBLISHER
1 2 †PINK SHOE LACES .....	Pioneer
2 4 †HAPPY ORGAN .....	Lowell
3 1 †COME SOFTLY TO ME .....	Cornerstone
4 *KOOKIE, KOOKIE .....	Witmark
5 5 †SORRY, I RAN ALL THE WAY HOME .....	Figure
6 7 *GUITAR BOOGIE SHUFFLE .....	S-B
7 3 *A FOOL SUCH AS I .....	Leeds
8 6 †VENUS .....	L'Dale & Rambed
9 †KANSAS CITY .....	Fire
10 9 †THREE STARS .....	American

\* ASCAP † BMI F-Film

# Inside Stuff—Music

Vet clefter Ray Walker, who is sidelined at his home in Brooklyn with a heart condition, was surprised and pleased when a friend presented him with a platter of his 1911 hit, "The Mississippi Dippy Dip," issued in England by the Columbia-Rena Co. 48 years ago. But Walker says there are three things about the record he doesn't like: (1) "Mississippi" is spelled "Mississipp"; (2) his name is printed as Ray Walter instead of Ray Walker; and (3) he wasn't paid a cent of royalties when the record was issued. "I got royalties for records made in this country, but nothing for those turned out abroad," the tunesmith says. Actually, the recording was done on this side by two long-gone comedians, Arthur Collins and Byron G. Harlan, whose work, Walker says, was "strictly O.K." but was pressed by Columbia's English affiliate from American matrices. Other side, also by Collins and Harlan, was the great hit of 1910, "Casey Jones."

Capitol Records is launching one of the most potent merchandising campaign in its history this week with introduction of Vol. 1 of the new "What's New?" stereo album. This will preview one track from each of 12 new pop LPs bowing on the label every month. The promotional LPs will be retailed at \$1.98. Diskery decided on introducing the "What's New?" series which research proved that 40% of record store volume today is accounted for by new release albums that had been out less than 60 days. The purpose of the new album, counterparts of which will be offered to dealers every month, is to give the disk consumers a typical track from a dozen of the company's new albums each month. Cap feels this will stimulate record buyers into purchasing more albums.

The motion picture, music publishing and recording activities of Loew's is now under one roof. The final step in Loew's togetherness move took place Monday (4) when the Big Three (Robbins-Feist-Miller) moved into the Loew's State Bldg. on Broadway. Building also houses MGM Records. The publishing firm moved from its longtime site on 7th Ave., to make room for the expansion of Columbia Records which had occupied several floors in the building. The Big Three's shipping and warehouse operation will be conducted from a West 43d St. spot. Big Three took over the 2d and 3d floors of the Loew's State Building. The disk company is on the fourth floor.

The final stage in the national danceband contest being sponsored by the American Federation of Musicians will be reached next Monday (11) at Roseland Dance City, N.Y., when the top entries will compete for the crown. Contest has been promoted by the AFM to stimulate interest in live music. The AFM is flying winners in the semi-final.

(Continued on page 46)

## British Disk Bestsellers

London, May 5.  
It Doesn't Matter More... Holly (Coral)  
A Fool Such As I... Presley Need Your Love Tonight (RCA)  
Side Saddle... Conway (Columbia)  
Petite Fleur... Barber (Pye)  
Donna... Wilde (Philips)  
Charlie Brown... Coasters (London)  
It's Late... Nelson (London)  
C'mon Everybody... Cochran (London)  
Smoke in Your Eyes... Platters (Mercury)  
Come Softly To Me... Fleetwoods (London)

## LONDON RECORDS 29% UP IN TWELVEMONTH

London Records' sales figures for the 12-month period ending March 31 showed a 29% hike over a similar period of the previous year. This increase covers sales of the complete London group of labels including Felsted, Richmond, Monument, Dale and other indie lines.  
Lee Hartstone, London's vice-president, also pointed out that London's sales rose 100% for the final three months of the year. Hartstone says that the increase reflects completely increased sales with dealers, inasmuch as London's sales policy is one of non-participation in any club or direct to consumer sales programs.

## Dot and Hamilton Subsid Moving Into Closer Ties With Par Parent

### Julius Mattfeld, Noted Musicologist, Retires

Dr. Julius Mattfeld has retired from CBS because of the 65-year age limit after many years association.  
Noted musicologist set up the CBS music files importantly. His "Variety Music Cavalcade" (Prentice-Hall; \$10), first serialized in VARIETY, is a standard work, constantly referred to by film, radio and television studios, programmers, artists, recording business etc.

Book spans pre-Revolutionary to 1950. With his retirement Mattfeld may update the book, long a P-H request.

### MGM's 17 LPs in May

MGM Records is splashing into the spring LP market with 17 packages scheduled for May release. Seven sets will be issued on the MGM label, two on Metrojazz and eight on the lowprice Lion line.  
Highlighting the release will be "100 Strings & Joni," deluxe package which was released in conjunction with Joni James' concert at New York's Carnegie Hall Sunday (3). The set is available in stereo and monaural with an additional three volumes of one-pocket EPs in monaural.

An even closer integration and coordination with the parent Paramount Pictures Corp., which controls Dot Records, has been developed by Dot prexy Randy Wood. Coincidentally, on his recent quickie trip east, he set the pattern for the new pop-priced Hamilton label, the \$1.98 LPs (\$2.98 for the Stereos) primed for the supermarkets and kindred mass outlets. In this connection he and Par prexy Barney Balaban, sales topper George Weltner, pub-ad veep Jerry Pickman, et al., of the film company have also worked out closer cooperative ties.

Latter will take the shape of assembling worldwide music values, through the global Paramount organization, channelled to Weltner's farflung sales organization and screened in Hollywood and New York. This is part of the plan for putting the Dot (Paramount) label on a global sales front.

The integration of Dot-Par will now see the shadowy background of the famous Paramount mountain peak trademark with Dot, of course, still the boldest label identification. Obviously any other utilization of Paramount would viciously confuse with the ABC-Par label which is part of the American Broadcasting-Paramount Theatres Inc. setup, formerly a Par Pictures affiliate until divorcement put the AB-PT corporate operation, under Leonard H. Goldenson, in strictly competitive position.

The Hamilton label, named for Miss Chris Hamilton, Wood's longtime associate and vicepres of Dot, envisions the utilization of names like Paul Whiteman, Vincent Lopez, Shep Fields, Don Cornell, Kay Kyser, possibly Heiten Traubel, et al., known perhaps better to the housewives who patronize the supermarkets and replete with solid popular standards, separate and apart from the concurrent Pat Boone, Billy Vaughn, Debbie Reynolds pops. However, Wood also sees them, plus Lawrence Weik, Steve Allen and others being on these pop-priced \$1.98 and \$2.98 (stereo) packages. He points to Perry Como's Camd series being solid sellers, with yes-year standards, at pop price, along with his concurrent RCA Victor newer pops.

Wood's merchandising will accent up to 400 LP packages which can be made durable sales items, especially if packaged in top-quality standard. Also, of course, the music publishers (through Harry Fox, their trustee), must work out "satisfactory" copyright fees in light of the multiple tunes on a lower-cost retail item.  
Wood may return east this week, with his wife, depending on current negotiations for the signing of the Louis Prima-Keely Smith team which opens tomorrow (Thurs.) at the Copacabana, New York, their first eastern engagement in some years. Prima-Smith are departing the Capitol label.

### VICTOR GETS EP RIGHTS TO 'HAPPY ORGAN' CLICK

RCA Victor has made a unique deal with Clock Records for the exclusive extended-play rights to the current hit, "Happy Organ," with Dave (Baby) Cortez. Clock will continue to release the single, with Victor handling the EP for the U.S. and abroad.  
The EP will contain the flip side of "Happy Organ," "Love Me As I Love You," as well as two additional tunes cut especially for the extended-play package. "Dave's Special" and "You're The Girl."

### Erroll-in-the-Round

Erroll Garner is hitting the musical tent trail. Keyboarder has been set to open the season at both the Carousel Music Theatre, Framingham, Mass., May 17, and the Oakdale Music Theatre, Wallingford, Conn., May 24.  
Another offbeat date for Garner is his May 15 concert for the U. of Michigan's Pan-Hellenic Council. Garner was chosen after a poll of the entire membership of all the university's sororities and fraternities which make up the council. He'll appear at the 4,000-seat Hill Auditorium.

## RETAIL DISK BEST SELLERS

**VARIETY**  
Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

**VARIETY**  
 Survey of retail disk best  
 sellers based on reports ob-  
 tained from leading stores in  
 19 cities and showing com-  
 parative sales rating for this  
 and last week.

National Rating This Last wk. wk.			Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Miami—(Spec's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Cleveland—(Record Rendezvous)	Indianapolis—(Ayres)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Store)	San Francisco—(Columbia Music)	Hollywood—(Wallch's Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS	
1	2		DODIE STEVENS (Crystaletto) Pink Shoe Laces	2				2	1	1	2	1	8	1	10	4	3		6	2			100	
2	3		DAVE (BABY) CORTEZ (Clock) Happy Organ		1	10	4	7		5	5	8	7	7	5	9	5	5	2	10	2	2	93	
3	6		IMPALAS (Cub) Sorry, I Ran All the Way Home		4	6	8	4	2					3	2		2	1	3	6	7		84	
4	16		ED BYRNES (WB) Kookie, Kookie		6		1		5	8			3		2	3	1	1			5		75	
5	1		FLEETWOODS (Dolphin) Come Softly To Me		3				1	3	4	10	2			5			8	7			56	
6	7		VIRTUES (Hunt) Guitar Boogie Shuffle		9				6	9	6		9		9		6			7	3	10	3	44
7	15		TOMMY DEE (Crest) Three Stars			4	6			4							4	3	5				40	
8	8		SKYLINERS (Calico) Since I Don't Have You		8								1	6		2		6		5			38	
9	17		FABIAN (Chancellor) Turn Me Loose		7	3			9	7			5	4			6					10	37	
10	13		PLATTERS (Mercury) Enchanted			9				2			2		9				4			5	35	
11	24		WILBERT HARRISON (Fury) Kansas City		5			8					9	8					1		1		34	
12	20		JOHNNY HORTON (Columbia) Battle of New Orleans								3		4					4	10			1	33	
13	5		FRANKIE AVALON (Chancellor) Venus		10				3	6			4			3				8			32	
14	25		TRAVIS & BOB (Sandy) Tell Him No						4					6			7		2		9		7	31
15	4		ELVIS PRESLEY (Victor) A Fool Such As I			1				5		6	6						9				28	
16	12		MARTIN DENNY (Liberty) Quiet Village								9					7			8		1	3	27	
17	22		BOBBY DARIN (Atco) Dream Lover					1								1					8		23	
18	11		FRANK POURCEL (Capitol) Only You				5			3						8			7				21	
19A	21		EVERLY BROS. (Cadence) Take a Message to Mary					3	5		10												15	
19B	19		DION & BELMONT'S (Laurie) A Teenager in Love													4					4		15	
21	9		KINGSTON TRIO (Capitol) Tiajuana Jail				9			7			3										14	
22	14		RICKY NELSON (Imperial) It's Late									5		5				10					13	
23A			SAM COOKE (Keen) Everybody Likes to Cha Cha			8	10	3															12	
23B	18		ELVIS PRESLEY (Victor) I Need Your Love Tonight											10	6		7				9		12	
25			PAT BOONE (Dot) For a Penny			7					8					10	9						10	

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as to top. Ratings are compiled on the basis of ten points for a record, ranging from 1 to 10, and on the basis of the number of times a record is played on the radio. When possible, weekly records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Clites and one-clocks will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- A\$CAP

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Whenever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP  
† BMI

Pos.	Pos. No. wk.	Song	Artist	Label
1	15	Edward Brynes	Warner Bros.	Kookie, Kookie
2	1	Fleetwoods	Dolphin	'Come Softly to Me
3	2	Dodie Stevens	Crysallette	Pink Shoe Laces
4	8	Impalas	Cub	'Sorry I Ran All the Way
5	6	Dave Cortez	Clock	'Happy Organ
6	10	Frank Pourcel	Capitol	'Only You
7	3	Elvis Presley	Victor	'A Fool Such As I
8	44	Dion & Belmonts	Lauric	'Teenager in Love
9	25	Wilbert Harrison	Fury	'Kansas City
10	5	Virvutes	Hunt	'Guitar Boogie Shuffle
11	13	Travis & Bob	Sandy	'Tell Him No
12	9	Doris Day	Columbia	'Love Me in the Daytime
13	4	Frankie Avalon	Chancellor	'Venus
14	1	Lloyd Price	ABC-Par	'Personality
15	A	Elvis Presley	Victor	'Need Your Love Tonight
16	19	Evelyn Bros.	Cadence	'Take a Message to Mary
17	2	Platters	Mercury	'Enchanted
18	24	Skyliners	Culico	'Since I Don't Have You
19	43	Debbie Reynolds	MGM	'Love Is Simple Thing
20	45	Kathy Linden	Telsted	'Goodbye, Jimmy G'dbye
21	16	Kingston Trio	Capitol	'Tajana Jail
22	36	Paul Anka	ABC-Par	'I Miss You So
23	17	Four Lads	Columbia	'Fountain of Youth
24	34	Martin Denny	Liberty	'Quiet Village
25	32	Billy Williams	Coral	'Goodnight, Irene
26	3	David Hill	Kapp	'Two Brothers
27	1	Johanny Horton	Columbia	'Battle of New Orleans
28	28	Jackie Wilson	Brunswick	'That's Why
29	5	Mark Damon	Wynne	'Don't Wanna Go Home
30	29	Fabian	Chancellor	'Turn Me Loose
31	31	Bobby Darin	Alco	'Dream Lover
32A	1	Conway Twitty	MGM	'When I'm Not With You
32B	11	Brook Benton	Mercury	'Just a Matter of Time
33A	1	Brook Benton	Mercury	'Endlessly
34B	21	Evelyn Bros.	Cadence	'Poor Jenny
35A	3	Tommy Dee	Crest	'Three Stars
36B	1	Mitch Miller	Columbia	'This Here Goat
37A	2	Crests	Coed	'Six Nights a Week
38B	7	Pat Boone	Dot	'For a Penny
39A	6	Frankie Ford	Ace	'Sea Cruise
40B	9	Connie Francis	MGM	'If I Didn't Care
41C	4	Billy Parsons	Fraternity	'Carefree Wanderer
42	1	Steve Gibson	Victor	'Bless You
43	1	LaVern Baker	Atlantic	'I Walked Too Long
44	1	Huey Duvall	Challenge	'Little Boy Blue

EAST			SOUTH										MIDWEST										FAR WEST																
Dave Leeds—WMCA—New York	Milton Q. Ford—WOL—Washington	Stan Richards—WLD—Boston	Tony Davis—WOGB—West Yermouth	Don Masters—WHIT—Medford	Jim Fitzgerald—WESX—Salem	Jack Patrick—WFEA—Manchester	Gene Edwards—WROW—Albany	Mort Nussbaum—WEET—Rochester	Bill Edwardsend—WGY—Schenectady	Bud Brees—WPEN—Philadelphia	Roy Elwell—KQV—Pittsburgh	Chuck Stevens—WRIB—East Providence	Gordon Wylies—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	John Ademy—WNIC—Greensboro	Eddie Gale—KELP—El Paso	Sammy Stevers—KCTI—Gonzales	Bill Davis—WLOW—Norkolk	Jerry Leighton—WAAF—Chicago	Roy Fox—WKY—Evansville	George Cromwell—KFBI—Wichita	Russ Moore—WLOL—Minneapolis	Gill Newsome—KWK—St. Louis	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Joe Weaver—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	Dan Speare—KLVD—Bakersfield	Pearl Jacobson—KEM—Eureka	Pete Smith—KBIG—Hollywood	Pat Page—KTYM—Inglewood	Dick Sinclair—KFI—Los Angeles	Lash Lazaar—KXLA—Pasadena	Tom Looney—KMVR—Denver	Bill Grubbbe—KALT—Salt Lake City	Date Good—KRKO—Everett

# When You Come to the End of the Day PERRY COMO

RCA VICTOR



PERRY'S GREATEST ALBUM YET! 12 great songs of thanks including HE'S GOT THE WHOLE WORLD IN HIS HANDS, ALL THROUGH THE NIGHT, SCARLET RIBBONS, and ONLY ONE. LPM/LSP-1885



Dream Along with Me and 19 more great songs that thrilled the nation on the Como Saturday night TV show! LOP-1004



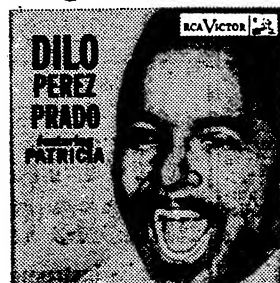
Hot Diggity, Prisoner of Love, and 12 other Perry Como specials that have zoomed past the million mark in sales! LOP-1007



Gogi Grant sings a dozen torch ballads, including her famous version of Rodgers and Hart's wonderful Bewitched. LPM-1940



Eddie Heywood takes off on twelve top numbers, including his great interpretation of Land Of Dreams. LPM-1900



Perez Prado and his mambo men in twelve history-making hits, including their sensational all-time best-seller, Patricia. LPM-1883



Kay Starr at her most exciting! A dozen big songs with a big beat, including Kay's great performance of Lazy Bones. LPM-1720

## POWERHOUSE "PERRY COMO & HIS FRIENDS" PROMOTION BY RCA VICTOR RECORDS AND KLEENEX TISSUES

### THIS PROMOTION IS NOTHING TO SNEEZE AT!

Como's in great company in this tremendous RCA Victor-Kleenex Tissues promotion, featuring their new 1959 Highlighter album. Como's working with four other proven best-sellers: Gogi Grant, Eddie Heywood, Perez Prado, and Kay Starr. How can you beat a combination like that?

### HERE'S WHAT RCA VICTOR IS DOING TO PUT THIS PROMOTION ACROSS:

- Consumer advertising in *Cosmopolitan* and *Living For Young Homemakers*
- Special mailing to 3500 disc jockeys, enclosing a copy of the new "Perry Como & His Friends" Highlighter album
- Identical mailing to the Perry Como Fan Club
- Follow-up nation-wide mailing to top DJ's.

### HERE'S WHAT KLEENEX IS DOING TO PUT THIS PROMOTION ACROSS:

- 65 million boxes of Kleenex Tissues will promote the new "Perry Como & His Friends" Highlighter album
- Supermarkets, drug and department stores, Kleenex dealers everywhere will have giant four-color displays, posters and shelf talkers with order blanks during the promotion.

### A NEW 45 EP HIGHLIGHTER ALBUM THAT WILL BUILD EXTRA TRAFFIC FOR YOU!

Six complete hits! Two are from Perry Como albums; the other four are from your new Gogi Grant, Eddie Heywood, Perez Prado, and Kay Starr albums. This can mean millions of new selling opportunities for you!

**STOCK UP ON ALBUMS BY PERRY COMO & HIS FRIENDS TODAY!**  
KLEENEX IS A TRADEMARK OF KIMBERLY-CLARK CORPORATION.



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA





## On The Upbeat

### New York

Mrs. J. P. Richardson, widow of The Big Bopper who was killed in an airplane crash several months ago, gave birth to a son in Perrebonne Hospital, Houma, La., April 28. The child was named Jay Perry, after his father.

Arthur Valando of LVS Music and Sunbeam Records, back in N.Y. after a Coast trek... Maynard Ferguson orch looking for a femme vocalist. Band is currently touring the eastern campus circuit... Beverly Cherner, ABC-Paramount staffer, married Richard W. Partridge April 23... Mike Corda set Lucien Farrar with RCA Victor, Marge Dodson with Columbia and Tedd Browne with Capitol... Richard Willis and his wife, Ostrid, doing an exercise album for Capitol... Pillar Records, Coast outfit headed by Gaye Merritt, has joined the ARDCO pressing and distribution plan.

Singer Martin Walker out of the Army and resuming his career under guidance of Ron Ascher and Joe Lytle... Thrush Judy Jourdan currently at the Golden Slipper, Glen Cove, L.I... Sidney Shaw wrote special material for Lena Horne's act which opens at the Sands Hotel, Las Vegas, in June... Charles H. (Chick) Phelan, formerly assistant treasurer and controller of MGM Records and Robbins Music, has shifted his base from Scarsdale to N.Y.

Deejay Art Ford has been set for a series of personal appearances which include the "Hartmen Homecrest Night of Stars" at Madison Square Garden May 19; "Cave of Stars," also at Madison Square Garden, May 24, and on Aug 21-22 he'll emcee the Randall's Island Jazz Festival... Teddi King into the new Fountainhead, New Hope, Pa., for one week beginning May 22... Four Voices set for two weeks at the Howard Theatre, Washington, starting May 22.

### London

Impresario Bernard Delfont and bandleader Cyril Stapleton link forces—it's first—to run the summer band season at the Futur-

ist, Scarborough... While BBC-TV is presenting Louis Armstrong & All-Stars on the screen Thursday (7) from 10:15 to 10:45 p.m., using the Eurovision link, Granada-TV has arranged with the European Broadcasting Union to show Satchmo from 10 to 10:45. Armstrong combo will be playing the La Bussola Club, Viareggio, Italy... Decca Group diskery adds RCA's "Gold Standard" series of seven-inch EPs to its low-price range, these carrying Caruso and Gigli items and retailing at \$1.95... Skiffler Lonnie Donegan does a skein of six weekly half-hour shows for Associated TeleVision starting June 26... Decca dickering for Tom Lehrer to cut a disk while he's here for Palace Theatre and tv dates. The American satirist, initially booked into the Palace for two Sundays (10 and 17), now does two further stints there (24 and 31)... Andre Kostelanetz conducts the Royal Philharmonic on BBC-TV Sunday (10)... Singer Toni Dalli flies to South Africa May (17) for cabaret at Giro's, Johannesburg, opening May 20... Paul Anka inked for a Moss Empires' tour starting May 11 at Birmingham Hippodrome.

### Hollywood

Jo McEntyre has taken over personal management of Capitol disker Ed Townsend, in addition to operating her own record promotion office... Two RCA album covers by photogs Garrett & Howard copped awards from the Packaging Institute of America... Hadda Brooks cut her first Arwin platters last week... Jingle writers Bob Sande and Larry Greene, will pen six musical ID spots for KFWB... Jeff Alexander penned the music for George Burns' nitery act which bowed at Lake Tahoe Monday (4)... Capitol songstress Ann Richards teams up with Buddy Bregman's band at the Palladium this month.

### Chicago

Dukes of Dixieland signed for a week-long Ford Motor Co. show in Detroit starting Sept. 8. It'll be for dealers and Ford execs... Les

Brown's band to the Blue Note Sept. 2-7... Dorothy Donegan is next for the London House, May 12, with Bobby Hackett—due June 2; Teddy Wilson, June 23; and Oscar Peterson, July 14.

### San Francisco

Earl Grant packing 'em in at George Andros' Fack's II... Josephine Premice opens at Fairmont's Venetian Room tomorrow (Thurs)... Alto saxist Pony Poindexter at the Cellar... Horace Silver Quintet cancelled out of its Jazz Workshop date... Silver afflicted by arthritis—and Master-sounds took over date... Phyllis Diller opened Monday (4) at Purple Onion... Harry (Hipster) Gibson back in circulation, playing downtown Frisco's Airport Lodge.

### Philadelphia

A jazz concert at the Academy of Music, May 17, featuring the Benny Goodman orch, Ahmad Jamal Trio and Dakota Staton, is being sponsored locally by Irv Nahan and Red Schwartz... Lionel Hampton current at Latin Casino... Mays Brothers have signed with Sunnyside Records... Bell Notes open May 13 at Dick Lee's Musical Bar... Danny & The Juniors at Erie Social Club May 9-10... Earl Bostic and his band work Pep's Bar May 4-9... Four Aces at Sciolli's May 4-9... Rich-ly Records has turned over its fast-moving "Rock Around the Clock Cha Cha," by Jimmy DeKnight, to ABC-Paramount... Bob Eberly and DeJohn Sisters were the headliners at the Democratic State Organization's \$100 dinner in Harrisburg yesterday (Tues.).

## Defendants Seek Minutes Of Grand Jury in Widow's Case Vs. Murray School

Albany, May 5.

A motion was made Friday (1) before County Judge Martin S. Schenck for inspection of the grand jury minutes which several months ago returned three-count indictments against Clyde E. Russell, 35, proprietor of the Arthur Murray School of Dancing here, and Edward Croften, 28, an instructor, charged with first-degree grand larceny and conspiracy.

The pair, and a third man, Anthony Polito, 21, also an instructor at the studio, were accused by a 79-year-old widow, Mrs. Jessie C. Lee, of Albany, of misrepresentation in the \$11,800 which she paid, via contract, for dancing lessons.

Former City Court Judge George Myers, counsel for Russell and Croften, made the motion for inspection of the grand jury minutes, as a preliminary move to a second motion for dismissal of the indictments. Myers contended the only grand jury witness was Mrs. Lee and "she gave no competent evidence concerning false pretenses or false representation." The money was later returned to Mrs. Lee.

No motions have yet been made in the case against Polito.

## 2 N.Y. JUKE GROUPS FACING COURT ACTION

Two New York coin machine trade associations are facing court action in N. Y. Supreme Court by Attorney General Louis J. Lefkowitz for alleged monopolistic practices in the jukebox and coin-vending field. Lefkowitz moved to dissolve the Associated Amusement Machine Operators of N. Y., and the Music Operators of N. Y. in a court maneuver which is preliminary to an actual suit against the two organizations.

Lefkowitz's charges, which are an outgrowth of the recent Congressional probe in the coin machine field, are based on allegations that both trade organizations had tight control over operations of their members via a private trial system and a strict territorial division which prohibited any move-in by operators into unspecified locations. Lefkowitz charged that the directors of both organizations are empowered to fine, suspend or expel members without any appeal or reviews of their decisions.

The Music Operators of N. Y. is exclusively a jukebox or trade group, while the other group covers both jukeboxes and other coin machines.

## Inside Stuff — Music

Continued from page 43

nals out of Chicago Friday (8) night. The top band will get a year's ballroom bookings, a tv guest shot, a Decca pact and a new instrument for every sideman from the Conn Instrument Co.

The only four sides featuring Ella Fitzgerald and Benny Goodman together, cut back in 1937 and never before released, will see the light of day on a new RCA Victor EP as part of the label's Gold Standard catalog. Numbers include "Goodnight My Love," "Take Another Guess," "Did You Mean It" and "The Kingdom of Swing." The tunes were made at the time Miss Fitzgerald was still with the Chick Webb band at the Savoy Ballroom in Harlem.

Paul Wittgenstein, one-handed Austrian pianist who has been in retirement for many years, is returning to activity via disks, under the Boston Records label. He's recording a work for left hand, "Parergon zur Sinfonia Domestica," which he commissioned Richard Strauss to write in the 1920s. Wittgenstein, who lost his right arm in World War I, is cutting the work tomorrow and Friday (7-8) at Symphony Hall in Boston with members of the Boston Symphony under the baton of Eric Simon.

British bandleader Reg Owen returned to his London base last week after a two-week stay in the U.S. to promote his new Palette album, "Manhattan Spiritual." Owen found himself in the unusual position of bucking himself since RCA Victor has released five of his previously cut albums and Decca came out with one. The Owen splurge by Victor and Decca stems from the click of his "Manhattan Spiritual" single on the Palette label. Owen is now mulling a return trip to the U.S. to lead a dance band.

Randy Wood, prexy of Dot Records, has named Bob Wilhelm director of merchandising for the company. He previously worked under album veepee Tom Mack. Wilhelm's duties will include all phases of the creative graphic arts of LP packaging, cover design, photography, color processes, and supervision of backliner notes.

Internal Revenue Service has ruled that when special orders are made for phonograph records from abroad, all costs paid by the purchaser (such as ocean freight, custom handling fees, etc.) are subject to U.S. excise tax, along with the price of the records themselves. However, IRS said any transportation costs from the point of import to the purchaser within the U.S. are exempt from excise tax.

## Disk Oscars

Continued from page 41

8. Best Performance by a Vocal Group or Chorus: "That Old Black Magic"—Louis Prima-Keely Smith (Capitol).
9. Best Jazz Performance (Individual): "Ella Sings Duke Ellington"—Ella Fitzgerald (Verve).
10. Best Jazz Performance (Group): Basie-Count Basie (Roulette).
11. Best Comedy Performance: "Chimpunk Song"—David Seville (Liberty).
12. Best Country and Western Performance: "Tom Dooley"—Kingston Trio (Capitol).
13. Best Rhythm and Blues Performance: "Tequila"—Champs (Challenge).
14. Best Arrangement: "Peter Gunn"—Henry Mancini (Victor).
15. Best Engineered Record (Classical): "Duets With Spanish Guitar"—Laurindo Almeida (Capitol).
16. Best Engineered Record (Other Than Classical): "Chimpunk Song"—David Seville (Liberty).
17. Best Album Cover: "Only the Lonely"—Frank Sinatra (Capitol).
18. Best Musical Composition First Recorded and Released in 1958 (Over Five Minutes' Duration): "Cross Country Suite"—Nelson Riddle (Dot).
19. Best Original Cast Album: "Music Man"—Original Broadway cast (Capitol).
20. Best Soundtrack Album (Dramatic Picture: Score or Original cast): "Gigi"—MGM.
21. Best Performance Documentary or Spoken Word: "Best of Stan Freberg Shows" (Capitol).
22. Best Recording for Children: "Chimpunk Song"—David Seville (Liberty).
23. Best Classical Performance (Orchestral): "Gaité Parisienne"—Felix Slatkin conducting Hollywood Bowl Symphony Orchestra (Capitol).
24. Best Classical Performance (Instrumental with Concerto Scale Accompaniment): Tchaikovsky: "Piano Concerto No. 1"—Van Cliburn-Kiril Kondrashin Symphony (Victor).
25. Best Classical Performance (Instrumental other than Concerto Scale Accompaniment): "Segovia Golden Jubilee" (Decca).
26. Best Classical Performance (Chamber Music Including Chamber Orchestra): "Beethoven Quartet No. 13"—Hollywood String Quartet (Capitol).
27. Best Classical Performance (Vocal Soloist with or without Orchestra): Operatic Recital—Renata Tebaldi (London).
28. Best Classical Performance (Operatic or Choral): "Virtuosos"—Roger Wagner Chorale (Capitol).

## The HIT! OF THE WEEK

**JONI JAMES**

Sings  
**I STILL GET A THRILL**

K12779

**M-G-M Records**

THE MATING GAME

**The Mating Game**

ROBBINS MUSIC CORPORATION

MUSIC BY  
**JESSE GREER**

**KITTY FROM KANSAS CITY**

Vocal - Instrumental

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# Walter Donaldson's Daughters Slap 650G Suit on Bregman, Vocco & Conn

In another hassle over the ownership of renewal rights, the daughters of the late Walter Donaldson, Sheila Lynn and Ellen Bernice, filed suit against Bregman, Vocco & Conn in N.Y. Federal Court last week, charging BVC with infringing on their ownership of 52 songs written by their father. The suit asks for damages in excess of \$650,000, in addition to injunctive relief which would prohibit BVC from claiming ownership of the songs. The daughters have brought the suit in the name of their publishing firm, Donaldson Music.

Plaintiffs, repped by Charles B. Seton, of Rosen, Seton & Sarbin, declare that they filed appropriate renewal papers to the songs within one year of the expiration of the original 28-year copyright term. Walter Donaldson, who wrote some of the songs in question with lyricist Edgar Leslie or Gus Kahn, died in 1948, prior to the expiration of the first copyright term.

The plaintiff is asking damages from BVC for publishing the songs and licensing them through the American Society of Composers, Authors & Publishers. BVC acquired the Donaldson songs when it purchased the firm of Donaldson, Douglas & Gumble about 20 years ago.

While no answer to the plaintiff's charges has been filed, it's likely that BVC will base its claim to the Donaldson works on the grounds that he wrote them "for hire." Under such contracts, the publisher obtains all rights to the song, including the renewal right. While writing "for hire" is comparatively rare today, it was not so many years ago.

Among the songs involved in the suit are "Little White Lies," "My Baby Just Cares For Me," "You're Driving Me Crazy," "Kansas City Kitty," "If We Should Never Meet Again," "Volga Boat Song," "Makin' Whoopee," "Love Me Or Leave Me" and "He's Wonderful."

## Artist-Disk Deals

**MGM, Metro, Cub Pacts**  
Arnold Maxin, MGM proxy, went on a pacting spree last week, adding to that roster as well as to its sub-labels, Metro and Cub. Signed to MGM were Alan Dale, Jimmy Boyd, Johnny Ferguson, and the Blentones. Jan & Jerry and Melvin Smith will record for Metro and Jimmy Williams, Angie Castle, the Emersons and the Knick-Knacks will be featured on Cub.

**UAR: Brock Peters**  
Brock Peters, who is featured in the upcoming Samuel Goldwyn pic production of "Porgy and Bess," has been inked by United Artists Records. He'll cut an album of folk songs.

**Imperial: Petula Clark**  
Petula Clark, one of England's top femme recording and film stars, has signed an exclusive American recording pact with Imperial Records. Deal was finalized by label proxy Lew Chudd who is currently in London.

Chudd is bringing Miss Clark back to America upon his return next week for a series of recording sessions. Henri Rene, Imperials album topper, is currently selecting material for her to wax. Miss Clark, under pact to J. Arthur Rank, is the biggest disk seller on the Pye Nixa label in England. Her first single release for Imperial is "Baby Lover" b/w "Ever Been in Love."

**RCA: Richard Verreau**  
Richard Verreau, Canadian-born tenor, has been added to RCA Victor's longhair roster. Now in Europe, he's due back in the U.S. in August for operatic roles at the Hollywood Bowl.

**Capitol: Mavis Rivers**  
Thrush Mavis Rivers has been signed to Capitol Records. Her recordings will be made under the supervision of Andy Wiswell, artists & repertoire exec in Cap's New York office. Her initial album, due in mid-May, will be titled "Take a Number."

## 'Kiss Me Kate' in Stereo With Same Legit Leads

Hollywood, May 5.  
St. Rady, onetime a&r man for RCA Victor's Coast office, has made a deal with Capitol Records to produce a "Kiss Me Kate" album in stereo. Rady's deal, on a one-shot basis, calls for him to bring in the original Broadway cast of "Kate" for the session. Alfred Drake and Patricia Morison have already been dotted for the waxing, and Lisa Kirk, also from the original staging, is expected momentarily to agree to re-create her role on shellac.

The "Kate" album which was previously released by Columbia was the original staging, and the one distributed by MGM's waxery was the soundtrack score from the filmization of the Cole Porter musical.

## Kessler on MGM Sales

Marvin Kessler has been added to MGM Records' sales staff. Kessler, a 15-year disk vet, reports to Charles Hasin, MGM's sales manager.

Kessler will hit the road regularly to work with distributors, dealers, chain and department store outlets to promote both singles and albums.

## From Recording Studio To Carnegie Hall Wide Gap to Bridge for Joni

In an extension of her current MGM deluxe LP, "100 Strings And Joni," Joni James went "live" into New York's Carnegie Hall Sunday (3) with an assist from her husband Tony Acquaviva, the Symphony of the Air orch and a mixed vocal chorus of 20 singers. The concert was sponsored by Columbia Artists Mgt. which is planning to line up similar dates in key areas.

It's an overly ambitious project which doesn't come off. What worked well in the groove—the LP was cut in England, incidentally—doesn't repeat live. Miss James has developed a solid rep in the pop wax field with a reported eight 1,000,000-plus disk sellers, but the sound that she developed in the recording studios was sorely lacking in her Carnegie debut even though she was fronted by four mikes. She's not of the belting school and many of her efforts were drowned out by the oversize orch and chorus backing.

The songs, too, don't hold up in concert performance. The repertoire was made up mostly of her past clicks, and although they were received by an appreciative audience, they came off as only so-so contributions to musical Americana. Much better were the reliable standards, which are included in her LP, but even then the arrangements seemed to get in the way.

Acquaviva is an energetic conductor who steered the symph with a lot of acrobatic dash, but the arrangements he worked out were overly lush and sticky.

MGM is getting some mileage out of the Carnegie date in its promotion of the album, but it's a session that should have stayed in the disk.

## Album Reviews

Continued from page 42

Eddie Leonard, Bert Williams, Edwin P. Christy and George (Honeyboy) Evans will have to be judged by others. Jessel also does Eddie Cantor's "Makin' Whoopee" and Al Jolson's "My Mammy" with affection and revives his own "My Mother's Eyes" with his inimitable brand of schmaltz.

**Claude Goaty: "Chansons de Paris"** (Decca). Joining the mass of European material which is now being released in the U.S., this is an attractive program of French melodies liltily delivered by songstress Claude Goaty with Gerald Calvi's orch. It's a strictly French production, including a handwritten liner note by Jean Cocteau and credits on francs.

**"Folk Songs by Karmon Israeli Singers & Dancers"** (Vanguard). The Karmon Israeli troupe, which has been touring the U.S. following a date on the Ed Sullivan tv show, has put together an appealing recital of folk songs from their native land. Sung in Hebrew with translations provided in an accompanying folder, the set includes a wide range of romantic, harvesting and biblical songs.

**Joe Garagiola: "That Holler Guy"** (United Artists). Apropos of the young baseball season, this LP introduces the St. Louis catcher-turned-radio announcer, Joe Garagiola, as a humorous toastmaster. Recorded at a fried chicken affair for baseball folk, the Garagiola routine has a liberal quota of gags, yarns and personality anecdotes, particularly about Yogi Berra. This set is strictly for the dedicated fan of the national pastime.

**"Jazz In The Classroom Vol. II"** (Berklee). The second volume of modern works composed and performed by students at the Berklee School of Music in Boston is another striking jazz demonstration that has nothing scholastic about it. This set swings through intricate conceptions and arrangements with skill and precision in top pro style. Several numbers, like "New Warmth," "Deep Six" and "Sweet Talk," can join the jazz standard repertoire.

**Dick Smart: "Smart and Sentimental"** (Everest). Dick Smart's romantic baritone, which is more in the sentimental Continental than the American crooning groove, registers nicely on a dozen standards taken from European melodies. Backed by appropriate fiddle and accordion ensemble bated by Nick Perito, Smart does tunes like "Autumn Leaves," "Beyond The Sea," "Why Do You Pass Me By," "Arrivederci Roma" and others.

# Price-Waterhouse Study Cues Delay Of Jukebox Battle With Solons

Washington, May 5.  
Juke operators and makers are privately banking their hopes on an early Congressional adjournment to stall action on jukebox royalty legislation until next year. Then, they trust, the storm of bad publicity raised by the Senate Rackets hearings might have blown over.

Although there's no suggestion of a delaying tactic, the two industry groups have succeeded in putting off any House Committee action on the bill by Rep. Emanuel Celler (D-N.Y.) until the latter part of June, at the earliest.

Music Operators of America and the Automatic Phonograph Manufacturers were granted requests for postponement of their appearances before the House Copyright Subcommittee, originally slated for May 20-21. Chairman Edwin E. Willis (D-La.) set June 17 for their testimony.

Chief reason cited for the delay was an economic survey launched by MOA, with aid of the Price-Waterhouse accountant firm. Questionnaires are now in process of being circulated to jukebox operators querying them about the nature and scope of their businesses. Effort is designed to bolster arguments that the typical operator is a smalltime holding on to a slim and precarious profit margin which would be wiped out by lifting his exemption from paying performance royalties. Price-Waterhouse reps are slated to give lawmakers an analysis of the data gleaned from the survey.

It was still uncertain whether ASCAP, BMI and other proponents of the Celler bill would ask for postponement of their testimony until June 17 also. If they take the stand May 20 as scheduled, the operators would have nearly a month to shape counter-arguments. With any measure as complex

and controversial as the jukebox bill, a gap of a week at the minimum is usual between the windup of hearings and the start of committee or subcommittee action. In this case, the subcommittee must pass on it before it goes to the full Judiciary Committee. If approved, the House Rules Committee takes it up before it can get a place in the line of bills awaiting action by the House itself. And then there's the Senate, where Chairman Joseph C. O'Mahoney (D-Wyo.) still has not slated hearings before his Copyright Subcommittee on the companion bill he introduced at start of session.

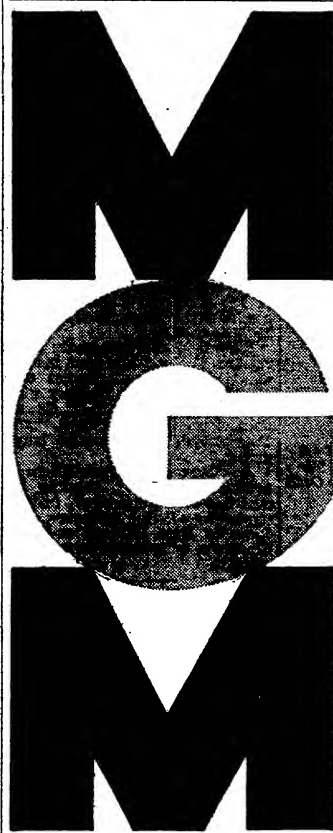
This means, of course, that the longer initial action is delayed, the more problematical passage in this session, when the jukebox bill has the potential steamroller momentum generated by the Rackets Committee disclosures.

Congress quit last year before the Senate could take up the O'Mahoney bill. The jukebox industry understandably wouldn't mind being saved by early adjournment bells this year too.

## UAR Speaking With 'God's Trombones' Poems

United Artists Records is entering the spoken word disk market for the first time with a recitation of poems by the late Negro poet, James Weldon Johnson. Set, titled "God's Trombones," will feature the voice of actor Harold Scott with choir and jazz drummer Charlie Persip. Scott recently presented a similar program in concert form at Town Hall, N. Y.

Another Negro poet, Langston Hughes, will be spotlighted as a cleefer in another set to be sung by "Big" Miller, blues singer formerly with the Jay McShann band.



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(From the W/B pic)  
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**77 SUNSET STRIP**  
DON RAJKE WARNER BROS.  
FRANK ORTEGA JUBILEE

**KOOKIE, KOOKIE**  
(Lead Me Your Cam)  
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**Hotel Plaza, N. Y.**

Jane Morgan with Ernest Bragg (piano), Larry Smith & Jim Doherty (singers); Ted Straeter and Mark Monte Orchs; \$3-\$4 cover.

The Boston-born French babe, Jane Morgan, has the best act of her career. It's also the most elaborately thought through and developed. She's big league all the way, going above and beyond her already w.k. acceptance as a standard glam femme single.

Her past penchant for the Franco filip is played down although, as a Yank chanteuse who grew up in the Paris bistros and then was "imported" into the plush hotel rooms, she is wise in blending the two.

Riding the crest of her "Fascination" disc, with "Love Is Like Champagne" as a current contender, the blonde looker has developed her stuff for consummate appeal in all quarters. Running the gamut from the Gallic gaieties, to a salute to the late Mack Gordon (quite a medley, too), and finalizing with a tribute to Lillian Russell and its turn-of-the-century song - dance - atmosphere (sumptuously attired to match), sure plays it across the board for broadest customer appeal. She misses in no department.

Lyn Duddy and Jerry Bresler wrote the fore and aft special numbers, segueing from "Fascination" to a French medley set against an original approach that if you don't like "My Heart Is Like a Violin," "Paris Skies," "De Valse," "River Seine" and "I Love Paris" — with a Monseigneur-style of strolling fiddlers — then you should "Stay Out of Paris." Their "Good Old Days" finale, a salute to Lillian Russell who couldn't have a better looker than Miss Morgan simulate her, is equally effective, with a yesteryear pot-pourri, including a community sing which gets her off to a warm and song finish, is equally effective. It's in here that special pianist Ernest Bragg doffs his coat for simulated sleeve-garters, loud-shirt accompaniment, and Larry Smith and Jim Doherty come on for the vocal assists.

Bobby Kroll, who staged Miss Morgan's act, contributed the tribute to late songsmith Mack Gordon whose viregated medley permits her to do a versatile display from ballad to uptempo to a Carmen Miranda impression (unannounced). Miss Morgan interlards this wide-range pot-pourri with still another recent Kap disc, "The Day That The Rains Came," once again s.v.vely done in both English and the original French lyrics. For still further insurance Miss Morgan flashes some sartorial displays that compel both femme and male attention.

Per usual the versatile Ted Straeter band, conducted from the piano by Bragg for the show portion, whips both expert backdrop and temp music. Mark Monte's Continentals spell them with usual eclat. If you want the commercial loudown on any saloon act ask Steven, the maitre d' and/or his expert waiting staff, the customer traffic is the only barometer to them. In Miss Morgan's case biz is beaucoup big. Abel.

**Henry Grady, Atlanta**

Atlanta, April 28.  
Lillian Roth, Don Grimes Orch (6); \$1.50 cover.

Seasoned t.ouppers like Lillian Roth are just the dish of tea Henry Grady Hotel's Paradise Room loves to quaff. They like the performers who combine talent and go back to the "good old days" when vaude was king. Then, too, they admire a gal like Miss Roth who can sell them a song in a soothing way without the blatancy that marks too many contemporary singers.

Her selection of tunes is indicative: "How Deep Is the Ocean?" "If I Didn't Have You," "Together Again," etc. Entertainer deserts mike to mingle with audience (that's easy to do in intimacy of Paradise Room) and sings through a chummy session, during which she sings request tunes, all of which net the big hand. Among her entries are "Sing You Sinners," "I'll Never Smile Again," "As Time Goes By" (with bandleader Don Grimes joining with his trumpet); "Mélancholy Baby" and others that go back to her start in show biz, including "Ain't She Sweet," "I'm in Love With You" and "Goody Goody."

Miss Roth wears her hair close-cropped and presents a pleasing appearance in modish attire. Her shows (two per night) run close to 45 minutes and she gets excellent backing (which she acknowledges) from Grimes and his crew. She

has a change of routine for her second show, but knows enough of the old-tunes to retain the format of her act in both outings.

She closes with what she calls her "Bye Bye" song, "When Will I See You Again," as she leaves room via stairs that lead to mezzanine, and a big mlt follows her final note. She's here until May 9. Lucc.

**Palmer House, Chi**

Chicago, April 30.  
Carol Channing (with Robert Hunter and Sammy Goldstein), Ben Arden Orch (9); \$2 cover, \$2.50 Sat.

Carol Channing can hardly do wrong. If anything, she can maybe put herself over too well, leaving the customers several pages behind. That's the peril classy and truly imaginative acts have often faced, and it's noted here for the generally listless response to her Empire Room preem.

It wasn't till the final 10 minutes or so, with "Diamonds Are a Girl's Best Friend," and some delightfully droll begoff patter, that the auditors really warmed to the occasion, further induced by the shower of bogus jewels that accombs "Diamonds." Gimmick invariably melts any remaining resistance.

Chirping, talking or via the outright impressions, Miss Channing is one of the more adroitly subtle practitioners of nitery satire. Her warmth and seeming lack of guile are a potentially disarming mask for the brilliant ribbing of manners, morals and crazes, sock demonstrations being her "Calypso Pete" parody, and the striptease routine that's as gently devastating as anything in her file. Her musical director, Robert Hunter, is at the 83 to guide Ben Arden's crew, and Sammy Goldstein handles percussion effects with proper gusto. Pit.

**Sahara, Las Vegas**

Las Vegas, April 28.  
Teresa Brewer, Billy DeWolfe, Terry Tones (4), Jody Simmons, Dale Babcock, Dick Summers, Saharem Dancers (11), Louis Basil Orch (15); produced by Stan J. Rvin; productions by Soma Shar & Bill Hitchcock; choreography by Miss Brewer; by Bob Herget; \$3 minimum.

Teresa Brewer, always a good draw for the Congo Room, should do added biz this time when the word gets around about her dancing — newly developed talent the singer has added to the act for potent effect.

Given strong assistance in the chirp & temp department by the Terry Tones, a male quartet, Miss Brewer offers in her familiar little-sister style such vocals as "My Ideal," "Old Man River," "Don't Bring Lulu," "Silver Haired Mother," "Rose O'Grady," "Leave the World Behind," plus a medley of her discicks. Herb Eidemiller conducts the Louis Basil orch for Miss Brewer.

Billy DeWolfe gets yocks as he reprises the best hits from his previous visit here — Impresses of a night club emcee, dancing girls, Frankenstein, and Noel Coward characters. His trademark, "Mrs. Murgatroyd," is a surefire laugh-getter.

A clever new Shaw-Hitchcock production number, saluting Hawaii in the curtain-raiser, features songs by Don Summers and temp by Dale Babcock and Jody Simmons, with the Saharem Dancers (11). Duke.

**Seville, Los Angeles**

Los Angeles, April 28.  
Candoli Bros. (2), Shelly Manne Quintet; 2-drink minimum.

There's a progressive move underway at the Seville and it's constructed with jazz tunes. The nitery has been the Latin entertainment policy in favor of the jazz beat. It's a switch that could pay off. The opening layout brought in the Candoli Bros. (Pete and Conte) and the Shelly Manne Quintet. The booking should keep the heptsters shuffling in-and-out in a groovy manner.

Candolis, working together for the first time, display top trumpetship while blaring several standards in a progressive tempo. It's upbeat blowing and the jazz buffs dig it all the way. Their adroit trumpeting shows off best on "That Old Devil Moon," "My Funny Valentine" and "Exodus In Jazz," an original composition by brother Pete.

Manne, who alternates with the Candolis, comes on with some skillful stick action during an explosive bit backed up by Richie Kamuca, tenor sax; Russ Freeman, piano; Monte Budwig, bass, and Joe Gordon on trumpet. Kafa.

**Hotel St. Regis, N. Y.**

Dorothy Shay, with Dick Emmoms, Milt Shaw's Orch and Ray Bari Ensemble; \$2-\$3 cover

Dorothy Shay has worn her St. Regis Maisonette school-tie colors very well. She virtually matriculated into the class saloon circuits in this spot in 1944-45 and in the intervening 15 years she has traversed the mass and class bistros with equal success. She proves it anew on her return to the Big Burg, incidentally giving the St. Regis Maisonette (grill) a resounding finale before Milt Shaw takes his temp-compelling funsters upstairs for the summer season.

Was a time when the class St. Regis found it necessary to install a miniature floorshow, usually staged by Paramount director Mitch Leisen, with Par choreographer Billy Daniels just as frequently coming east to put on the dances. Fact that the St. Regis is mulling a similar pattern, as a change of pace from the femme singles (they're usually femme and Gallic here, although occasionally a male like Robert Clary or Russell Nype gets booked) is merely completing the cycle. If the St. Regis ever reverts to ice-shows, long a standard in the old Iridium Room (now the site of the King Cole Bar) would be really completing the cycle.

As for "The Park Ave. hillbillee" (so spelled), Miss Shay is facile with her flip one-liners; folks with her studied bucolic asides; and, of course, the material tells it from the opening "Mountain Gal" to the closing "Uncle Fud." In between come "Whatever Happened?" "Stout-Hearted Men," a Maisonette medley of her old faves, an autobiographical "Story of My Life" and the finale "Fud."

Miss Shay looks more Park Ave. than Ozarkian in her trained-down nice blue dress. Her informal tongue-in-cheek style is a general crowd-pleaser. Special pianist-conductor Dick Emmoms is a strong Steinway assist but so is batoner Milt Shaw and his able AFMers. Strong preem turnout on a very rainy Tuesday night. Abel.

**Chase Club, St. Louis**

St. Louis, May 1.  
Marion Marlowe, Herkie Styles, Clair Perrault Orch (12); \$1.50-\$2 cover.

Marion Marlowe, the St. Louis girl who made good in the other big towns, is getting a warm reception from old friends and new in her current singing engagement at the Chase Club. Sporting a fabulous wardrobe, as usual, she starts out with "Oh," and "Ahs" from the ringside ladies, then ropes in everybody from A to Z with a scintillating string of songs, from torchers to show ditties.

A radiant chanteuse with a roving eye and a smile that gets to you, Miss M. makes especially good use of the handmake in her strolling bits. "Getting to Know You," for one, makes all hands one big happy family. First-nighters were smitten, too, by her toasted chanting of "Can't Help Loving That Man" and "Hello, Young Lovers," plus a medley of old faves.

Pearl Bailey & Co., 50 strong, the preceding show, is a hard act to follow, but Miss Marlowe is the right lass for the job. She's ably aided and abetted by the opening engaging young funnyman, Herkie Styles, who makes a half-hour go like a few minutes with a fetching parlay of quips and songs. He gets on laughing terms with the whole house, even the dinner chempers, in no time at all.

New on the bandstand is the Clair Perrault orch, a versatile crew, equally adept with dixieland or cha cha. Next attraction: Tony Bennett, opening May 10. Bob.

**Shoreham, Wash.**

Washington, April 28.  
Sondra & Jon Steele, Bob Cross Orch (12); \$2 cover.

Sondra & Jon Steele, an attractive and talented pair of singers, bring a polished act with lots of gloss into the Shoreham Hotel's Blue Room for a fortnight. They are being received with more enthusiastic applause than several of the bigger names who've preceded them this season in Allan Bralove's swankery.

They make music which varies widely in tone and tempo, with the distaff ranging from sultry tunes like "My Man" to smoothies like "Street Where You Live" to pounding out that piece about the variously connected bones for all the comedy to be extracted from it.

Steele, in piano solos, is fiery with "Slaughter on 10th Avenue" and a jazzy interpretation of

"Habanera," switching to a concert-like "Rhapsody in Blue."

In duet, the Steeles go over big, and it changes show's pace between solos by each. Their two-voice discick, "My Happiness," is well enough known for the audience to join in. They pair on several others such as "I Could Have Danced All Night," "If I Loved You." They work at their jobs, but generate a relaxed atmosphere about it all which is pleasing.

Sondra Steele, a real looker, somewhat resembles Myrna Loy in the face and Jayne Mansfield in the shape. But the personality is all her own, and it's refreshing.

After their two weeks, Edith Piaf moves into the Blue Room for a fortnight to wind up the nitery's season. Shoreham's outdoor Terrace opens then. Carp.

**Latin Quarter, N. Y.**

E. M. Loew-Eddie Risman presentation of Donn Arden's "All About Dames," starring Buddy Hackett, Darvas & Julia, Pony Sherrill Ted Monson, 6 Frieland, Roscoe Dobbs, Dick Curry, Joyce Roberts, Sabra Samarr, Mitsouko Morigai, Ron Lewis, Tony Mack, Ron Merron, Ray Jarvis, Dolores Lynn, Barbara Miller, Lynn Garber, Ginger Edwards, Diane Hamilton, Shirley Forrest, Phyllis Sands, Tanya Corlette, China Girard, Pamela Work, Monika Erickson, Dorothy Linane, Chris Miller, Judy Jordan, Claire Fernandes, Connie Warner, Carol Jane Abney, Ruth Hanna, Gerti Seay, Marlene Powers; songs, Pony Sherrill & Phil Moody; costumes, Freddie Wittop; Jo Lombardi and Buddy Harlowe Orchs; \$6.50 minimum.

In the heyday of Hildegard the Broadway bistro bonifaces used to gag that the tourists got off the bus and headed for the Persian Room; now the Latin Quarter gets 'em by the trainload and busload, not to mention the many towners, because not for naught has this clicko E. M. Loew-Eddie Risman operation survived. The LQ, in fact, is perhaps as much a permanent Gotham institution as the Lido is to the Paris nitery scene. And the comparison is not to be taken lightly. There is plenty of substance to the 7th Ave. & 48th operation, comparing very favorably with the famed Champs-Elysees spot.

Donn Arden has fashioned a durable framework. The accent is "All About Dames," but done in consummate good taste, with enough flash, dash and splash to appeal to everybody. It has samplings of almost everything from a Kansas "wedding" hoedown to Arabian Nights stuff with a strong signoff in the rockin' Sadie Thompson-Rev. Davidson conceit which authoress-soubret Pony Sherrill in collaboration with Phil Moody has fashioned professionally for herself and the sum total.

In between there's rock and strut terping; a compelling acrobatic turn in the 6 Frieland's, a mixed family of bike and unicycle workers; and two strong headliners in Buddy Hackett and Darvas & Julia.

It's a Broadway return for both of them. The svelte terps have been around the world in the past year or more and back east via a Vegas stopoff. Their lifts, holds and highly original acro-adagios are unique and truly extraordinary because none has parred him for his athletic prowess in supporting the statuesque Julia; and no femme has indulged in splits and longrange high-dives from podium to floor with such loose-limbed abandon. Team has had good to exposure before and is good for more; their routines wear well and, with the seasons, have been refined into a very meaty seven minutes, socko all the way.

Hackett is the other Broadway prodigal, back from rarified Hollywood legit and television con-wards. If pix and tv weren't as rewarding, he makes beaucoup capital thereof as he weaves a quarter-review of personal pursuits, interlarded with much new and some old stuff. The stuff about his christening is all still somewhat indigo, but such has been the dilution of popular taste and frank saloon standards that it's not as shocking circa '59 as when VARIETY's Jose first accented this in Hackett's La Vie En Rose (N.Y.). New Act review almost exactly five years ago.

Also diluted are the minimum tariffs under current inflationary standards; now the LQ minimum is pegged at \$6.50 which is academic considering that the average check is nearer \$10-\$12. No matter how you slice it, it's a good customer's money's worth. Abel.

**Flamingo, Las Vegas**

Las Vegas, April 28.  
Vic Damone, Debra Paget, Dunhills (3), Don Kirk, Jeanie Stevens, Flamingoettes, Jack Cathcart Orch (14); choreography by Barry Ashton; \$3 minimum.

Vic Damone's accurate pipes show great range in a well-balanced repertoire which is sans chatter, gimmicks, He sings "You and the Night and the Music," "Under My Skin" (which he dedicates to his mother-in-law), "Bewitched, Bothered and Bewildered," "Let's Fall In Love," "Cheek to Cheek," "Someone to Watch Over Me," "They Can't Take That Away From Me," "Fascinatin' Rhythm," "Gigi," "It's All Right With Me," and "Street Where You Live." Bobby Smale at the 88 and Sid Balkin on skins provide the proper drive, combine with the expert blending of Jack Cathcart's orch.

Debra Paget is presented in a refreshing, fast-moving act staged by Barry Ashton. The shapely looker scores in both the song and dance departments, and is ably assisted by Chris Brown and Bob Street. A "Too Darn Hot" production in which star is joined by the Flamingoettes (8) is especially effective.

Walter Dunhills (Artie Stanley, Walter Long, Bobby Roberts), faves of the Strip, click again with their precision dancing which is integrated with some good comedy lines. Trio has developed into one of the best of all nitery acts.

Don Kirk and Jeanie Stevens lead the singing and dancing in holdover production number, which kids the bras off the Vegas nude shows. Package is skedded for four frames. Duke.

**Hotel Muehlebach, K. C.**

Kansas City, April 28.  
Patrice Wymore, Danny Ferguson Orch (7); \$1-\$1.50 cover.

More than usual interest attaches to the date of Patrice Wymore in the Hotel Muehlebach's Terrace Grill for the fortnight, because of publicity anent her salad days in nearby Salina, Kans. It's proving some help at the boxoffice, and her contributions add up to a modestly interesting show.

Miss Wymore rests her laurels largely on her singing, holding the dancing to well toward closing, perhaps by design. The proceedings pick up, however, when she swings out in some modern terpsery in "When I Get the Blues, I'm Happy," written and staged for her by Hal Borne and Jack Bunch. Meanwhile, she has warbled a half-dozen arrangements, some of them original for her. She's especially good on the special material and added lyrics and could do with more along this line, such as in "It Ain't Necessarily So" and a medley of Jimmy McHugh tunes, both of which show her off to better advantage.

Show goes off to a fast pace, but came off in only 25 minutes, too short for a major night club turn. This was changed to 35 minutes for later shows, and more in keeping. Some attention also attached to her role as Mrs. Errol Flynn, but that is of lesser value hereabouts. Miss Wymore stays through May 9. Quin.

**Hotel Radisson, Mpls.**

Minneapolis, May 2.  
Tito & Lilia Guizar, Don McGrane Orch (8); \$2.50-\$3.50 minimum.

On this 10th Flame Room visit local fave Tito Guizar brings for the first time his attractive daughter, Lilia, to help him dish out his brand of top-drawer entertainment. Her presence makes what amounts to a brand new act and, if possible, adds providing even more diversion than its highly pleasing Guizar predecessor.

Apparently partaker of the fountain of youth, Guizar in his striking charro attire seems inspired by the daughter's presence or wants to set her a good performing example. At any rate, he's in extra fine fettle singing his Mexican and American perennials, graciously complying with customers' requests, establishing rapport and dealing good fellowship along with entertainment.

Miss Guizar proves a freshly young, zestful little blonde bombshell who belts out songs and dances and cavorts generally to the audience's approval. She's unqualifiedly an asset for Guizar and the father-daughter duets are particularly on the charm-fall.

Invitations to table-sitters to participate by joining in some of songs, to clap hands and to let off shouting steam add to the pleasure. Guizar also injects just the right amount of humor and clowning into the lively proceedings and that spells "variety." Rees.



# Judy Garland's Socko \$65,000 Balto Week as Prelude to Her Met Stand

By LOU CEDRONE JR.

Baltimore, May 5. No doubt about it—Judy Garland is just about the most spectacular personality to hit this town in years. While the now somewhat portly Miss Garland didn't pack them in every night, she did fine by local standards and what the audiences lacked in number, they more than made up for in reaction. During her six-night stay, Miss Garland managed to fill the 2,800-seat Stanley to very near-capacity four of the six nights, bringing in a total of \$65,000, a fine gross by any standards.

Weak nights were Tuesday and Friday. Drop in attendance on the first was generally attributed to steady rain that drenched the city and letdown on Friday night was thought by some to be result of weekend hike in price. Top scale went up to \$6.50, for the last two nights, a pretty high tag in these parts.

When the star walked onstage, her fans applauded, yelled, whistled, stood and applauded for more. Comic Alan King and John Bubbles' dance trickery were well received, but it was Miss Garland's show and the crowds let her know it.

She made every appearance and only on opening night, when her voice showed the strain she was under, did she falter in delivery. Toward the close of the opener, no doubt bolstered by the salvos she was getting, the nervousness disappeared and she was belting like the Garland of old.

The three local crits gave her the "this-is-a-minor-institution" treatment, admitted that the Garland magic was in evidence when she appeared but were not so happy about the show as a whole and called attention to the fact that the material was hardly new, the dancing not distinguished and the entire production, at least the opening one, needed tightening, polish and cleaning up. In addition, they

(Continued on page 54)

## How Honolulu Saloons Stack Up on Grosses

Honolulu, May 5.

Waikiki's sea breezes and sun would seem to make hotel guests thirsty.

Liquor Commission has released 12-month figures showing that the Hawaiian Village Hotel is the top-grossing "bar" in the city. Hotel, which has seven bars scattered around its premises, grossed \$720,000 in liquor sales in a year's time.

The Moana and SurfRider Hotels, actually a pooled beverage operation, took in \$467,000. The Royal Hawaiian Hotel grossed \$370,000.

## Cloister & Kelly's Chicago 'Swaps'

Chicago, May 5.

Offbeat monologist Lenny Bruce, a Cloister repeater, pays his next Chi visit at Mister Kelly's. It's a fortnight engagement starting June 8.

While there's no evidence the two clubs are going in for reciprocal talent raids, the Bruce booking all the same marks a "swap" of sorts, since the Cloister just played jazz thrush Anita O'Day, a frequent past lure on the Kelly's marquee.

Besides the Bruce gambit, Kelly's has lined up a summer of what shapes as solid draws, and heavily leaning on fresh faces. Mel Torme first-times at the Marien-thal freres' chophouse commencing June 22. Mort Sahl reprises July 6 for a month, with harmonica virtuoso Larry Adler, also new to Rush St., set to follow.

## Waldorf's Tommy Sands

The Waldorf-Astoria's Starlight Roof, N.Y., marks another experiment in booking practices with an 11-day engagement for Tommy Sands, who is primarily a juve lure via Capitol diskings and films.

Sands, who starts June 22, will succeed Ella Fitzgerald and the Count Basie Orch.

Present plans call for the closing of the Starlight Roof for July and August, an unusual step for the hotel. The Empire Room will reopen for the fall season around Sept. 17 with Gisele MacKenzie. Gordon MacRae will follow Oct. 15.

## AGVA Raps Unit In S.A. Sans Bond

A troupe of performers planned out last week for a South American tour over the objections of the American Guild of Variety Artists. Unit, headed by Cab Calloway and the Norma Miller Dancers, was forbidden by union reps to take off because promoter of the show, Alexander Valdez, didn't post an AGVA bond. However, it's understood that Valdez has funds in a special account in a New York bank to cover salaries.

Dispute arose after AGVA wanted four weeks' salary deposited in its escrow fund. Valdez objected, and union made unsuccessful efforts to prevent the cast from reporting to work which will begin in Rio de Janeiro and Sao Paulo. Valdez took the position that AGVA's jurisdiction doesn't extend outside of U. S., its possessions and Canada.

Meanwhile, Valdez was put on the AGVA unfair list. However, an interesting legal point is likely to develop inasmuch as Valdez gave the AGVA Welfare Trust Fund a check to cover insurance payments. If check is accepted, then the AGVA Welfare Trust Fund will be in a position of protecting employees who are working for an unfair employer and thus liable to be slotted on the unfair listings.

# Talent Agencies Seen Seeking Help From Unions Vs. N.Y. State's 5% Rap

## Piaf for Shoreham, D. C., TV and Montreal Dates

Edith Piaf, now convalescing from adhesions following stomach surgery, is set to resume work at the Shoreham Hotel, Washington, May 12. She'll precede this stand with a one-nighter on the Firestone video show May 11.

Chanteuse is also booked for the Bellevue Casino, Montreal, on June 4. Miss Piaf was originally set to work at El Morocco there, but latter spot is presently eschewing names. Other dates are being lined up by General Artists Corp.

## Chi Strippers Run for Cover

Chicago, May 5.

Thanks to Culture, the saloon strippers here are covering up—were, as of last week.

Undercover cops spot-checked a number of peel parlors to make sure performances conformed to "community standards," i.e., no bare bosoms. Cause of the heat was Police Commissioner O'Connor's edict against naked femmes torsors during the current run of "Les Ballets Africains," which prompted Chi Sun-Times to note a double standard re nudity.

Apparently stung by this, O'Connor ordered a quiet once-over of strips, and, to no one's surprise, investigators found exotics respectably bra'd—or, as a wag put it, in statute shape.

It wasn't that way before the ballet came to town, and few are naive enough to believe "community standards" will continue to be met. There's simply no precedent for it.

Talent agencies are likely to ask the aid of the various theatrical unions in the present battle with New York City License Commissioner Bernard O'Connell. The department isn't issuing any agency permits until the percenteries sign stipulations that they are abiding by the provisions of N. Y. State's General Business Law which forbids agencies to charge more than 5% commission on the first 10 weeks' salary.

The offices are reported ready to ask the various unions to intervene with the License Dept. and inform it that the agencies and unions have negotiated agreements which permit more than the amounts stipulated in the state law. It is also known that the all state agencies as well as Gov. Rockefeller realize that the agreements currently in effect between the offices and the unions stipulate maximum commissions in excess of 5%. The agencies claim, and some union spokesmen agree, that none of the agents could exist on the maximums presently set by law.

### 'Technical Breach'

The agents also point out that this was the kind of situation they tried to avoid with the Gilbert bill, which was vetoed recently by Gov. Rockefeller. Bill would have permitted commissions in accordance with a schedule of fees filed with the license dept. Agents have pointed out that they have long been under the threat of "technical breach" with the present General Business Law and have described the situation with the License Dept. as one consequence of the inability to pass a law "consistent with today's agency needs."

The Theatrical Artists Representatives Assn., an organization of agents with Artists Equity franchises, met Monday (4) in N. Y. Results of the confab weren't disclosed, but major agencies indicate that unions will be asked to aid in the tiff with the city officials.

One spokesman for a theatrical union stated that his union, at

(Continued on page 52)

# GEORGES ("Pigalle") ULMER A "MUST"

say London Critics



"Georges Ulmer is a man you should meet. He's top of the bill at the Palace Theatre, London . . . Truly an international artiste . . . he speaks—and gags—in eight different languages . . . This French funny man deserved every decibel of the resounding applause he got at his opening on Monday night. His laconic, off-beat humour, his subtle timing, and the continual gyration of his face into gargoylike grimaces all make him a 'must' to see."

(THE RECORD MIRROR).

"Georges Ulmer brought a style and polish quite new to the season . . . he successfully bridged the Palace acres with his multilingual impersonations . . ."

(R. A. H., Daily Telegraph).

"Georges Ulmer . . . had the audience with him all the time. And he had me in tears! . . ."

(ROBERT WRAIGHT, The Star).

"Georges Ulmer . . . is brilliant. He has a mobile face, eyes that never stop working, and a variety of impressions . . ."

(BILL BOORNE, Evening News).

"M. Georges Ulmer . . . has the probing observation and irreverence of the uncommitted, ability as a linguist and total relaxation . . ."

(THE TIMES).

"Comedian Georges Ulmer, alias Monsieur Pigalle . . . quipped and sang his way into the audience's heart . . . From the first crack to the last song, his act breathed style . . ."

(JOHN THOMPSON, Daily Express).

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Thanks

## memo-

Dear Alan...

Herewith some samples of acclaim from a deluge of reports in a unanimous British press for the second time.

Best,  
P.E.  
Patrick East

London Times, London  
"ALAN KING is a complete professional, with flawless timing and a perfect command of his audience, qualities which produce an absolutely devastating effect."

Telegraph, London  
"In the American ALAN KING the new variety programme at the Palace has a comedian to compare with his illustrious compatriots Bob Hope and Jack Benny. The charm and effectiveness of his act lie in the continuous air of improvisation he contrives."

Sunday Graphic, London  
"ALAN KING heads the bill and dominates his audience for an effortless, sardonic, gloriously funny hour. UNDOUBTEDLY THE MOST MASTERLY COMEDIAN FUNCTIONING TODAY."

Star, London  
"The smiles did not have to be good-natured for comedian ALAN KING. He is always funny and always welcome."

The Evening News, London  
"This fourth variety bill at the Palace is the best yet. . . . Thanks largely to American ALAN KING . . . a very, very funny man."

Radio Review, London  
"Comedian ALAN KING, a poised and polished performer has already firmly established himself with British televisioners."

The Jewish Chronicle, London  
"British Comedians would do well to study the polished technique of ALAN KING, whose relaxed, sardonic humour is a masterpiece of timing."

Herald Express, London  
"ALAN KING, the casual American comic with the savage, sardonic humour and the built-in sneer, returned to the London stage last night for the first time since his debut . . . Mr. KING is as brilliantly funny as ever. . . . He still delivers his lines with a punchy vitality and a sense of timing that could make Vic Oliver jokes sound fresh."

People, London  
"Eighteen months ago I was one of the first to praise that brilliant American comedian ALAN KING . . . now he is back again at the Palace with a funnier-than-ever routine of tough sardonic humour."

Reynolds News, London  
"Smart wise-cracking U.S. Humour at its best, fastest and funniest."

New Musical Express, London  
"ALAN KING, topping the bill, magically made 40 minutes seem like 10 with his engaging patter . . . a great performer."

The Stage, London  
"KING MAKES THE PALACE ROCK WITH LAUGHTER"  
"Great style, tremendous charm and really intelligent humor are the stock in trade of American comedian ALAN KING, paying his second visit to this country, this time at the Palace. "His is the most satisfying type of humour of all. It appeals strongly to the heart as well as to the mind."

News of the World, London  
"America's man of king-sized humor, ALAN KING . . . with an effortless patter of slick satire that never once flagged."

News Chronicle, London  
" . . . Gifted entertainer . . . Rivals Will Rogers . . . hilarious."

Weekly Sporting Review  
"KING AT THE PALACE"  
"Regally wielding the magic sceptre of laughter at the Palace theatre is American Comedian ALAN KING. . . . Audiences have gone overboard in a big way for King's unique style of patter comedy with its slick delivery and timing. "Last year saw him singled out for the honour of being the only American artist chosen to appear before the Royal Family in the Scottish Royal Variety Performance in Glasgow."

May 11th  
METROPOLITAN OPERA HOUSE  
New York

June 1st  
CIVIC OPERA HOUSE  
Chicago

July 1st  
SAN FRANCISCO OPERA HOUSE  
San Francisco

Direction



(Thanks DICK RUBIN)



# COMEDIAN FUNCTIONING TODAY!

TO THE BRITISH PRESS, THE PEOPLE  
OF LONDON, LEW and LESLIE GRADE  
and VAL PARNELL



## VARIETY

"Current bill at the Palace Theatre, London, is a major challenge to ALAN KING, who is headlining in Britain for the first time. His elevation, which followed the initial impact he made when he first played the West End in the Judy Garland show and his subsequent TV dates, is amply justified by his performance. His delivery is impeccable and his timing insures maximum response to each of his jokes."

"He does about 40 minutes but, far from outstaying his welcome, the audience would be happy if he remained onstage for far longer."

## Manchester Guardian

"ALAN KING is a wonderfully funny man . . . inspired spontaneity . . . The word genius shouldn't be thrown around lightly. Mr. King may reject it but the word seems to apply to him, if genius is an infinite capacity for taking pains and getting brilliant results."

## Manchester Evening News

"ALAN KING returns to Britain to star in two weeks variety at the Palace Theatre—and gives a 'king-sized' performance. Surely one of the best of the U.S.'s current humour-mongers."

## Daily Mirror, London

"AN ACE, THIS KING!" "ALAN KING, in his first appearance on ITV's Palladium show had a big success last night. Mr. King is a comedian with a rare gift . . . consistently fresh, intelligent performer."

## Melody Maker, London

"The main reason for the success of this fortnight season is American comedian ALAN KING. He spent almost all of the second half on stage and the audience were laughing for every minute of his act."

# ALAN KING

Publicity (America) JACK CANNON  
(England) PATRICK EAST

Personal Manager: HARRY ADLER

## Coast Car Dealer Gets 25G

### Idea: 'Spec' to Push Sales

Hollywood, May 5.

Show biz methods in setting a stage to attract potential customers is being utilized by a Southern California auto dealer for a used car enterprise. Dissatisfied with the normal procedure of blacktopping a lot, putting up more lights than the man down the street and brighter and bigger signs emblazoning his wares, Howard "Bud" Barish, prexy of Max Barish Inc., Los Angeles Chrysler dealer, schemed an idea which already is attracting attention a month before project is ready to open.

Barish's idea, which he thinks is worth the added expense due to its showmanship potential, will cost five times as much as the usual manner of launching such an enterprise—a cool \$25,000 to \$26,000 against an otherwise maximum \$5,000. Plan calls for erection of

a Japanese teahouse, backdropping it with an Oriental motif and furnishings, and establishment of such an exotic flavor that the lot will stand far apart from every other dealer in used car row in nearby Van Nuys.

Once he hit upon his teahouse thinking as a different approach to auto merchandising and one in which he could draw on show biz tactics, Barish contacted Al Scalpone, former CBS-TV western programming chief, for additional angles. What he wanted, Barish said, was a showmanship approach to his used car corner.

Scalpone recommended a leading network art director, Robert Lee, accustomed to designing sets for color tv, who became so enthusiastic that he came up with plans for a three-room, L-shaped gabled teahouse, complete with Gobi screens. Barish's only instructions to Lee, once he had outlined his idea, was "something to invite people in."

Project, which will be completed by June 1, started with two huge backdrops, one measuring 150-by-12 feet, the other 75-by-12, on which are painted Japanese trees. Prior to start of the teahouse itself, a check by Barish revealed that scores of motorists were either slowing down or stopping, to gander the backdrops. After construction had begun on teahouse, even more were attracted. A corner gas station across the street reported that practically every customer asked about the undertaking.

"Theatres must attract people inside, with lobby displays and other forms of showmanship, so why shouldn't an auto dealer use the same tactics?" Barish asks.

## San Antonio Buys Cafe for Jet-Way

San Antonio, May 5.

The City Council bought a night club here last week.

But the city is not going into the whoopee biz.

It just needs the site and an adjacent 6.31 acres as part of the clear space for the coming new jet runways at International Airport. The club is Felix's owned by Felix Stelling who has been given until July 1 to vacate.

An ordinance adopted by the council pays \$3,500 to Stelling and \$63,400 to Mrs. Elma Gunter, Mrs. Connie Hausler and M. C. Hausler for the property, as a result of condemnation awards.

## CHEVALIER SURROUNDS CHI; NITERY RECORD

Chicago, May 5.

Not in recent trade memory has there been such a performer splash as made here by Maurice Chevalier over the span—a month—in which he graced the town.

While the Parisian was playing four record-busting weeks at the Palmer House Empire Room, one of his pictures, "Gigi," was smash (and still is) at the Loop Theatre; and his latest, "Count Your Blessings," was getting the bally-o for its bow at the Oriental last Friday (1).

Moreover, his cabaret stand, which wound last Wednesday (29), was good for column notes and publicity teins almost daily in the metro press. Empire Room appearance, Chevalier's first in Chi since 1947, racked the highest lout tally in the poshery's history, despite fact the septuagenarian did only one show a night, and even absented himself one day for his Oscar call in Hollywood.

## 4 Appeal Fines After Raid on Mass. Nitery

Amesbury, Mass., May 5. Four defendants appealed fines totalling \$500 in a case resulting from a state police raid on a Salisbury Beach night spot, the Golden Swan, March 21.

Complaints charging the owner and performers with presenting and participating in an immoral show were heard by Judge Martin F. Connelly. A fifth defendant, Rose L. Sholock, 43, Boston, exotic dancer, was found not guilty and her case was dismissed.

Aquilino de Francisco, Salisbury, owner of the club, appealed a \$200 fine for presenting an immoral show. Three performers who appealed fines of \$100 each were Mrs. Cleopatra E. Parent, 52, exotic terper, Lawrence; Mrs. Helen G. Bickford, 35, Boston, and her husband, Edward H., 58, dance team.

## Copa's 3-a-Night For Prima-Keely

The Copacabana, N.Y., will resume a three-show nightly schedule during the engagement of Lou's Prima & Keely Smith starting tomorrow (Thurs.). It's the first time in many years that the cafe has gone on this policy. Normal procedure is to have three shows on weekends when spot is jumping.

It's the first trip for Prima in New York in some years. Operator Jules Podell will advance the first display to 8 p.m., with second at 11:45 and third at 2 a.m.

## MUSIELLO TO FORE IN MAC REORGANIZATION

A major reorganization is being set for Mercury Artists Corp. Frank Musiello, who is producer of the Peter Lind Hayes television show, and has been associated with Arthur Godfrey, is slated to enter in a top executive capacity.

Charles Green, who has been acting as president since former prexy Leonard Green resigned to become associated with Casa Cugat, N. Y., will remain as chairman of the board.

Musiello's entry indicates a greater stress on video bookings and packaging. Stan Scotland remains in charge of the cafe dept.

## Talent Agencies

Continued from page 43

least, hasn't yet been asked to plead with the License Commissioner for the status quo. He said that, had the agencies asked for a bill which would have legalized the 10% commission, none of the unions would have objected. However, they had to object to a bill which would have put no ceiling on fees, and in addition brought in a new category of "artists manager" which it's felt, could ultimately permit agencies to charge two fees for the same job.

### Becker's View

Mortimer Becker, counsel for the American Federation of Television & Radio Artists, stated that passage of the Gilbert bill would have meant a minimum of \$4,000,000 in extra commissions from performers who were AFTRA members alone. He said that had this bill passed, it would be only one step to the agencies' demand for commissions on minimum fees, to which he said, AFTRA will never concede.

All agencies in N. Y. C. who are members of Artists Representatives Assn., have been operating sans licenses, since last year. Deadline for applications for this year's licenses was on Monday, and none of the agencies has applied for a permit as yet.

Just what steps the License Dept. will take isn't known as yet. However, the Commissioner's office has sent out inspectors to look at the books of various agencies. Most have refused to cooperate with the dept., and it's anticipated that a test case will be made shortly. Should this result, it's likely that sufficient postponements will be made until the N. Y. Legislature enacts a bill satisfactory to both agencies and unions.

## Inside Stuff—Vaude

One of the oddities experienced by the Three Stooges in their current revival is the manner in which their kiddie fans, especially girls, have "discovered" Moe (Shemp) Howard, the one with the bangs. In their earlier incarnation, it seems, Howard was repellent as the fierce member of the act. On their recent nitery stands, however, moppets have shown much more enthusiasm for him, a phenomenon which Howard dopes as admiration for the strong, aggressive character he plays, and a reaction not unlike latent distaff sympathy for the tv western heroes.

Comics are in Chicago for a series of appearances at Balaban & Katz theatres, and will also cut an album for kids songs for Coral. Meanwhile, they're set for a feature, "Have Rocket, Will Travel," at Columbia, to roll later this month, and bids from Screen Gems (Col's subsid), among others, for their own video skein. They're also being dickered for a return, probably in July, to Pittsburgh's Holiday House, where their current crescendo began last winter.

## Vaude, Cafe Dates

### New York

Lola Martell, who has appeared at the Moulin Rouge, Paris, has opened at the Upstairs at the Duplex. On the bill with her are pianist Julian Elbaz and singer Carmela. . . . Tommy Sands slated for the Latin Casino, Philadelphia, Monday (11). . . . Milton Goldman of the Ashley-Steiner office took off for Europe yesterday (Tues.) on a business trip. Returns to N.Y. via the Queen Mary June 30. . . . Writer Charles Sherman giving a recital Friday (8) at the Park Sheraton. . . . Mata & Hari to the Queen Elizabeth, Montreal, June 15. . . . Coronados started yesterday (Tues.) at the Mardi Gras, Baltimore. . . . Bob Sennett opens tomorrow (Thurs.) at the Riviera, Cleveland.

### Hollywood

Nitery comic Frank Gorshin will co-headline with Andy Williams at opening of the Cloister here May 13. . . . Singer-organist Earl Grant opens at El Dorado in Houston for two-weeks beginning May 14. . . . Art & Dottie Todd Trio hold over in Casino Room of Ambassador Hotel through May 18. . . . Morty Jacobs Trio opened at Patsy D'Amore's Villa Capri yesterday (Tues.). . . . Songstress Nita Cruz joined Manny Lopez band as regular at Club Capri. . . . Comic Bob Melvin joins Sammy Davis Jr. at Moulin Rouge show opening Saturday (9). . . . Four Bars hold over an additional eight weeks at Rustic Room in Lakewood.

### Chicago

Don Adams goes back into the Cloister May 26 for three weeks. . . . Prof. Backwards set for Ray Colomb's southside spot Aug. 4-16, with Eddie Peabody booked for two frames Nov. 17. . . . Mel Torme and Fay DeWitt launch at Mister Kelly's June 22 for a pair, with Mort Sahl set to go in July 6. . . . Pearl Bailey and her troupe are back on the Tivoli Theatre stage. . . . Comic Frankie Scott opens at the Roostertail, Detroit, May 18 for two frames.

### Detroit

Flerian Zabach and magico Tony Marks at the Detroit Athletic Club. . . . Rover Boys into Gay Haven Supper Club. . . . Jackie Jay, comic, heads show at new Top Hat Supper Club in Windsor. . . . Three Marks-men are finding melodies from "Show Boat" pleases Roostertail customers. . . . DiMara Sisters starring in new Elmwood Casino Show. . . . Comic Marv Welsh returns to Metropole Supper Club.

### Kansas City

Les Brown orch did one-nighters at Kirksville, Mo., Teachers College May 1 and Purdue U. May 2, following a one-nighter at the Milburn Country Club here April 29. Orch is in the home stretch of its midwest one-nighter tour, ending May 10 in Denver. . . . Patrice Wyome follows her stands in the Terrace Grill of Hotel Muehlebach with a week at the Fontainebleau, New Hope, Pa., May 15, set by William Morris Agency. . . . She'll be followed in the Grill by Russell Nye, opening May 11 for 10 days. . . . Blue Barron orch will be in the

area on one-nighters in mid-May, including the Milburn Country Club May 14. . . . Bennett & Patterson wind at Eddys' May 14, and hie to N.Y. to work on tapes for the Ed Sullivan Show.

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# Eartha's Walkout From Blinstrub's Heard by Hub AGVA; Teresa Cleared

Boston, May 5.

The case of Eartha Kitt's walkout from Stanley Blinstrub's 1,700-seater in February was heard by AGVA's Boston Branch executive committee yesterday (Mon.).

Miss Kitt, in at \$8,000 salary for a week, exited after playing 11 shows; contract was for 16 shows. Blinstrub beefed that Miss Kitt breached her contract. When the singer exited on Feb. 27, Blinstrub put up signs reading: "Due to difficulties beyond our control, Miss Eartha Kitt has taken it upon herself to cancel her engagement and will not be heard tonight." Her stand opened Feb. 23 and would have closed March 1.

Reports were that a feud developed between her and owner Blinstrub over alleged shortness of her second shows at the South Boston spot. Blinstrub held up her \$8,000 salary and made complaint to AGVA.

Whatever the board decision, Miss Kitt must be paid for the 11

shows performed, AGVA officials said. Both the singer and the cafe owner have the right of appeal of the board's decision, within 10 days, to the appeal board in New York.

If the board's decision is for Blinstrub, the singer will have to reimburse him for loss she caused by exit "within reason." Miss Kitt took the walk on a Friday night, and Blinstrub pulled in the Mariners to fill the Saturday and Sunday performances cancelled.

The Kitt case at Blinstrub's was followed by another hassle involving Teresa Brewer, which has just been cleared by the Boston branch of AGVA. Miss Brewer cancelled the spot because of illness and Blinstrub sent a medico to check.

## Mt. Rushmore Clicks, Though It's a Late Late Artists Equity Brawl

The annual Artists Equity Ball in New York, held Friday (1) at the Hotel Waldorf-Astoria's Grand Ballroom, drew a record-breaking 2,500, bulk of whom got in at the general admission of \$12, with tables and boxes at a considerably higher rate. It was one of the more confused functions held by the organization, main reason being the unavailability of the ballroom at the advertised starting time of 11 p.m., due to the failure of the organization holding an affair there earlier in the evening to get out at the contracted time of 9 p.m. Artists' Equity officials muttered darkly of suing for keeping the assemblage waiting until past midnight. As a result, the ballroom didn't get the usual lush decorative treatment.

The profusion of costuming, especially among the gay set, and the nudes gave the gapers and camera buffs their money's worth. However, the level of costuming failed to hit the mark of previous years. There were some notable exceptions which seemed throwbacks to the Ziegfeldian era, namely a group depiction of fountains, and the representation of a Seurat painting, latter getting second prize. First prize winner was a grouping of the four sculptured heads on Mt. Rushmore. The ball, even when not at its height, represents an excellent forum of ideas for theatrical designers.

The emceeing this year was by Bill Wendell, of the "County Fair" television, who gave an off-the-cuff and irreverent impression of the costume parade which worked out effectively. He also moved the proceedings along at a brisk pace in a fairly subtle manner. Per usual, the advance flackery by Doc Calhoun (Dixon Gayer Associates) was a major factor in filling the room.

## Pass Cal. Agency Bill

Sacramento, Cal., May 5. A tough bill separating artists' managers from employment agencies and putting managers under jurisdiction of the State Dept. of Industrial Relations passed lower house of the California Legislature unanimously last Thursday (30) and now goes to the Senate.

Bill was introduced by Assemblyman Jess Unruh, Los Angeles Democrat.

## AGVA Organ's Nix Of Raboid Letter Cues Veep's Blast

Rajah Raboid, first vicepresident of the American Guild of Variety Artists, has charged that AGVA News, organ of the American Guild of Variety Artists, is being used for partisan advantage by the administration. Raboid made the charges after he had tried to get a message printed in the organ in which he advised the membership to maintain their benefits by paying their dues on time, taking an interest in union affairs and voting for candidates best suited to serve.

Reason given for refusal to print the letter was a paragraph, "I am proud to be first vicepresident to your president Penny Singleton, who in my opinion, is the best president AGVA ever had because the regular dues-paying member is her first concern."

The editorial board of AGVA News felt that this constituted a slight to past presidents of the union. However, Raboid felt that there have been gratuitous plugs in the publication for those close to the present administration. Another indication of a large and constant plug is the weekly column by Margie Coate, director of union's Sick & Relief Fund, telling of benefactions by her office. An attempt to audit her books was recently defeated by administration forces.

The editorial board which voted down Raboid's request for space comprised Frank Ross, Joe Smith, Johnny Woods and Karl Wallenda. The board felt that Raboid's message didn't constitute a report of activity, but a political message.

## H-M Circus Flop in Philly

Philadelphia, May 5.

The one-week run of the Hamid Morton Circus at the Arena here grossed a disastrous \$7,000.

The show was originally supposed to have come in under auspices of an organization which would have taken care of the ticket sales. Unfortunately, such a deal failed to develop, and show entered on its own steam which didn't prove sufficient.

# Cleve. Cain Park in Vaude Bigtime; Bob Hope First of Top Name Array

Cleveland, May 5.

Cain Park's outdoor Festival Star Theatre, which opens June 15 with Bob Hope's own stagework for two-week run, is bringing bigtime vaudeville back to Cleveland this summer.

Series of topflight names for one-week appearances have been definitely lined up by Max Mink, impresario of the 3,000-seat amphitheatre's programs. He has contracted Johnny Mathis as second attraction with Sammy Davis Jr., Jerry Lewis and Harry Belafonte committed for other dates. Most of them are bringing their own package shows, said Mink, who is also managing director of downtown Cinerama Palace.

Hope, a former Clevelander, grew up near Cain Park Theatre

which has staged everything ranging from opera and tuneshow to variety revues and plays with guest stars up to a few seasons ago.

Mink says he is negotiating with Red Skelton, Jack Benny, Danny Kaye, Ricky Nelson, Frank Sinatra and Danny Thomas for summer engagements here on a profit-sharing basis. There will be a \$5 top on weekend performances. Carl de Marco once has been hired to conduct Cain's band. Summer shows are getting the backing of Cain Park Civic Assn., headed by Donald R. Tuttle.

## Berle at Rancho in July

Milton Berle is set to resume literary appearances with a stand at El Rancho, Las Vegas, starting July 1. He's in for four weeks.

Whether "La Nouvelle Eve" production will remain with the Berle show isn't yet definite.

## Horace McMahon's 25th Year as Lambs Lad, So He Gets C. of H. Roast


Horace McMahon, who at various times has been a vaudevillian and a filmster on the wrong side of the law, is very much a regenerate character as far as his professional life is concerned. He is on the side of the righteous of late (read in tv's "Naked City"). In such a state of grace, he was given a night at the Lambs Club, N. Y., on Saturday (2), attended by 250 show bizites.

The session struck a note of nostalgia with some of the Lamb vets around to pay tribute. Making a rare (for these days) public appearance was Phil Baker, who made the mistake of citing his own diminished crop of hair, and labeled the Lambs by pointing out that there wasn't one good lock of hair among the membership. Mickey Alpert, chairman of the entertainment committee and toastmaster, then paraded every good mop on the platform as rebuttal.

Bert Wheeler, James Barton, Jack Waldron, Frank Fay and Harry Hershfield were among the others to pay tribute to the g. of h., who this month marks his silver anniversary as a member of the Lambs.

There was additional entertainment by the George M. Cohan impersonator, Dave Mallen, magico Reneaux and Vivian Della Chiesa. Betty Kean & Lew Parker came over from the Copacabana for a spot.

In the audience was Vincent Sardi, the restaurateur, two judges and one of the biggest assemblages this season in honor of McMahon. *Jose.*



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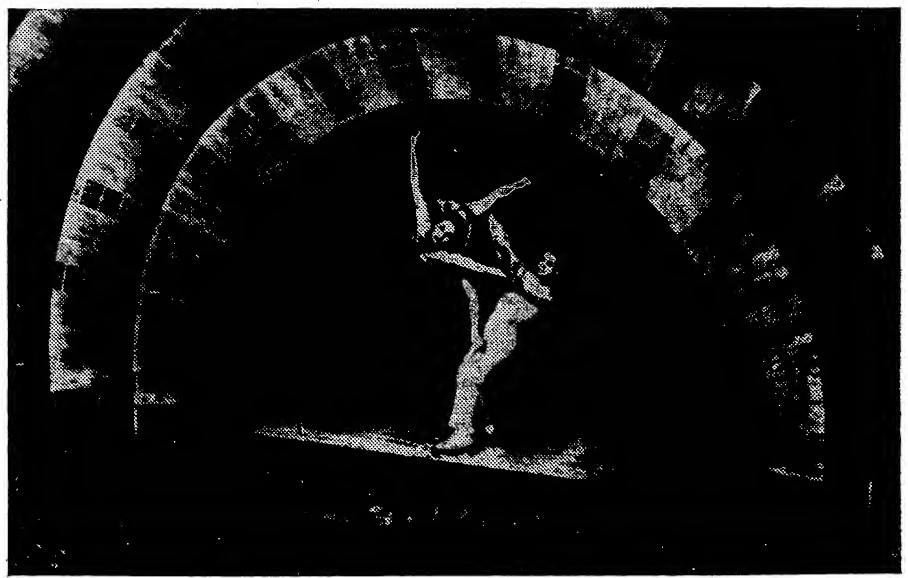
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## House Reviews

### Apollo, N. Y.

Caravans (4), Soul Stirrers (5), Rasberry Singers (16), Gospel Giants (7), Stevens Singers (3), Flanagan Singers (5), Fred Barr, Doc Wheeler; "Kathy O."

There's a little tedious watching a gospel show for any length of time, with its repetition of rhythms, its long numbers, responsive sing-song "readings" and ritualized movements. But there is also a vitality and noisy excitement in the first several minutes of the bill at the Apollo. Like the Gospel Caravan in late March, this one should also fare well at the turnstiles of the Harlem vaudery. Deejays Fred Barr and Doc Wheeler, as interchanging emcees, from this session, which has in the forefront the Caravans, four vigorous girls from Chicago, and the Rasberry Singers, an even more vigorous group of males.

There is very little variety to the musical deliveries. Only the pitch is different, and maybe there's a little difference also in the fact that the Soul Stirrers, five men and a guitar, bring a faint note of country & western into their renditions. Others on the bill, all presentable gospellers, are Gospel Giants, Stevens Singers (with Herman Stevens on organ, not only for his two sidekicks but for the rest of the show) and Flanagan Singers. Art.

### Bobino, Paris

Paris, April 28. Rene-Louis Lafforgue, Jacqueline Maillan, Andre Aubert, Ugo Frediani, Edith Georges, Yves Joly Puppets (4), Danyel Gerard, Jean Harold, Brockways (2), Marinos (2); \$1.75 top.

Looking like a smug version of Bacchus, Rene-Louis Lafforgue makes with his songs of work, love and drama among the ordinary people, touched up by ditties on human foibles. His is a well-rounded and adroitly delivered songbook which scores with this naive crowd. He has the offbeat characteristics for special spotting abroad. Singer is not hampered much by a foot in a cast from a skiing accident, and a yellow leather suit adds to his unique appearance.

Jacqueline Maillan has some caustic patter and songs but seems somewhat too sophisticated for this house. Andre Aubert, however, gives them what they want in knowing imitations of name singers with enough satirical jabs to have this in for mits.

Ugo Frediani is a dynamic juggler who goes full steam to a mambo beat. Expert act ending with torches in a darkened theatre has this in for top response. In fact, he was held over from the last show.

Jean Harold continues with slides showing heads of personalities on incongruous bodies. This is growing stale and repetitious.

Yves Joly Puppets (4) are a fine offbeat with umbrells as cavorting like humans in a little drama, manipulated from beneath, and other skillful entries. This is a natural for video abroad.

Edith Georges is a racy chorus girl out of the Folies. Piping voice and earthy antics, plus a fine body, make this an okay house addition but it still belongs in the Folies.

Danyel Gerard essays rock 'n' roll in French. It is too derivative and only of local draw. Brockways are two youngsters balancing bicycles for a fair filler. Marinos (2) balance on a bike on a high pedestal. Too much strain here, but a fair entry. Mosk.

### Empire, Glasgow

Glasgow, April 30. Billy Cotton & Band, with Alan Breeze, Ellis Jackson, Donna Douglas, Johnny Stewart, Josephine Anne, Johnny Silver, Richards & Yolanda, Walter Li, Flack & Lamar, Bobby Douglas Orch.

Billy Cotton, popular personality via radio and tv, offers family entertainment in satisfying band-show, using his personnel to good effect. Vocalists and instrumentalists join in merry clowning, beloved of U.K. outfronters, and Cotton himself indulges in nifty antics despite his years and recent thrombosis. He is bespectacled type who exudes amiability, and typifies more a business or city than with the knack of poking fun at himself.

Alan Breeze, band's principal warbler, scores with "The Day the Rains Came," and in other num-

bers, including (with members of the band) "Whiffenpoof Song." Comedy bits have the bandboys portraying convicts and girl guides. More vocalizing from a teenager, Donna Douglas, who sports high heels that disguise her youthful years until she gabs between numbers; chirper is attractive gal, giving out tenderly in "Come Home to Loch Lomond and Me" and other tunes. Ellis Jackson, vet colored dancer, kicks a jaunty limb in return to the combo.

First part of layout is weak in comparison with second. Flack & Lamar open stylishly in terping bit, and score especially in a shadow number at start of second segment, the male half of twosome being partly hidden by shadow lighting while dancing in "Me and My Shadow." Johnny Silver offers boisterous comedy but is indistinct through his speedy gabbing and closeness to microphone. Richards & Yolanda score modestly with knockabout after pseudo start as graceful-dancing pair.

Josephine Anne, fresh and nicely groomed, is socko in warbling and comedy, and has improved greatly since last time around, when she also showed potential; here's a distaff with talent who should be promptly used via national tv. Walter Li, Chinese acrobat, and Johnny Stewart, tall blond comedian, are both in New Acts.

Gord.

## New Acts

**REDHEADS (3)**  
Dances  
18 Mins.  
Chaudiere, Ottawa

All red-topped, Ruth Chamberlain, Peggy Rinehart and Donna O'Connor have been touring around North America for more than three years but, to now, missed New Acts. Each is a distinct femme type except for the mop. The Redheads manage to blend their terp styles with ease and ability giving evidence of training and experience. They keep all routines colorful and filled with action, using, in a single stint, calypso, Charleston, modern, others. Being only three, they can adapt themselves to almost any size of floor but have no difficulty filling the Chaudiere's big space.

Backed as they are by nice arrangements, this item is good for niteries, stage, television. Gorm.

**JA-DA QUARETET**  
Songs  
23 Mins.  
Chaudiere, Ottawa

Ja-Da Quartet is already rolling. Showcasing on the Perry Como Show and disking for Warner Bros. ("Good Time Charlie"), plus slick routing of a strong stint for niteries, should give them plenty impetus.

Foursome is one of the freshest and possibly one of the youngest in show business. Three boys and a girl make up the item, femme getting her youth (looks about 19), socko pipes and cute-and-sweet style across to big reception. While girl is featured, and rightly so, stint wisely includes a handful of oldies in dixie, including a smash "Mississippi Mud" and "Crazy Words, Crazy Tune" to heavy mitting. Gorm.

**GLORIA WESTON**  
With PAT MORGAN  
Songs  
14 Mins.  
Gatineau, Ottawa

Silver-blond Gloria Weston is new in niteries but has been seen on Canadian television. She shows savvy in showmanship and staging, aided by cute looks and tasteful gowning, reflecting the influence of her chanter-husband, Pat Morgan. While the stint belongs to Gloria, Pat comes in now and then for duets and bangs a guitar with the house band, for backing.

Miss Weston gets good impact with her sound and showmanship and with more production would be strong for niteries, disking, tv. Gorm.

**RAY & ROMAN**  
Dances  
12 Mins.  
Chaudiere, Ottawa

Slick pair, Ray & Roman, work a clicko stint of adagio. Routine is neat and shows capabilities of both male and femme, with staging in top form throughout. Pair have been dancing together for three years and are both the stint might have had been worked out long ago, leaving lift, spins and

twirls neatly done to persistently good reception.  
It's a nice stanza for any niterary fare and would also be good for television. Gorm.

**WALTER LI**  
Acrobatics  
8 Mins.  
Empire, Glasgow

Walter Li, billed as the "modern Chinese acrobat," turns in a satisfying offering in conventional acrobatic. Opens to pattern with rods and ribbons, manipulating these with skill. Segues with a clever handstand and also a backward bend, and then bends his body backward on trestle to drink from glass on floor of stage.

There's more interest as he prepares two hoops surrounded on inside with knives and leaps through both, clearing himself from the blades. Also spins plates niftily, and does a one-hand stand while, at same time, spinning two plates on sticks with other hand. Smallish, tubby type, he's acrobatic act that seems okay for general run of vauderies. Useful filler for layouts.

**JOHNNY STEWART**  
Comedy  
10 Mins.  
Empire, Glasgow

New comedians with potential are hard to come by in present-day Britain. Here's one who merits attention, and has all the p'sence and attack needed. Allied with better fodder, he would be a strong bet for most situations, in tv, vaude and revue.

Johnny Stewart is tall, slim and fair-haired, and knows how to use his hands. Is also lithe on his feet, and can move with ease. He is garbed smoothly in light chocolate-colored suiting, and patters agreeably. Also makes much of gibberish, to enjoyment of customers.

Comedian should smile more, and put that extra personality into an act that has most of the makings of lead comedy. Okay meantime for general run of vaude and for tv slotting.

## Judy Garland

Continued from page 49

all called attention to her and surprised by an innovation that is old to tv but unheard of, at least in these parts, on the stage. That is when Miss Garland did virtually the complete "Born in a Trunk" number, from "A Star is Born," to a recording.

She actually sang the first few bars and the last few bars and the last few but in between, the bulk of the number was danced and lip-synched to a recording which, though good, had spectators as well as critics, wondering why. Management said that it was done that way because of the technical problem of keeping up with the star and picking up her voice as she went through the number which is close, in production, to the original.

Jolt of the engagement was Miss Garland's bulk. When she appeared in her "Summer Stock" outfit of tights and formal jacket, it was apparent that while she wasn't as heavy as she has been, heavy she was. It was this costume that was least successful in hiding her avoirdupois.

Only real disappointment was a post-premiere reception opening night at the Variety Club atop the Stanley for radio, press, representatives of Capitol Records and friends of the management. Management had led some 200 guests to expect Miss Garland but, as the evening progressed, so did speculation, and when Sid Luft, the star's husband, appeared to announce that Miss Garland has gone to bed, attendees began assuming she was up to some old tricks.

In fairness to Miss Garland, she was not all to blame. Management later said that she had been told there would be a party and that it would be nice if she could make it but there was nothing definite about the arrangement, something the guests didn't know.

Material-wise, Miss Garland, as before, relies on her oldies, including "Trolley Song," "Boy Next Door," "Man That Got Away" and the inevitable "Over the Rainbow." She also does a medley Jolson and a new one by Gordon Jenkins, "The Letter," from her new album. It won long and sustained applause. She could have stayed on indef. She's also on throughout the show, in contrast to her original engagement in New York when she came on after the first act.

She'll have no trouble in New York when she opens May 11 at the Met.

# VARIETY BILLS

WEEK OF MAY 6

### NEW YORK CITY

**MUSIC HALL 7**  
Harrison & Koss  
Trio Speed  
Sax Solo  
Corps de Ballet  
Hockettes  
H. Paige Orc.

**ROXY**  
Jack Haskell  
Mona Joy  
Trauers  
Balladurs  
Hob. Boucher Ore

### AUSTRALIA

**MELBOURNE**  
Will Mahoney  
Rudy Horn  
Gibson Girls  
Gordon & Colville  
Allen Bros. & June  
Amazing Margoes  
Anny Berryer  
Margie Glancy  
Edit Juhasz  
Lor'ne Bransgrove  
Ballet (12)

**SYDNEY**  
Braziliana Dancers  
Johnny Lockwood  
Len Lowe

### BRITAIN

**ASTON**  
Hippodrome  
P. & P. Penny  
Annette & Noel  
6 Showgirl Nudes  
Trevor Evans  
8 Pennies  
Margot Rodriguez  
Ravel, Rowson & Rose

**BRIGHTON**  
Hippodrome  
Ken Dodd  
2 Carols  
Rosemary Squires  
The Chinese  
Joe Henderson  
Kenny Baker  
Cunty

**BRISTOL**  
Hippodrome  
Jewell & Warriss  
Jill Day  
Iris Roy  
Hollander & Hart  
Charles Wood  
Laycock & Bee  
Tiller Girls  
Chick Empire

**MANCHESTER**  
Hippodrome  
Ronnie Hilton  
Flack & Lamar  
Wilson Keppel & B.  
Gaunt Bros.  
Albert Ward  
Johnnie Vaughan  
Barbara Law

**NEWCASTLE**  
Hippodrome  
Earle & Vaughan  
Averil & Aurel  
Tanner Siss  
Joe Samming  
Tommy Fields  
Braziliana  
Johnnie Vaughan  
Francis & Zandra

**FINCHURCH PARK**  
Empire  
Bill Kenny

## Cabaret Bills

### NEW YORK CITY

**Hotel Taft**  
Vincent Lopez Ore  
Hotel St. Regis  
Dorothy Shay  
Roy Bar. Ore.  
Milt Shaw Ore.  
In Boboli  
Bob English  
Liz Williams  
Dick Hankinson  
Bertie Novonov  
Waddy Hackett  
Buddy & Four Fays  
Jackie Kaye  
Pony Sherrill  
Joe Lombardo Ore  
H. Harlowe Ore  
L. Cupidon  
Rosina Pagan  
Howard Beder  
Dorothy Olsen  
Lou Bar.  
Jack Kelly  
International  
Alan Dale  
Sid Gold  
Deouille  
Phyllis Line  
Mike Durso Ore  
Palmieri Ore  
Ragan Ore  
Tommy Purcell Ore  
Town & Country  
Jewel Box Revue  
Ned Harvey Ore  
Sicari Ore  
Two Guitars  
Olga Valdi  
Ivan Nepa  
Xanxi Krante  
E. Polinsky Ore  
Misha Usdanoff  
Viennese Lantern  
Rene Johnson  
Attilla Bruni  
Ernest Schoen Ore  
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Larry McMahon  
Jani Roth  
Liz Rosenthal  
Gladie Carroll  
Jim Lewis  
Liz Harlowe Ore  
Ray Hastings  
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Peggy Carr  
Waldorf-Astoria  
George Gobe  
Barbara Revue  
Beia Babal Ore

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Alan Dale  
Sid Gold  
Deouille  
Phyllis Line  
Mike Durso Ore  
Palmieri Ore  
Ragan Ore  
Tommy Purcell Ore  
Town & Country  
Jewel Box Revue  
Ned Harvey Ore  
Sicari Ore  
Two Guitars  
Olga Valdi  
Ivan Nepa  
Xanxi Krante  
E. Polinsky Ore  
Misha Usdanoff  
Viennese Lantern  
Rene Johnson  
Attilla Bruni  
Ernest Schoen Ore  
Garry Fawcett  
Larry McMahon  
Jani Roth  
Liz Rosenthal  
Gladie Carroll  
Jim Lewis  
Liz Harlowe Ore  
Ray Hastings  
Phyllis Fallon  
Peggy Carr  
Waldorf-Astoria  
George Gobe  
Barbara Revue  
Beia Babal Ore

**Blue Angel**  
Shelley Berman  
Ray De Witt  
Dorothy Shay  
Rudy Tronto  
Claiborne Cary  
Jimmy Lyon 3  
Ron Howard  
Bon Solr  
Kaye Ballard  
Bertie Novonov  
Liz Williams  
Dick Hankinson  
Bertie Novonov  
Waddy Hackett  
Buddy & Four Fays  
Jackie Kaye  
Pony Sherrill  
Joe Lombardo Ore  
H. Harlowe Ore  
L. Cupidon  
Rosina Pagan  
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Beia

# London 'Candide' Gets Mixed Press; Critics Like U.S. Singer Mary Costa

London, May 5. "Candide," latest American musical to reach the West End, following a modest run on Broadway, had a mixed reception last week at the Saville Theatre. General verdict of the critics was that there is much to praise in a show that does not quite come off.

There was general praise for the principals, particularly the Yank leading lady, Mary Costa, described by Cecil Wilson, of the Daily Mail, as tackling her role with "an Annie Oakley punch." Added the critic, "She looks and sings like an angel and is as witty as she is pretty."

Patrick Gibbs, of the Daily Telegraph, thought that the show is pleasing as a spectacle and praised Robert Lewis's staging. Wrote John Thompson in the Daily Express, "I hail this as the strangest, wittiest musical in town." Commenting on the fact that the show played 73 performances on Broadway, he added, "At times a touch clever-clever, this is an evening of high style. I feel sure those Americans were wrong."

The Times critic, without byline, as always, wrote, "The show lays respectful yet kindly heavy hands on the immortal tale. The scenes move somewhat flat-footedly because the adventures are not particularly well suited to the musical stage." Anthony Carthew, of the Daily Herald, thought the evening starts at a trot, then hobbles, then stumbles, then finally falls flat. "The satire," he said, "has sunk almost without trace and the music is utterly undistinguished."

**Liked the Music**  
Alan Depl. of the News-Chronicle, asserted that if the musical is a success here, "it will not be on account of Voltaire's wit and wisdom, but because of Leonard Bernstein." (Continued on page 57)

## Fulton Theatre Plans Stock in Lancaster, Pa.; Sparks Rivalry in Area

Lancaster, Pa., May 5. Lancaster will have its first downtown summer stock this year with the opening June 29 of the Fulton Art Theatre with an Equity company. Leonard Altobell will be managing director and producer. A 10-week season is planned, with guest stars.

The Fulton Art Theatre, formerly Fulton Opera House, had not had professional shows since 1930 until the presentation by the Lancaster Theatre Arts Assn., last February of "Our Town," with Victor Jory, for five performances. The 106-year-old 980-seater is air-conditioned.

Altobell formerly operated the Litchfield (Conn.) Theatre and last year had the Robin Hood Theatre, Arden, Del., near Wilmington. He's a former actor and has been associated in the production of Broadway shows. Schantzer is a young art film exhibitor from Coatesville, Pa., and has operated the Fulton as a screen house since 1957. He and Altobell have locally financed this strawhat venture as a limited partnership.

The entry of the Fulton as a strawhat is expected to intensify competition among the several summer stock spots in this general area, for both audiences and stars. Rival barns already established include the Gretna Playhouse, at Mt. Gretna, Pa., about 20 miles away; the Legion Star Playhouse, Ephrata, Pa., about 13 miles from here, and considerably farther east, the Valley Forge and Brandywine showvents, respectively, at Devon and Concordville, Pa. The Scottish Rites Theatre, Harrisburg, which operated last summer with a star policy, will be dark this year.

## 'Lost Colony' Reopening

Greensboro, N.C., May 5. "The Lost Colony," Paul Green's outdoor drama of the first English colony in the new world, reopens June 27 for its 19th season at Waterside Theatre at Manteo, Roanoke Island.

Performances will be given nightly except Mondays, through Sept. 6.

## Signe Hasso to Costar In Tour of 'Mary Stuart'

Signe Hasso, currently appearing in Aldo De Benedetti's "In the Final Moment," at the Lilla Theatre, Stockholm, will withdraw from the play around the middle of June. She intends taking a short vacation prior to returning to New York for rehearsals of "Mary Stuart," in which she'll costar with Eva Le Gallienne.

The John Reich adaptation of the Friedrich Schiller drama is scheduled to tour next season under the management of the Phoenix National Theatre. It had a seven-week run last season at the Phoenix Theatre, N.Y., the parent company of Phoenix National Theatre. Miss Le Gallienne costarred with Irene Worth in that presentation.

## Equity Punishes 2 Coast Members

Hollywood, May 5. Actors Equity is clamping down on members who violate the union's regulations. In line with the get-tough policy, two members have been penalized for working in a local production of "Kiss Me Kate" without an Equity-approved contract and after repeated warnings not to do so. The two, who received suspensions and fines, are actor-producer Rick Davis and actor Don Chambers.

Davis was slapped with a \$1,000 fine and one-year suspension and Chambers was hit with a three-month suspension and fined the equivalent of two weeks' salary on his next professional-legit appearance. Although the suspension and fines apply directly only to areas in Equity's jurisdiction, the union's West Coast representative, Edd N. Russell, said Equity will call on its affiliate Four A's unions, AGVA, AGMA and AFTRA, to uphold the ban.

The "Kate" production was presented last December at the Music Box Theatre.

## 'BILLY BARNES REVUE,' H'WOOD TO OFF-B'WAY

Hollywood, May 5. The "Billy Barnes Revue," which has been running at the Las Palmas Theatre here since last October, will move to the York Theatre, N.Y., late in May or early June. The Manhattan booking of the show was contingent on the run of "Come Play With Me," which opened at the York last Thursday (30) and closed the following Saturday (2).

The quick fold of "Play" has prompted George Eckstein, producer of the "Barnes Revue," to rush plans for the New York presentation. The local company will make the trek to New York, but the production will continue here with a new cast.

## New Group Has 100¢ For Detroit-to-B'way Shows

Detroit, May 5. The buildup of legit activity in Detroit through local production of Broadway-targeted plays is the goal of a new producing group here. The outfit, organized by William J. Cornell, Peter Prass and Shirley Eder, intends doing its own shows, first trying them out at one of the local theatres and then moving them to Broadway.

The firm will begin operations with a \$100,000 bankroll. Additional financing for plays will be solicited at local backer auditions. Cornell and Prass are partners in the publicity firm, which handles the Shubert and Riviera theatres, legit houses here, and the local Masonic Temple and United Artists Theatre. They're also authors and producers of WJW-TV's "Policewoman," a live half-hour weekly series.

Miss Eder covers show business on WJR's "Composite" and is Detroit rep for "Monitor" radio series.

## Court Stymies Taft Mgt. On Shubert, New Haven

New Haven, May 5. Efforts by the Taft Realty Corp., which operates the Taft Hotel, to wrest control of the adjoining Shubert Theatre from the Shubert-haven group that has had the legit house for several years, have received another court setback. Under a recent decision by the State Supreme Court, the Shubert-haven interests retain control until Aug. 21, 1962.

Taft Realty's suit claimed unauthorized extension of lease, as well as \$156,000 in back rent and income from concessions, and neglect of the property.

## Thin Down 'Mame' For Stock Dates

A special simplified version of "Auntie Mame," eliminating many of the numerous set changes, has been prepared by playwrights Jerome Lawrence and Robert E. Lee for stock productions of the comedy, which they adapted from Patrick Dennis' novel of the same name. The play, withheld from general stock release until recently, is being handled by Brandt & Brandt. The property is still not available for amateur production.

Meanwhile the comedy, produced on Broadway by Robert Fryer & Lawrence Carr, is shaping up as the second world-wide click for Lawrence and Lee. They've already received wide international representation through productions of their previous collaboration, "Inherit the Wind," which has thus far been translated into 26 languages.

"Mame" is also getting a flood of foreign productions. Beatrice Lillie, who took over the title role during the show's final weeks on Broadway, continues to head the cast of the British company, which opened in London last September. Shirl Conway, who toured the tent circuit in the comedy last summer, is repeating the lead assignment with the Australian troupe. The Norwegian edition, titled "Min Fantastiske Tante," produced by Lars Schmidt, continues in Bergen and Oslo with Hendrik Ibsen's granddaughter, Lillebil Ibsen, as Mame. The Danish version in Copenhagen is considered one of the biggest foreign hits there in several seasons. Berthe Qvistgaard plays the title role in the translation by Danish playwright Holger Bach.

A Spanish edition, starring Conchita Lopez, opens in Madrid this month. French author and screenwriter, Jean de Baroncelli, is currently working on a translation for Paris presentation next September, with his actress-wife, Sophie Desmarets, slated to star.

## 3 for Paul Green

Greensboro, N.C., May 5. Paul Green has a new drama, "The Stephen Foster Story," opening June 26 in a new 1,225-seat amphitheatre in Bardstow, Ky., supposed locale of the late composer's famous folksong, "My Old Kentucky Home."

The Pulitzer Prize playwright will also have two other outdoor shows this summer, "The Lost Colony," at Manteo, N.C., and "The Confederacy," at Virginia Beach, Va.

## And That's That

Chicago, May 5. Eleanor Roosevelt may be interested in tv, but doesn't crave an acting career.

Following up a news item that Mrs. Roosevelt was looking for a television program of her own, local stock producer Carl Stohn wrote to the former First Lady, offering a generous salary for her appearance in a two-week revival of "White Oaks," in which Ethel Barrymore once starred on Broadway.

The reply from her representative, Thomas L. Stix, finally arrived last week. It reads, laconically:

"Mrs. Roosevelt has returned (from Tanganyika) and I have shown her your letter about acting at the Drury Lane Theatre in Chicago. Mrs. Roosevelt asked me to tell you that she is not interested in acting."

# Cultural Center Cost \$35,000,000? Dowling Looms Dominant Figure

## 'J. B.' Wins Pulitzer Nod; 3rd Time for MacLeish

Archibald MacLeish's "J.B." topped the 1958 Pulitzer drama award last Monday (4). The Alfred deLiagre Jr. production had previously won the American Theatre Wing's Antoinette Perry award and was tied for second place with "Sweet Bird of Youth" as the N.Y. Drama Critics Circle selection as the best American play. The winner of the Circle award was "Raisin in the Sun."

The prize for "J.B." was the third Pulitzer award won by MacLeish. The previous two, in the poetry category, were presented to him in 1933 for "Conquistador" and in 1953 for "Collected Poems 1917-1952." The music prize this year was won by John La Montaine for his "Concerto for Piano and Orchestra." The drama and music awards are \$500 each.

## Revive Hub Rep For Brecht Play

Boston, May 5. Repertory Boston, Inc., which folded April 25 at a loss of about \$100,000 after switching to a stock policy at the Wilbur Theatre, will present the English language preem of Bertolt Brecht's "Puntila" next Tuesday (12).

The outfit made a public press, tv and radio plea for a new bankroll to continue. In the interim, director Stephen Aaron bowed out and Alex Horn took over as stage. John Eyre and Dean Gitter, the other two managing directors, (Aaron was a managing director), said they were encouraged by the initial response to the appeal for funds. Further financial help is needed, they assert, so the sum of \$50,000 can be realized.

The English translation of "Puntila" is by Gerhard Nellhaus and Richard Grenier. The cast is headed by Ray Reinhardt and Anne Mearns, and includes John Lassell, Helen England, Charles Lewsen, John Heffernan, Ed Zang and Frances West.

Before folding, Repertory had dropped its first two productions, "Six Characters in Search of an Author" and "The Importance of Being Earnest" for a continuous run of its third play, "The Power and the Glory."

## TORONTO-LIKES TELE, NIXES OUTDOOR LEGIT

Toronto, May 5. The likelihood of ruinous competition in the form of television has stalled the establishment of an outdoor theatre in Toronto for at least two years. In turning down a request from the Earle Grey Players for a \$50,000 al fresco playhouse, the metropolitan parks committee expressed the view that such an operation would be unlikely to succeed at this time, as too many people would prefer to stay home and watch tv.

The Players have been presenting Shakespeare in the quadrangle of Trinity College here for the last 15 years. The pitch to the committee was made because the college requires the campus for immediate residence facilities.

## Neuveau Monde Theatre To Visit USSR in 1960

Ottawa, May 5. "Montreal's Le Theatre du Nouveau Monde will reportedly visit Russia next spring in a cultural exchange deal. The tour is understood to have been initiated by Nicholas Koudriatzeff, head of Canadian Concerts & Artists Ltd. (through the Soviet Embassy in Ottawa and in person in Moscow) simultaneously with negotiations to bring the Bolshoi Ballet to Canada. TNM appeared at the Paris Festival last year and then presented its French language productions at the Phoenix Theatre, N.Y."

Christine Orvis has been named executive assistant of the Canal Fulton (O.) Summer Theatre.

Washington, May 5. With the proposed National Cultural Center steadily becoming a more expensive project, the fund-raising campaign has been delayed until next winter. That was revealed last week at the White House by Robert W. Dowling, chairman of the advisory committee.

It will take until next winter to figure out what the NCC will cost, and to work out designs and production plans. Dowling explained. It's already clear, however, that the project will cost more than the \$15-\$25 million originally estimated.

According to Secretary of Health, Education & Welfare, Arthur S. Flemming, chairman of the board of trustees, the NCC will cost \$25-\$35 million. Dowling figures the figure will run even higher, particularly since there's certain to be an endowment fund for a music school and other operational activities. However, he said he couldn't be specific yet about the amount which, under law, will have to be collected by September, 1963.

Meetings of both the board of Trustees and the Advisory Committee were held last week, with Dowling participating in both. Indications are that he may emerge as the dominant figure in the Cultural Center effort. This, despite fact that his Democratic party activity blocked his appointment originally by the White House to the board of trustees.

He was named to head the advisory group after numerous protests to President Eisenhower that politics should be divorced from natural culture. Dowling has subsequently become ex-officio trustee as chairman of advisory committee.

To get the ball rolling, the trustees engaged Tamblin & Brown, of New York, a professional money-raising firm, to give (Continued on page 61)

## Equity Sees Turndown On Unemployment Aid Bill; Want National System

Indications are that unemployment compensation changes proposed by representatives of Actors Equity at a recent public hearing in Washington will be omitted from a bill being drafted by the House Ways and Means Committee. The measure, which the union fears will fail to help theatrical performers, deals with increased unemployment compensation coverage. It will probably be ready for submission to Congress this week. Equity is seeking Federal legislation requiring all states to enter into reciprocal unemployment compensation agreements in addition to the establishment of uniform qualifications for unemployment compensation in all states. Equity's stand, as presented to the House Ways and Means Committee, is that the present lack of such measures severely affects its members, since many actors are required to work in more than one state during the course of an average year.

As Equity points out, the varying unemployment compensation laws may result in a total loss of benefits to an actor because of the "inability or unwillingness of the states to cooperate with each other in an equitable way." In making recommendations that would conceivably help to remedy or at least alleviate this situation, Equity also asserted that "although the enactment of such Federal laws would not solve all the problems raised by divergent state laws, we feel that it would be an initial important step in that direction."

The union intends pressing for the changes in other directions, principally in New Jersey, one of the states not having a reciprocal agreement.

**BTA Adds 3 Cities**  
Broadway Theatre Alliance is organizing three more southern cities for touring legit shows next season. Subscription campaigns under local charity sponsorship are being held in Savannah, Asheville and Montgomery.

Each city will play four BTA touring shows touring the 1959-60 season.



## Shows Abroad

## Candide

London, May 1.

Limnit & Dunfee presentation of two-act musical comedy, based on Voltaire's satire, with Laurence Naismith, Denis Quillley, Mary Costa, Edith Coates, Ron Moody, Book, Lillian Hellman (assisted by Michael Stewart), music, Leonard Bernstein lyrics, Dorothy Parker and John Latouche; staged by Robert Lewis; decor, Osbert Lancaster. Opened April 30, '59, at Saville Theatre, London, \$3.50 top.

Laurence Naismith  
Candide ..... Denis Quillley  
Cunegonde ..... Mary Costa  
Maximilian ..... Denis Quillley  
Baron Trench ..... Vernon Reed  
Pastor Cook ..... Alan Thomas  
His Wife ..... Patricia Moore  
Cunegonde's Maid ..... Patricia Moore  
Guests Margot Barry, Patricia Kilgarriff  
King of Hesse ..... Roy Paterson  
Flower Girl ..... Bryon O'Leary  
Policeman ..... Vernon Reed  
Swiss Woman ..... Silvia Beamish  
Spanish Gentleman ..... Roy Paterson  
Guard ..... Roy Paterson  
Inquisitors ..... Victor Soinet, Dennis Quillley  
Woman Prisoner ..... Shirley Lee  
Executioner ..... Rudy Szegiel  
Old Lady ..... Edith Coates  
Marquis Milton ..... Victor Soinet  
Martin ..... Laurence Naismith  
Gov. of Buenos Aires ..... Roy Moody  
Seniors ..... Alan Thomas, Bryon O'Leary  
Croupier ..... Lawrence Richardson  
Desperate Gentleman ..... Leonard Bernstein  
Duchess ..... Lorna Lee  
Lady Marys ..... Tom Fletcher, Bryon O'Leary, Bernard Shaw

Chief of Police ..... Roy Paterson  
Dancers: Dorothy Dutton, Helen Fox, Marella Grace, Patricia Hawkes, Vivienne Hedra, Patricia Howard, Gordon, Edward Jameson, Bryon Scott, Tommy Shaw, Rudi Szegiel, Gordon Wales.

A team of tonotach talent, bristling with enthusiastic talent, could hardly fail to make "Candide" an interesting theatrical experience. Based on Voltaire's famous satire, this unlikely "musical" material which had a very modest Broadway run, has been re-shaped for British consumption and is likely to fare better in the West End.

It has too many conflicting styles and shapes to be thoroughly satisfactory, however. The satire has been blunted in Lillian Hellman's book, yet enough of Voltaire's witty, wise cynicism remains to make "Candide" a welcome, creditable stab at an adult musical.

Briefly re-captioned, "Candide" is the story of a young man whirled around the world and finding desperate evidence that his optimistic professor's philosophy that "all's well in the best of all possible worlds" is horrible, hideously untrue. Briefly and skillfully directed by Robert Lewis, this format offers plenty of opportunity for the stylish sets and costumes designed by Osbert Lancaster.

The show moves at an agreeable pace. What lets it down is Miss Hellman's over-sentimental book, which occasionally lapses into conventional musically mush. Voltaire's shrewd sardony is brought in with the glib slickness of a well-paid TV gag-writer's gift to a wise-cracking comedian.

Leonard Bernstein's music is slyly witty and tuneful, but the songs, with lyrics by Richard Wilbur, abetted by John Latouche and Dorothy Parker, are not specially memorable except for the opening ditty, "The Best Of All Possible Worlds," and "Glitter and Be Gay," a wicked little gold-diggins number put over by Mary Costa with brilliantly sly innuendo.

The audience's enjoyment of "Candide" springs considerably from the spirited enthusiasm with which a polishes cast has seized its chore. Miss Costa, blonde and bubbly, makes a splendid heroine. She trails Cunegonde's shop-soiled virtue through the action with humor and an occasional touch of pathos; and sings delightfully.

Dennis Quillley is stalwart and handsome in the rather less meaty title role, and Laurence Naismith doubles excellently as the benevolent, rubicund optimistic Dr. Pangloss and as Martin, the surly pessimist.

Edith Coates, a fugitive to a pop musical from Convent Garden Opera House, not only sings admirably but shows an unexpected sense of comedy as Miss Costa's dubious companion. Among the many other roles neatly portrayed is that of Ron Moody's amorous Governor of Buenos Aires.

Jack Cole's choreography is interpreted in lively fashion by the chorus and, in fact, the main regret about this show is that it moves into pantomime, comic opera, farce and musically too bewilderingly. As a musical show it has an off-beat fascination; as an interpretation of Voltaire it falls considerably short of what might have been anticipated.

Rich.

Abel Enklewitz and Vincent Cerow, operators of the Playhouse Theatre, N.Y., are planning a Broadway production next season of Romeo Muller's "Like a Wounded Deer."

## The Cenci

London, April 30.

Old Vic revival of two-act (10 scenes) drama by Percy Bysshe Shelley. Staging, Michael Benthall; decor and costumes, Leslie Hurry. Opened April 29, '59, at Old Vic, London; \$2.15 top.

Charles West  
Count Francesco Cenci ..... Hugh Griffith  
Andrea ..... Gerald James  
Balthazar ..... Barbara Blythe  
Orsino ..... John Phillips  
Guests ..... Peter Van Greenaway, Michael Danvers-Walker, Peter Moynihan  
Lucretia ..... Veronica Turleigh  
Cardinal Camillo ..... Christopher Owen  
Prince Colonna ..... Gordon Gardner  
Bernardo ..... John Scarborough  
Orsino's Servant ..... John Barcroft  
Giacomo ..... Dennis Chibney  
Mardo ..... Jeremy Kemp  
Olimpio ..... Norman Scace  
Savella ..... John Church  
Officer ..... John Church

Shelley's 16th century drama is a Roman shocker in which evil is piled on so devastatingly as to lose much of its effect. The audience is not much chilled as stunned into acceptance of one of the most malignant stories of all time. It is based on real life and concerns, in some detail, the events leading up to the execution in 1559 of the Cenci family in Rome. Last seen in London in 1926, this chronicle of lust, evil and sadism marks the Old Vic debut of Hugh Griffith as Count Cenci.

Cenci, a depraved, aging nobleman, has for years subjected his family to the most horrible indignities. His incestuous desire for his beautiful daughter leads to his downfall. As he has been, she conspires with her brother and stepmother in hiring two assassins to murder the Count. One of them is caught and put on the rack until he admits who employed him. Then the Papal prosecuting counsel has the plotters tortured until they confess. The corrupt Pope turns down their plea for mercy and, following a lingering and harrowing prison scene, the three go to their death.

Even the rack scene is shown on-stage, hardly providing cheerful entertainment, and only occasionally does Shelley's poetry provide some compensation. Nevertheless, this gruesome piece offers opportunities for several flamboyant performances. Griffith's melodious Welsh voice makes full use of Shelley's verse but the actor fails to show the core of evil that made the crazy Count one of the most decadent men of his age.

Barbara Jefford, an actress with a rare, cool beauty, gives an outstanding performance as the persecuted Beatrice. There is spirit as she revolts against her father's excesses, cunning as she plans the murder and moving pathos in the death scenes at the end. Veronica Turleigh is adequate in the colourless role of the stepmother and Norman Scace as a vindictive prosecutor, and John Phillips as the conspiring priest are splendidly cast.

"The Cenci" has been hailed as a masterpiece. Veering as it does between near-tragedy, Grand Guignol, and melodrama, and with verse that sometimes is beautiful to the ear and at others is almost mundane it is scarcely great drama. Nevertheless, it is worth seeing as a museum piece. Michael Benthall's direction is a no-holds-barred piece of work and the costumes and decor of Leslie Hurry are rich, vivid and imaginative, and skillfully lit.

Rich.

## Mr. Fox of Venice

London, April 16.

Limnit & Dunfee presentation of three-act (six scenes) comedy by Frederick Lonsdale, based on the novel, "The Earl of the Day," by Thomas Sterling. Staged by Denis Carey; decor, Hutchinson Scott. Starring: Peter Fennell, Jeremy Brett, Jeremy Brett, opened April 15, '59, at the Piccadilly Theatre, London; \$2.80 top.

Cecil Fox ..... Paul Rogers  
William MacFly ..... Jeremy Brett  
Massimo ..... Andreas Malandrinis  
Maid ..... Phyllis Partridge  
Fennell ..... Kenneth McCallum  
Sir Henry ..... Newton Black  
Alan Sims ..... Carl Bernard  
Theodore Sheridan ..... Marian Spencer  
Nurse Johns ..... Julie Somers  
Medical Orderlies ..... Alan Pann  
Maresciallo ..... Kenneth McCallum  
Harold Kasket

A sumptuous set, a notable cast and a highly involved contrived play just about sums up "Mr. Fox of Venice," which Frederick Koff has adapted from a novel inspired by "Volpone." The show has little prospect of survival.

Peter Rogers, who has become one of the leading Shakespearean actors and has played several seasons at the Old Vic, is surprisingly cast as the eccentric millionaire who feigns a critical illness and surrounds himself with his friends. The story is an involved romp which makes little sense dramatically, has occasional laughs, and presently becomes tedious.

First-class talents frittered away on this lame effort. Rogers works hard, but the subject is too slim to give him a real chance. In

a good cast there is also Jeremy Brett as his secretary who has to pose as a doctor and Marian Spencer as his common-law-wife, while Newton Black, Carl Bernard and Julian Somers are among those who get involved in the rather silly proceedings.

Denis Carey's staging is sprightly and energetic, but the walk-away honors go to Hutchinson Scott for his outstanding decor. Myro. (Closed last Saturday (2) after 21 performances.)

## Die Villa der Madame Vidac

(Mme. Vidac's House)

Vienna, March 29.

Theatre on Parkring production six-scene drama by Franz Spencer. Staging, Kurt Julius Schwarz; settings, Rudolf Schneider. Stars: Herbert Kersten, Gustav Christian, Henriette Jensen, Gerti Rathner. Opened March 28, '59, at the Parkring Theatre, Vienna.

Justin ..... Herbert Kersten  
M. de Castel ..... Hans Christian  
Adress ..... Henriette Jensen  
Bernard ..... Gerti Rathner  
Mons. Chalm ..... Erich Schwanda  
George ..... Dieter Bauer  
Manon Zueflick ..... Suzanne Polster  
Leda ..... Gerti Schmied  
Egon ..... Joo Trummer

American author Franz Spencer has written a cleverly constructed, unusual and "impertinent" play in "Villa of Madame Vidac." Apparently because of its unorthodox quality, it was turned down by the leading Vienna theatres, but has become a success and the talk of the legit public as presented in Parkring, a cellar house.

The drama involves an escaped insane asylum patient who opens a villa where he changes wives after every business deal, the ex-spouse becoming a maid who serves a suicide drink to anyone who wants it. It's a curiously effective blend of tragedy and comedy.

Herbert Kersten is excellent as the fugitive patient and Henriette Jensen, Gerti Rathner and Susanne Polster are talented as successful wives. Hans Christian impresses as a guest who wants to end his life, but changes his mind.

Maas.

## Margo Jones and Maple Theatres Merge, Dallas; Will Use Latter House

Dallas, May 5.

The Margo Jones Theatre, which has been operating since 1947 in the old Gulf Oil Building in State Fair Park here, will merge with new Maple Theatre and occupy the latter's quarters next season. The Maple was converted this spring from a film house to a legit by Edmund G. Peterson, a local building contractor and theatre executive.

In making the move, the stock venture will switch from arena to proscenium staging. The change will also involve an increase in seating capacity from 198 to 414. Under an agreement worked out by trustees of the Margo Jones theatre and Peterson, the assets of the two operations will be united and the name and policies of the Margo Jones Theatre will be retained.

Peterson has been elected to the Margo Jones board as executive administrator, a newly created post. DeWitt Ray, a banker, is president of the stock venture's board of trustees. Both the Margo Jones and Maple theatres end their current seasons in May. The opening bill of the fall season will be the Ford Foundation grant play, "The Physician for Fools," by Kenneth Cameron.

Guest directors will be engaged for next season, each to stage three productions. As previously reported, Aaron Frankel, managing director of the Margo Jones spot, resigned effective last Sunday (3) after an initial 26-week season. The season at the theatre-in-the-round also ended then with the current show, "Triangle," a triple-bill comprising "The Browning Version," "Overruled" and "The Tridger of Greva."

The Maple Theatre is scheduled to wind up in mid-May with its current entry, an original revue, "Take Me To Your Leader." It opened in February with "The Boy Friend." The house, located on residential Maple Avenue, is situated on four acres, valued at over \$380,000. Peterson acquired the suburban property last winter for erection of Fleetwood Square, a new building products trade mart, and retained the theatre building as an avocational interest. A parking ARCA for playgoers adjoins the house, which also has extensive backstage facilities.

Miss Jones, who died in 1955, had originally planned a proscenium operation.

## Off-Broadway Reviews

## And the Wind Blows

George Charles, Joan Horvath & Luis Martinez present a two-act drama by Edgar da Rocha Miranda. Staging, Luis Martinez; production design, Robin Wagner. Opened April 27, '59, at the St. Mark's Theatre, N.Y.; \$5 top.

Cast: Stars Tonio Selwart; also includes Paul La Brosiere, Santiago Burgos, Joe Grava, Louis Gust, Ray Michaels, Sheld Fielder, Nivia Rodriguez, Jaime Ovienna.

Despite an imaginative production design which sends a breeze swirling over the rooftops of a hot Brazilian village, "And the Wind Blows," is becalmed through most of its two acts at the St. Mark's Theatre.

The play, written in English by Brazilian-born Edgar da Rocha Miranda, is about peasants groping for faith in a drought-stricken inland village. Their hopes are rekindled when a monsignor, plunged into their midst accidentally, is credited with bringing them a miracle by restoring his ailing host to health. In the monsignor's rediscovery of the simple elements of faith, and in his ultimate conflict with higher church authority which demands that fact be set ahead of miracle, the play casts the seeds of its drama.

The passage of time, their hopes for rain-seeking religious procession raised and then dashed, spell out the arguments for faith or non-belief. Some of the author's philosophy may be gleaned from lines such as these spoken by peasants and priests:

"There are two paths of life. The one we call reality we choose because it is easier." And: "The world doesn't want truth, it wants blood."

This is Miranda's first effort to be shown in New York, and it leads to comparisons with Graham Greene's "Power" and the Glory shows a few blocks away at the Phoenix earlier this season. In both, priests are cast in the central roles, and in the end, the peasants rely on them for salvation.

But where "Glory" provided a fustle of activity, the present play stirs to dramatic heights only occasionally. In between there is too much desultory conversation, too much homey philosophy, and unfortunately a conventional portrait of the cynic, an alcoholic doctor who has slumped into life's backwater but is still articulate over glasses of whiskey.

Tonio Selwart plays the monsignor in a forceful if somewhat continental fashion, but succeeds in making him a sympathetic character before he meets his demise. His murderer, a burly Negro laborer named Bene, is an imposing figure as played by Stanley Greene. The remainder of the cast, many of Spanish origins, lend an authentic air to the action.

The design is ingenious throughout in this semi-arena setting. A screen masking an interior house set slides easily aside when the action moves from the hot village street, and the wind, as noted, moves perceptibly through the trees and a clothesline to the rear of stage center. But the people never seem to notice it, and the playwright rarely puts words into their mouths to stir the audience similarly.

## Single Man at a Party

Frank B. Haderer presentation (in association with Scotti d'Arcy) of three-act (five scenes) drama by Richard Kayne. Staging, Peter Fennell; settings, John Braden; costumes, Nilo. Opened April 21, '59, at the Theatre Marquee, N.Y.; \$4.60 top.

Cast: Stars Ruth Warrick, Ron McNeill; features Jo Hurt, Don de Leo, Charles Campbell, Blanche Adams, Atwood Levensaler, Jane Chambers.

When a young actor wearing tuxedo and cowboy boots, reels drunkenly into an actress' Greenwich Village apartment, flops into a chaise longue and asks "Do you mind if I move into your life?" it's even money there's trouble ahead for the audience at "Single Man at a Party."

It doesn't take long to collect on that bet. Before the end of the first act there appear some of the rarest misfits since man first tried putting square pegs into round holes. The clothes are dazzling, the dialog is dull, and the problems would keep a potful of psychiatrists busy into eternity.

Playwright Richard Kayne started with an idea that might have grown into a play if it hadn't been drowned in its diffuseness. He has his heroine, an aging but still beautiful actress, essaying comeback in the fast company of New York. And the hero, for all his surliness, might have been a fair picture of a young screen figure, on the edge of stardom. In the way these people use each other to attain their ends there is the possibility of a play.

But it develops that the actress'

family was wiped out in a Boston night club fire, that she is lately emerged from a mental hospital, that she has been married to a male nurse who didn't bring her love, and that her open-door policy in her youth has left her reputation vulnerable to attack. The hero, it transpires, is really a timid little boy from Brooklyn whose shyness blossomed into bisexuality in Manhattan.

Then in quick succession, there appear a columnist who runs a filthy expose magazine and is in love with the heroine, the hero's dim witted sweetheart, and his mama, a simple woman who can't understand why her boy had to leave Brooklyn to be an actor. She is quickly disposed of by being run over by a truck, however.

Ruth Warrick makes a noble effort to bring credibility to the part of the actress, but the script unfortunately overwhelms her. She is stunning in a succession of costumes by Nilo, and with Jo Hurt, who plays a friend, gives the play its only professional appearance. When the third act curtain falls Miss Warrick is alone on the stage, troubled but radiant and beautiful in a silk hostess gown. For that moment, at least, the playwright has a thing.

Otherwise, "Single Man" rings as untrue as the chimes in its Village apartment. Nedi.

## Come Play With Me

Michael Davis, Helen Bonfils & Haila Stoddard present a two-act musical comedy, based on "Voulez Vous Jouez Avec Moi?" by Marcel Achard; adapted by Miss Stoddard and Tamara Geva; music and lyrics by Dana Suesse. Staging, George L. Sherman; choreography, Ray Harrison; sets and lighting, Peter; musical direction and orchestration, John Lesko; men's costumes, Ramse Stevens. Opened April 30, '59, at the York Theatre, N.Y.; \$5.60 top.

Cast: Stars Tom Poston, Philip Burns, Donald Moffat, Liliane Montevocchi; includes Betty Ballin, Olivia Dynowska, Mary Ellen Jackson, Gracia Littauer, Sarah Reed, Jeanne Thomas, Bill Earl, Fred Herko.

Two circus clowns appear on-stage at the outset of "Come Play With Me," and one, suffering from unrequited love, sings "My Heart Is Like a Mournful Note." He thereby strikes the theme for the evening, for though the locale is a circus, the play tends to be a three-ring bore.

A long list of talented names has a hand in the preparation of this diary, two-act musical including Tamara Geva and Haila Stoddard, who adapted the French play by Marcel Achard. (As "Voulez-Vous Jouez Avec Moi?" it is reputed to have been a hit in France.) Dana Suesse is responsible for the music and lyrics, but some of her tunes stir strange reminiscences, one having eight bars that sound as if they should lead to "Tender Trap" and another being not quite "Mamzelle."

The assets include elaborate circus costuming and a handsome chorus. Donald Moffat and Philip Burns, the clowns, provide diverting moments to, but the adapters' idea of a really good gag is to have Tom Poston, as a fledgling clown, kicked in the pants every time he comes onstage. Except for that, Poston is wasted, spending most of his time mooning over Liliane Montevocchi, the circus ballerina, and singing some sticky lyrics about her.

Moffat has some fun a couple of times improvising, with chalk and blackboard, pictures of cats and people while giving a mathematics lecture. His duel with Montevocchi, despite its "Tender Trap" beginnings, is a highspot of the show.

Miss Montevocchi, a delicious Parisienne brunette, is the best scenery the play has to offer. She glides swanlike across stage for given the simplest of ensembles. Without her there would have been virtually no reason to look at or listen to what goes on.

(Closed last Saturday (2) after four performances.)

## Season of Choice

Charles Bowden, Richard Barr & H. Ridgely Bullock Jr. presentation of three-act (five scenes) drama by Nathaniel Banks. Staging, Charles Bowden; setting and lighting, Will Steven Armstrong. Opened April 29, '59, at the Barbizon Plaza Theatre, N.Y.

Cast: Stars Betsy von Furstenberg, Donald Moffat, Philip Burns, Ethel Smith; also includes David Kellon, Leo Luckner, Mary Alice Barry, Collin Wilcox, Kelly Dullea, John Karlen.

The folly of marrying beneath (or above, for that matter) one's station is apparently the theme of this handsomely produced but trite and hollow drama about a southern town. The inevitable comparison with Tennessee Williams is a pretty shattering test for "Season of Choice" and its author, Nathaniel Banks.

The play involves an overly general (Continued on page 61)



# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Ah, Wilderness" (MC). Producer: David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only. Equity call for dancers May 12: male, 11 a.m.; female, 2 p.m., auditions at the Imperial Theatre, 249 W. 45th St., N.Y.

"Flight to Matia" (MD). Producer, Jamieson Productions, 350 W. 57th St.; Director, Clay Yurden; musical director, Alfred Rick. Available parts: female lead, 26-28; Spanish type singer; female lead, 16 singer, American teenage type; male singer, 38, American, slim, Don Ameche type; male singer, 45-50, Spanish-dictator type, stocky; male, 17, American teenage singer; female singer, 28-30, beautiful, sophisticated; male singer, 19, Latin appearance, Ivy League manner; two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 489 Madison Ave.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhartz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Part available (singing required): male, 50's, character comedy lead; male, 25's, comedian, lean, slender; female, 19-23, attractive blonde, soprano; male, 25-30, baritone; female, 19-23, comedienne, attractive, chest and soprano voice; female, 19-23, society girl, attractive, chest and soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y. 19, N.Y., suite, 7D. Open calls for singers-dancers June 1-10, finals. June 11 and 12, time and place to be announced.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward and Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 489 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Jam Session" (C). Producer, Stella Holt, 325 W. 87th St., N.Y.; director, Adrian Hall. Casting late May for a fall production. All negro cast. Mail photo and resume to producer.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hamblen; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to stage director, c/o theatre.

"Salome" (D). Producers, John W. Schwartz & Frederick Halam-Daris. Casting features and minor roles May 11, from 10 a.m. to 4 p.m. Auditions at the Downtown Theatre, Second Ave. & Fourth St., N.Y. Equity and non-Equity

### STOCK

Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Candidates submitting resumes and photo should indicate for which of the follow-

ing projects they're applying: as replacements in current "Li'l Abner" touring company, regular parts in the forthcoming stock-touring packages of "Li'l Abner," "Bells Are Ringing," "Say, Darling," etc., or the tryout production of "The Law and Mr. Simon." Mail to general manager above address.

N.Y. Theatre Co. Casting contact, Jean Leslie, 27 E. 38th St., N.Y. Holding interviews Mondays and Wednesdays 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. Also looking for directors and apprentices; casting all parts for musical-comedy, "Silk Stockings." Mail application, photo and resume to above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Durham (N.C.) Star Playhouse; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Hawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Anything Goes" (MC). Producers, Weed-Cramer Productions, 277 Park Ave., N.Y. c/o William H. Weed & Douglas S. Cramer; director, Ronny Graham. Play, 12-week proscenium tour, probably playing New York in September. To use eight youthful singers-dancers, including four showgirl types, four male specializing in taps; also a matronly character comedienne; Englishman, 40's; Julie Andrews-type ingenue. Mail photo and resume, plus request for interviews and auditions.

"Bells Are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts.

"Boy Friend" (MC) Producer, Gus Schirmer, 16 W. 55th St., N.Y., CI 6-5542. Casting Director, Forrest Carter. Mail photo and resume to the above address, or contact casting director. Eight to 10-week season in proscenium and tent.

"Carmen Jones" (MC). Producers, James Hammerstein & Stanley Prager. All-Negro cast, require operatic training and experience. Phone CO 5-4428 for appointment.

"Lead An Ear" (MR) Producers, Stephan Slane & Jenny Lou Law. Equity call for dancers May 16: male and female 12 noon at Variety Art Studios, 225 W. 46th St., N.Y.

"Li'l Abner" (MC). Same casting setup as for "Bells Are Ringing" (see above).

"Li'l Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a new company and replacements for the current touring troupe.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross; casting director, Jules Ziegler. Available parts: (character parts are Jewish); 50-60, character mother; good hearted but nagging, dominating; 22-25, female attorney, bright, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7, Quaker kid type, unspoiled; male, 50-60, character, successful manufacturer; male, lead, early 30's romantic interest, lawyer; male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C. Untitled Musical. Producer, Lefter Quarter. Equity call for dancers today (Wed.), from 12 noon, auditions at the Latin Quarter, N.Y. Package to go to South America for three months.

"Yes Man" (C). Producers, Weed-

Cramer, in partnership with Dan Levin; director, Levin. Plan Broadway presentation after eight weeks of stock tour. Cast of six: available parts include male lead, early 30's, handsome, suave; female, late 20's, warm-hearted, sharp-tongued; male, pompous, corporation president; female, Eve Arden type; male, 50's, eccentric inventor. Write for interviews and auditions; mail photo and resume to producers, at 277 Park Ave., N.Y.

### THEATRES

ALBANY, N.Y.  
Guthrie Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre. Casting April 24-25 in New York.

ATLANTA, GA.  
Theatre-Under-the-Stars (Municipal Theatre, Inc.), producer-director, Eric Mattson, 35-15 75th St. Jackson Heights, N.Y. Accepting photo and resume of Broadway and stock credits. Mail to producer.

AUGUSTA, MICH  
Barn Theatre, Inc. Producer-director, Jack Ragotz, 200 E. 36th St., N.Y. Seeking leading male and young leading female, singing ability helpful (not necessary), for two musicals. Openings for apprentices with acting ability. Mail photo and resume to producer-director. Do not phone.

BELLS, N.Y.  
Gateway Playhouse, Producer, H. C. Pomeran; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

BLAUVELT, N.Y.  
Rockland County Playhouse; producer, Alvin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

BRADDOCK HEIGHTS, MD.  
Mountain Theatre. Producer, William O. Brining; director, Roy Ranklyn. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer c/o Talent Showcase, Inc., 4543 Connecticut Ave., Washington 8, D. C.

CALUMET, MICH.  
Keweenaw Playhouse. Producer-director, Paul Barry, 407 W. 54th St., N.Y. 19; Associate producer, Robert Keegan; general manager, Deirdre Keegan. Casting begins week of April 6. Interested in resident company only; also need designer and pressagent. Mail photo and resume to producer-director. Interested in non-union actor-technicians for junior staff.

CANAL FULTON, O.  
Canal Fulton Summer Theatre. Producers, David Euford & William Dempsey, 60 W. 45th St., N.Y. Mail photo and resume to producers.

CANTON, CONN.  
Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

CAPE MAY, N.J.  
Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

CEDAR GROVE, N. J.  
Dailey's Meadowbrook (Music Theatre-in-the-Round Restaurant). Producers, Clifford Dailey, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced.

CHICAGO  
Drury Lane Theatre, N.Y. Representative, Floyd F. Ackerman, 576 Fifth Ave., N.Y. 36; PL 8-2000. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

Edgewater Beach Playhouse. Producer, Noel Behn, c/o Cherry Lane Theatre, 38 Commerce St., N.Y. Opens June 22 for 11-week season; using star packages. Send photo and resume to producer.

COHASSET, MASS.  
South Shore Music Circus. Producer, Ray C. Johnson. Choreographer, Buff Schurr. Prefer casting principal roles through agents, but candidates may obtain parts or phone Jack Yorke, CI 5-4042, after March 19.

CONCORDVILLE, PA.  
Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions. See also: Lambertville, N.J.; Neptune, N.J.; Rosecroft, MD.; (see below).

CORNING, N. Y.  
Corning Summer Theatre. Pro-

ducers, Dorothy Chernuck & Omar K. Lerman. Accepting photos and resumes for resident company and apprentices (may also play package shows). Casting in mid-April. Mail to the theatre, Box 51, Corning, N. Y.

DAYTON, O.  
Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

DEVON, PA.  
Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Hadonfield, N.J.; Springfield, Mass., and Westbury, L.I.—see below). Scheduled productions include "Bells Are Ringing," "Li'l Abner," "Say, Darling." Mail photo and resume to Krauss, at above address. Production personnel needed (stage managers and assistants, house managers, treasurers, technical directors, directors, choreographers, musical director). Address inquiries to Krauss. Companies will tour including ensemble, principals, stage managers, and assistants, musical directors).

DURHAM, N.C.  
Durham Star Playhouse. No producer set. Casting setup same as for Stage & Arena Guild of America (see above).

EPHRAATA, PA.  
Legion Playhouse. Producer, Darrell Larson; casting agents, Adams & Leigh, W. 46th St., N.Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency. Also casting for "Say Darling." (See Packages, listed above).

FISH CREEK, WIS.  
Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

FORT WORTH  
Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present; open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

FRAMINGHAM, MASS.  
Carousel Theatre. Producers, Stanton D. Shifman & Richard Earle. Equity call for dancers May 12: male, 10 a.m.; female, 12 noon. Equity singers: male, 2 p.m.; female, 4:30 p.m. Open calls May 13 for dancers: male, 12 noon; female 3 p.m. Auditions at Variety Art Studios, 225 W. 46th St., N.Y. C. Open call for singers May 14: male, 12 noon; female, 3 p.m. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.

GROTON, CONN.  
Groton Playhouse. Producer, Bill Caskey; director, William Bock; general manager, Sanford Block. Six-member resident company, plus 10 resident apprentices. Will job necessary actors. Mail photo and resume to producer, 259 W. 45th St., N.Y.

HADDONFIELD, N.J.  
Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same management and casting procedure as for the Valley Forge Music Fair, Devon, Pa. (see above).

HAMPTON, N. H.  
Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N.Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

HARRISBURG, PA.  
Scottish Rite Theatre. Producer, Robert T. Seymour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

HYANNIS, MASS.  
Cape Cod Melody Tent. Producer, Ray C. Johnson. Prefer casting principals through agents and features casted through agents only. Opening June 23.

INDIANAPOLIS  
Avondale Playhouse. Producer, Jo Rosner; producer-director, William Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6844 Canal Blvd., New Orleans.

JONES BEACH, N. Y.  
"Song of Norway" (MD), to be repeated from mid-June through Sept. 7 at Jones Beach, N.Y. Pro-

ducers, Leonard Ruskin & Guy Lombardo, 730 Fifth Ave. N.Y.C. Parts available for leading and ensemble singers, ensemble dancers. Mail photo and resume to above address.

LA JOLLA, CAL.  
La Jolla Playhouse. Producer, Ann Lee. Guest-star policy, will do casting on the Coast.

LACONIA-GILFORD, N.H.  
Lakes Region Playhouse. Producer, Alton Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for boxoffice and scenic staff.

LAMBERTVILLE, N.J.  
Music Circus. Producer, St. John Terrell. Same casting procedure as, Brandywine Music Circus, Concordville, Pa. (see above).

LATHAM, N. Y.  
Colonie Musical Theatre. Producer, Eddie Rich, 214 W. 42d St., N.Y.; choreographer, Jerry Ross; musical director, Wilson Stone. Accepting photo and resume from applicants for boxoffice and property personnel. Mail to producer.

NEPTUNE, N.J.  
Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville Pa. (see above).

NEW HOPE, PA.  
Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N.Y. Casting for first half of season, completed.

NEWPORT, R. I.  
Newport Casino. Producer, Sara Stamm, 200 W. 54th St., N.Y. Casting parts for the package "Separate Tables." Accepting applications from apprentices. Mail photo and resume to producer.

OWINGS MILLS, MD.  
Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, Larry Childs. Casting May 5. Accepting photo and resume by mail for resident Equity company; also applicants from apprentices and technicians. Mail to theatre.

PAWLING, N.Y.  
Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N.Y.

PINE BROOK, N. J.  
Pine Brook Show Tent. Producers, Jerry Wayne & Paul Brenner. Casting principal roles for "Li'l Abner," "Show Boat," "Wish You Were Here," "Bells Are Ringing," "Boy Friend," "Silk Stockings." Mail photo and resume to the producers at 144 W. 54th St., N.Y.

ROSECROFT, MD.  
Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

RYE, N.Y.  
Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

SACANDAGA, N.Y.  
Sacandaga Summer Theatre. Producer, Anthony Farrell; general manager, John Larson; choreographer, Ed Noll; musical director, Will Irving. Open call for singers-dancers-actors May 7, at the Mark Hellingier theatre, 237 W. 51st St., N.Y.: female, 2 p.m.; male, 4 p.m. Chorus personnel may be cast in speaking parts.

SHARON CONN.  
Sharon Playhouse. Managing director, Willard Swire, 1543 Broadway, N.Y. Tryouts for resident company and jobbers in N.Y. early April. Auditions and interviews by appointments only. Mail photo and resume to managing director. Apprentices also considered.

SKANEATELES, N. Y.  
Lyric Circus Light Opera Assn. (formerly Finger Lake Lyric Circus). Producer, Walter Davis; coproducer, Robert K. Adams; director, Virginia Davis. Business manager, Virginia Davis. Principles and features casted through agents only. Opening June 23.

SMITHTOWN, N.Y.  
Marymede Playhouse, Inc. Director, James Van Wart. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Play House, Hempstead, N.Y. Also considering a few apprentices.

SOMERS POINT, N.J.  
Gateway Playhouse. Producer, Jonathan Dwight. Same casting (Continued on page 60)



## Bolshoi Ballet in N. Y.

### The Stone Flower

Sixth and final offering of the Bolshoi in N.Y. is "The Stone Flower" which is handsomely mounted, wonderfully performed, intermittently exciting and stangely "unmodern" though pre-sold to American customers as a "new" (1954) thing. Actually the work has some of the antique quality of the fairly tale upon which it is based.

In three acts, this is the "plot": a youth of near-perfect loyalty to his own dear sweetie-pie and the dream of art, fools around terpsichorally with the Mistress of Copper Mountain, a nifty dish in green tights, otherwise Maya Plisetskaya. She falls for him, though not he for her. Meanwhile back in the Ural Mountains his one true love, Marina Kondratieva, is having a hard time with a lecherous bailiff, just like in an American western. All comes right at the end, again like Hollywood.

The show is stolen in broad limelight by the bailiff as danced and mimed with rare artistry by Vladimir Levashov ("The Mercutio in 'Romeo & Juliet'"). He expires unpleasantly at the climax of Act II when he is buried alive at the hand-flick of the mountain queen. Thanks to a trick trap door and his own amazing characterization this is a storm-producer curtain.

Miss Plisetskaya is, of course, that remarkable combination of (a) the ideal body and (b) the temperament and talent to go with it. As magical woman she makes it tough, it follows, for whoever dances the mere mortal heroine, though Miss Kondratieva has her own glow.

The stage is repeatedly populated with brigades of exquisite balletic damsels in tights or heel-and-toe village dancers in colorful costumes, making like the Moiseyev.

"Stone Flower" is a fine change of pace, an interesting exposure but probably not the Bolshoi's most satisfying work for the American taste. Choreographically (no disparagement of the ingenuity and imagination of Yuri Grigorovich) our own American mountings are more progressive. Land.

### Highlights II

If there is a point of no return of astonishment, the Bolshoi had not reached it Thursday (30) with the second of its potpourri programs. It was riot, riot, riot all the evening as the ballet wunderkind practically flaunted physical and artistic marvels. The emphasis, as in the previous "Highlights," was upon lifts, jumps, leaps and adagio.

Balanced judgment must, of course, take some account of the probable fact that New York is getting more concentrated top-of-form gamut than would be, or could be, regularly exhibited in Moscow, where the ballet performs only a certain number of nights during any one month, since it alternates with the same "big" theatre's opera.

With a single half-hour intermission, the second series of excerpts dazzled the eye and intoxicated the senses. Several of the turns could top any American revue, floor show or feature film dance sequence. Some are as much acrobatic as ballet. Accumulatively, the impact upon a responsive audience is electrifying.

Galina Ulanova, confirming her queenship, wowed 'em in her own special (after Fokier) version of "The Dying Swan." Nina Timofeyeva also was superbly the "toe dancer" in an Asak Messerer-modified rose adagio from "Sleep-

ing Beauty." Esafandiyar Kashani as the acrobat in "Red Poppy" was fight-happy as was Georgi Pavlyants in "Gopak" and Raissa Struchkova (with four males) in "Mountain Dance." In the land of skyscrapers, such "elevation" evokes special recognition, perhaps.

The opening half was "The Forest Devil" scene from a Tartar gymnastic called "Shurale." It threw attention to a folkloric strong man convincingly impersonated by young Vladimir Vasiliev. The way he repulsed all other males and courted the bird girl, Marina Kondratieva, was, to say the least, startlingly virile.

It would be easy to find fault with "Shurale" choreography, especially staging the fend in high-noon lighting. Where, also, is the line here between "authentic" staging and old hat? The very value implicit in the piece lies in the probability that Americans were viewing bona fide "provincial classic" group dancing with spectacular star values. Vladimir Levashov in his mud-colored makeup made a beguiling devil, more practical joker than evil one.

The concluding, or "vaudeville," half of the bill opened with a handsomely-dressed "Polonaise" in which the swaggering style of the ancient regime was divertingly simulated. Mere bit, a huge man with shaven noggin, save for a small front thatch which he played with in an eccentric manner, infused an amusing bit of characterization.

The young lady added to the Bolshoi cast for America only at the last moment has more than fulfilled her promise. Meaning 19-year-old Ekaterina Maximova in the "Nutcracker" pas de deux with the impeccable Boris Khokhlov. Wondrous, too, is the pas de trois from "The Ocean and the Pearls."

A magnificent whirling-leaping fellow (Gennadi Lediakh) in a silver wig and blue tights tripped triumphed against these accessories while his two girl associates, Nina Chistova and Nina Fedorova, evoked delight in terms of (a) abandon and (b) disciplined unison. "Spring Waters" (Liudmila Bogomolova, Stanislav Vlasov) had a lovely vogue. In its own way the oriental vigor of a sabre dance led by Susanna Zvyagina and Nikolai Simachev had a pounding tempo of arousal.

It was probably considered judgment that the Bolshoi chose to finale the second "Highlights" as the first, with "The Waltz" of Vainonen as sensationalized by M. and Mme. Alexander Lapauri. The enchantment of the audience, and the necessary encore, has its obvious reflection in the couple themselves, whose pleasure in the tumult they create was obvious, itself a pleasurable thing. The program ended with furore. Along the way it had been something of a tour des forces, if the phrase may be used. Land.

### Giselle

It was a very special kind of grace and beauty that the Bolshoi Ballet evoked (28) in "Giselle," a two-act, as the fourth program at the Met. Those who thought they'd seen "Giselle" too many times thundered approval.

Bolshoi transformed this familiar work, with its second-rate score by Adolphe Adam, into a dream of exquisite movements in which every member of the group stood out in excellence and yet fitted into the ensemble with perfect harmony. "Giselle" came alive as an enchanting tale, acted with skill and sensitivity and danced with superb spirit.

Raissa Struchkova danced Giselle, creating a marvellously three-dimensional character that caught the gay mood of the care-free peasant girl in the first act and imbued it with a haunting beauty in the second, when she appears as a ghost. This performance alone would rate her as one of the top ballerinas now dancing. As Count Albert, Yuri Zhdanov was always the nobleman, though posing as a forester. His dancing—solo and with Miss Struchkova—was quite magnificent. In smaller parts, Liudmila Bogomolova and Gleb Evdokimov earned cheers, undimmed by the fact that Evdokimov twice slipped in his final pose after a breathtaking solo.

As Myrtha, Queen of the ghosts, Wilis, Maya Samokhvalova had dignity, and the corps de ballet in both acts created an unforgettable mood. Alexander Lapauri was the game keeper who unveiled Albert's true identity, caused Giselle to go mad and die, and who—in the end—was himself driven mad by the spirits.

Yuri Faler elicited from the orchestra a rich, satisfying sound. Rft.

### Legit Bits

William Archibald, who supervised Harvey Cor's current off-Broadway revival of his play, "The Innocents" based on Henry James' novel, "The Turn of the Screw," also staged the offering. The credits in last week's VARIETY review of the play erroneously listed Cor as director.

Broadway producer Jay Julien denies a statement in last week's issue that he will be producer this summer at the Cecilwood Theatre, Fishkill, N.Y. He says he has no connection with the operation, and that Frank Corsaro's "A Piece of Blue Sky" which he has under option for Broadway presentation, "is not and never was a possibility for production there." He adds that Curt Conway, general director of the Cecilwood Theatre, "will not direct the Broadway presentation of the play."

Rea Warg is resigning next Sept. 1 as managing director of the Equity Library Theatre, which completes its 1958-59 season at the Lenox Hill Playhouse, N.Y., next Sunday afternoon (10) with its current production of "The Cave Dwellers," directed by Jim Cavanaugh.

Mrs. Frank Dare, Chicago representative for Actors Equity, is in New York for annual discussions with the head office.

Actor-producer-director Arnold Moss will represent the theatre next Monday-Wednesday (11-13) at the second annual Wayne State U.-City of Detroit conference on "Creativity: The City and the University."

The Ford Foundation is seeking nominations through May 16 of American playwrights for the second year of its production-subsidy program.

Vincent J. Donehue will direct "The Sound of Music," the Mary Martin-starrer, scheduled for Broadway production next fall by Rodgers & Hammerstein in partnership with Island Hayward and Richard Halliday.

Sholom Secunda has been signed to compose the music for the Yiddish-American musical, in which Molly Picon and Jacob Kalish are scheduled to costar next fall at the Alderson Theatre, N.Y.

Peter Hale, formerly of the Stratford (Ont.) Shakespeare Festival, has succeeded John Ragin as assistant stage manager for "J.B." Ragin resigned from the post to join the acting contingent of the American Shakespeare Festival, Stratford, Conn.

Charles R. Wood is planning a Broadway production next season of the Marcel Strauss dramatization of Mikhail Artzybasheff's novelette, "The Savage."

"Sleepers Jump," a comedy by Daniel Ullman, is planned for Broadway production next season by Oscar S. Lerman.

"Rossiter, M.D.," by John T. Chapman, is planned for Broadway production next fall by Richard Bacharach.

Paul Shyre is planning a New York production next season of his adaptation of "Drums Under the Windows," the third volume of Sean O'Casey's six-volume autobiography. Adaptations by Shyre of the first two volumes, "Pictures in the Hallway" and "I Knock at the Door," were presented on Broadway in 1956 and 1957, respectively.

John Gielgud and Margaret Leighton are scheduled to costar in a limited Broadway run of "Much Ado About Nothing" beginning next Sept. 17, at the Morosco Theatre, N.Y. Before hitting New York as a Producers Theatre offering, the presentation will play the Cambridge Drama Festival, Boston, opening there Aug. 24.

A musical adaptation of Paul Gaillo's best-seller, "Mrs. Arris Goes to Paris" is planned for Broadway production next season by Kermit Bloomgarden and Ray Stark. Working on the legit under are Howard Leichmann (book), Howard Dietz (lyrics) and Arthur Schwartz (music).

The Broadway opening of "The Happy Town," originally planned for next Nov. 18, has been moved up to Oct. 1. Rehearsals are scheduled to get underway July 20, to be followed by a Sept. 5 debut in New Haven. Lee Scott has been set as choreographer for the musical, with Eugene Lewis as his assistant. The sets will be designed by Curt Nations.

Legit-film-TV actress Peggy Cass will star in "Born Yesterday" with John Kenley's strawhat group at the Packard Theatre, Warren, O., and the Northland Playhouse, Detroit, in addition to her scheduled starring appearing in "Bells Are Ringing" at the State Fair Music Hall, Dallas.

## Horse-Trading Puts Bolshoi in D.C.

### Soviet Ambassador 'Forces' the One-Night Stand—Ticket-Handling a Delicate Matter

By LES CARPENTER

Washington, May 5. Because the Russian ambassador, Mikhail A. Menshikov wanted it that way, the Bolshoi Ballet will interrupt its Madison Square Garden series May 14 for a one-performance Washington engagement. The ballet, with full company and full orchestra, will dance "Highlights."

It was an off night in New York for the ballet because the Garden was previously under contract for that evening.

Washington's impresario, Patrick Hayes, also wanted the Bolshoi in Washington, but, clever businessman that he is, would not agree to it until the Russians agreed to everything. This involved Georgi Orvid, Bolshoi general manager, coming to Washington for a post-midnight (after the New York performance) inspection last week of the Capitol Theatre stage, dressing rooms and orchestra pit to eliminate in advance any possibility of repairs and reconstruction (who'd pay for it?) to be demanded later by the Red artists.

Energetic and anxious to please Ambassador Menshikov (locally dubbed "Mike the Smiling Marxist") made no secret of his hunger to have Russia's most celebrated contribution to culture on display in the National Capital. He went as far as he could go (considering back-home politics) to force a Washington appearance.

Menshikov reportedly wanted 200 of the single-performance tickets. If so, he got 100, and the Soviet Embassy staff was allocated 157. Hayes also in advance took care of his regular season series customers.

Remainder of the tickets, scaled \$15, \$9, \$7, and \$4.50 for the 3,426

seat Loew's Capitol Theatre, went to the masses lined up eager to buy them, with an army of Washington policemen overseeing it all. Hayes staunchly resisted Washington pressures, turning down the State Dept., Congressman, Senators, Cabinet officers, judge—even his own priest—for special treatment.

The demand for tickets exceeded anything in Washington history.

Bolshoi Ballet Co., itself will presumably escape the 30% Federal tax on its b.o. take in this country. But the proletarian dancers individually will have to shell out to Uncle Sam for any U.S. income they get.

That is, if the Federal revenue service ruling in the Moiseyev Dance Co. case applies. It was decided then that the company itself was an agency of the Soviet government and thus exempt. Dancers, however, were compelled to pay, according to a Washington official; the law says employees of foreign government agencies are immune only when the country in question extends the same privilege to Americans in a comparable job category. Since the U.S. government didn't have any dancers in Russia, the Kremlin couldn't very well reciprocate.

Why can't the dancers ignore the tax? They can't leave the country without internal revenue's okay—what's called a "sailing permit."

### 'Orfeo' With Stevens

San Francisco, May 5. Frisco Opera, for the first time in its four-decade history, will present a Gluck opera, "Orfeo ed Euridice," in this fall's season.

Gluck work will replace previously set "Lucia di Lammermoor" and will have Rise Stevens and Lucine Amara in title roles.

Herb Graffis,

SYNDICATED COLUMNIST, Says:—

"'The Trial of Mary Todd Lincoln' should be theater that would bring tears dribbling and make an actress famous."

—The Chicago Sun-Times, April 21, 1959.

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### CENTRAL CITY, COLORADO

Summer stock or workshop location, Colorado's oldest theatre building, 1875, known as "Belvidere" or "Armory Hall" in Central City, "Summer Theatre Capital of the World," needs extensive renovation, but owner interested in theatre so will lease right. For details contact Wm. C. Russell Jr., owner, Central City, Colorado.

## Casting News

Continued from page 58

setup as for Sage & Arena Guild of America (see above).

### STOCKBRIDGE, MASS.

Bereshure, Kaysen, executive director; Nikos Psacharopoulos, tryouts for two resident companies and jobs to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven.

### TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruta Bailey, Spring Hill Lane, Cincinnati 25; director, Barnett Owen, 337 W. 22d St., N. Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

### WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben Seval and Robert A. Hall; choreographer, Peter Hamilton. Equity call for dancers May 11; male, 10 a.m.; female, 11 a.m.; open call, male 12 p.m.; female 1:30 p.m. Wages above Equity scale (\$900). Auditions at the Showcase Studio, 550 Fifth Ave., N.Y.

### WARRENSBURG, N.Y.

Green Mansion Theatre. Producer, Perry Bruskin, 2 W. 46th St., N.Y.C. PL 7-2969; choreographer, Emily Frackle. Dancers with jazz and ballet background, soloist calibre, interested in continuing with company at end of season. Contact producer for information. Opera singer may mail photo and resume to producer.

### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Harp, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E. Lafferty. Planning 25 week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

### WESTBURY, LI., N.Y.

Westbury Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devcon, Pa. (see above).

### WEST SPRINGFIELD, MASS.

Storowick Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devcon, Pa. (see above).

### WILLIAMSTOWN, MASS.

Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

### WOODSTOCK, N.Y.

Woodstock Playhouse. Director, David Samples. Mail photo and resume to director, c/o Westminster Players, 5th Ave. Presbyterian Church, N.Y.C.

### FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).

"Before the Fall" (D). Producers, Betty Lee Hunt & Ira Cirkor (no production office set).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law (no production office set).

"Let's Go Steady" (MC)—pro-

ducer Edward Padula (1501 Broadway, LA 4-4880).

"Purging of Simon Madden" (C). Producer, Norman Twain (see above).

"Satin Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave.

"Skin Deep" (MC). Producers, P. R. B. Productions.

### SHOWS IN REHEARSAL

#### BROADWAY

"Nervous Set" (MC). Producers, Robert Lantz, 745 Fifth Ave.

#### OFF-BROADWAY

American Shakespeare Festival, Stratford, Conn. 259 W. 66th St.

"Buoyant Billions" (C). Producers, People's Theatre, in association with "Fallout" (MC). Producers, Harvey Stuart & David Taynton, c/o Renata Theatre.

"Father" (D) (REP). Producers, Living Theatre Productions, 530 Sixth Ave., N.Y.

"Leave It to Jane" (MC). Producers, Joseph Baruh & Peter Stephan, c/o Sheridan Square Playhouse, Seventh Ave. and 4th St.

"Lysistrata" (C) Producer-director, David Tuttle, East 74th St., Theatre, 334 E. 74th St., N.Y.

citation with Neil Smith, (No address available).

"Once Upon a Mattress" (MC). Producers, E. Edward Hambleton & Norris Roughton, c/o Phoenix Theatre.

#### SIGNED

#### BROADWAY

Nervous Set: Arlene Corwin, Florence Gassner, Don Heller, Janice Meshoff, Elvira Pallas, Barry Primus, David Salads, Del Close, Thomas Aldredge.

#### OFF-BROADWAY

Caprice: Barbara Laage. Chie: Eileen Rodgers, Emory Bass, Patty Ann Jackson, Kelly Brown.

## Television

Adams & Leigh Associates, 7 West 46th St., N.Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

"Blue Men," CBS, Casting director, Alise Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt, 524 W. 57th St.

Deia McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 65 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y. Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for t.v. films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 13 E. 48th St.; casting director, Marshal Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I" filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good

physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercial; only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Achteroff ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt, 524 W. 57th St.

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape home-recorded acceptable of well-known pop or standard numbers, plus recent photo, short biographical summary.

Address: Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Krumpholtz; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length or thereabouts. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and resume for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Reach, McClintock & Co., 505 Park Ave.; casting, Esther Laterrell. Photo and resume accepted via mail only for commercials; boys, girls; middle-aged and elderly men and women; also young and mature women for shampoo commercials.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Contact, Bob Barry Agency, 40 W. 57th St., N.Y. CI 6-5740. Cast through agents as well. For Casting contact and where on location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

## Ballet

Ballet Florence & Frederic De Paris, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22. Available parts for female dancers, 5' 1 1/2" - 5' 6 1/2" (without shoes); modern ballet essential. Male dancers, from 5 ft. 9 in. to 6 ft. 2 in., well built, modern. For tour of U.S. and Europe. Mail photo and resume do not apply in person.

#### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Ara, Via Messina 9, Milan. Male dancers with three years professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

#### Opera

N.Y.C. Opera Co., 130 W. 58th St., N.Y. C. Producer, Julius Rudel. Will consider mail applications for audition; send to above address. Applications may be obtained at the above address.

## Industrial

Buick Industrial Show, Musical-director, Stanley Lebowitz. Equity call for female singers, May 7 at the Skytop Room, Staller Hotel, N.Y.

"Hood Milk" Producers, Jack Morton Productions; choreographer, Janet Gaylord. Call for AGVA dancer-singers May 7, from 10 a.m.-2 p.m. at Showcase Studios, 950 Eighth Ave., N.Y. Rehearsals June 1.

Jam Handy Industrial Show. Producers, Jam Handy Productions; choreographer, Gene Bayliss. Equity call May 11 for dancers: male, 10 a.m.; female, 11 a.m. Auditions at Showcase Studios, 950 Eighth Ave., N.Y.

## Literati

### Time Capsule Opened

When they dug up the cornerstone of the old Mechanics Building, Boston's convention hall, used for vaude, circuses and expositions for 78 years, demolished to make way for the new Prudential Center, copies of seven Hub newspapers of March 15, 1881 were found. Among the newspapers in the box were copies of the now defunct Boston Weekly Journal, Boston Evening Transcript and Boston Post. The morning Globe of March 15, 1881 headlined cabled news from St. Petersburg, Russia, dated March 11. It read:

"The Czarwitsch Assumes the Autocracy of All the Russians. A Profound Sensation Produced Everywhere. By the Assassination of the Emperor Alexander II."

Among the contents of the box were: a silver plate inscribed "Massachusetts Charitable Mechanics Association, instituted in 1795 and incorporated in 1806," a half dollar piece minted in 1812; the 1881 manuals of the state and Boston governments."

### Sam Molen's 2d Book

A new book of sports anecdotes compiled by Sam Molen, sports director of KMBC-TV and KMBC-KFRM, went on sale in the Kansas City area April 20. Title is "Take 2 and Hit to Right," published by Dorance.

Molen has drawn from his experience and personal contacts over nearly a quarter century of sportscasting. It's his second book, first one of a similar nature having been published several years ago. "They Make Me Laugh."

### Hazel Guild Due Over

Hazel Guild (Mrs. Rolf Stroth), VARIETY correspondent in Frankfurt, arrives from Germany June 21 to have her second child born in the U.S.

Her attorney-husband, who represents U.S. motion picture interests in Germany, will come to the U.S. in mid-July after the baby is born.

### Mag Publishing Expose

William Woolfolk's third novel, "Way Of The Wicked," is raising eyebrows and tempers in the magazine publishing business. Robert Hale Inc. of London, is currently negotiating for English rights to this expose of the American mass magazines. Author is a well known magazine publisher. Monarch is the U.S. publisher.

### Collins' Added Duties

Mark F. Collins, advertising director of the Albany Times-Union since 1953, has been given added duties as assistant publisher of the Hearst daily. Collins will continue as T-U advertising director.

Robert J. Pauley, who joined the paper's advertising department in 1946 and who since 1951 served as automotive editor and manager, has been appointed retail advertising manager.

### Gingrich Sees Sex Out

Sex, in literature, theatre and films, as a sensational audience-drawing device is on its way out, according to Arnold Gingrich, the creator and editor of Esquire, that was once noted for its fairly risqué content before it went more staid and serious.

Gingrich was in Paris to lecture at the French Press Institute and also ogle the local scene. Gingrich feels that the now rampant sex themes in pix and books may soon be completely cleaned up via a sort of puritan revolution in most of the Western countries, and primarily in France and the U.S.

Gingrich's basis for his arguments is that there is a common human denominator which usually shuns what comes too easily. The "leave nothing to the imagination" pix, especially from France, and books will thus not remain fashionable too long.

He points out that in the U.S., if films have gotten a little more leeway in treating previously taboo subjects of late, the public may soon demand restraint in books which may tone down pix once more. An example is the turning from gaudy to small practical cars in the U.S.

As for France, he opines that it will respond to President de Gaulle and he thinks that the austere de Gaulle will emerge a new Queen Victoria, with the result that "it will once more be smart to be good." But French film circles are wondering what this would mean to Brigitte Bardot and French inroads into the U.S. and other foreign film marts if all this is to be so. Gin-

grich clinches his argument by denoting the attempts to put B.B. into so-called "serious" roles where the story and not her undraping is the thing.

Dorothy Thompson's Autobiography tentatively titled "The 20th Century and Me," Dorothy Thompson's autobiography is being written in seclusion at Southern Pines, N.C.

The former columnist sought seclusion after she recently lost her husband, sculptor Maxim Kopf, and in December underwent a serious operation herself.

Visiting in the home of old author-friends, the Wallace Irwins, she was again in a house of sorrow. During her stay Wallace Irwin became critically ill and died. She retired last fall from nearly all her commitments, including her daily current-affairs column of nearly 22 years' standing, in order to work on her memoirs.

### CHATTER

Edith Head's biog., "The Dress Doctor," will appear in some 700 newspapers in the U.S. and abroad, via syndication by Times-Mirror-News.

"Return to Peyton Place." Grace Metalious' sequel, will be brought out in paperback form by Dell coincident with release next year of the Jerry Wald production.

International Book Publisher Congress to be held in Vienna from May 24-30. Some 1,000 publishers from 26 countries will assemble in the New Hofburg Bldg.

Louis L'Amour's "Heller With a Gun," currently in production by Paramount as a Sophia Loren-Anthony Quinn starer, will be paperbacked by Gold Medal Books coincident with release of film.

Signet Books this week is bringing out a paperback edition of Hal Wallis' Paramount production, "Last Train From Gun Hill," by Gordon D. Shirreff, timed to be current with film's July release.

Irving Wallace biog of P. T. Barnum, which Juror-Shepherd will produce as an indie, will be published by Knopf in hardback and by Signet in paperback. Later will come out coincidental with release of film.

A paperback edition of "Sapphire," specially written from the script, has been published in London by Panther Books, with an initial print order of 50,000. The Rank production, which has its West End preem on May 7, stars Nigel Patrick and Yvonne Mitchell.

Reader's Digest Services Inc., a Delaware corporation, has filed a statement in Albany designating its New York State offices for the conduct of a magazine business, as New Castle, Westchester County-Pleasantville, N.Y. The Prentice-Hall Corp. System Inc., N.Y., recorded the certificate.

## Heads Fayetteville, N. Y.

Syracuse May 5.

Gerald F. Reidenbaugh has been named Elliot Martin's successor as managing director of the famous Artists Country Playhouse, Fayetteville, N. Y.

Reidenbaugh, assistant professor of drama at Syracuse Univ., has been associated with Playhouse for more than six years.

## A FEW OF THE SUMMER THEATRES

That have already ordered their publicity and advertising materials from Pictans Publicity Service, 247 West 48 St., N.Y. 26, (Columbus 5-4188):

ST. LOUIS MUNICIPAL OPERA  
DALLAS STATE FAIR MUSICALS  
DARKELE MUS. TH. W'FORD, CONN.  
SACRAMENTO MUS. CIRCUIT  
FLINT, MICH. MUSICAL TENT  
GORMING, N.Y. SUMMER THEATRE  
PAPER MILL PHSE. MILLBURN, N.J.  
NORTHLAND PLAYHOUSE, DETROIT  
N.Y. STATE MUS. REVUE, ALBANY  
DAYTON, OHIO. THEATRE FESTIVAL  
TUSTIN, CALIF., PLAYBOX

Also some 65 others—so far this spring—that we are equally proud to serve, with seating capacities from 25 to 12,000. We're mcnj following their example by placing your orders early, to get fullest benefit. Come to see our show at Pictans Packages, illus., ad-mats, 2-color illus., posters, billboard displays, postcards, etc.

**A Bit of Bali**  
AUTHENTIC  
DISHERS OF INDONESIA  
COCKTAILS — DINNER  
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## Broadway

Dan Davenport, N.Y. Warner Theatre boss, grandfather for third time.

Ira Gershwin in Cedars of Lebanon Hollywood for his second abdominal operation in 18 months. Condition reported "satisfactory."

New Baum-Newborn agency veepee, on legit, Arnold Hoskwith, flew over to gander the London, Munich and Viennese theatre scene.

Forrest Duke, VARIETY correspondent in Las Vegas, underwent emergency treatment for kidney infection and just released from the hospital.

Rex Smith, writer and veepee emeritus of American Airlines (press relations), underwent surgery in Memorial Hospital last week.

Martha Raye motoring with her husband to reopen the Beverly Club, New Orleans, once a Phil Kastel-operated sub rosa gambling casino with nitery appurtenances.

Jennie Grossinger to receive an award for meritorious service from the National Foundation for Muscular Dystrophy at its annual luncheon May 16 at the Park Lane Hotel.

Windfall for a former film-stage musical star is the several apartments she sewed up on long-term leases, under rent-controlled terms, and which she is now subletting to show biz friends.

Harmonica virtuoso (and later French film-TV producer) Borral Minewitch, who died intestate in his Paris home in 1955, has a \$25,248 U. S. tax claim against him. His estate was appraised "not worth over \$7,500."

Jean Sablon, having sold his ranch in Brazil and just in from a Montreal engagement, dickering to do "Say, Darling" in Paris, in French. It's a backstage theme, with Johnny Desmond having created the Broadway role last season.

Many show biz VIPs at the plush 250-plus turnout, hosted by Eve and Stanley Garfinkel in the Carnival Room of the Sherry-Netherland on Sunday (3); turned out to be a surprise birthday party for the w.k. Broadwayite-broker's wife.

Fourth daughter of Stanley Fuchs, co-owner of Lobster off Times Sq., has been named Deborah Max, the Max for his late father. Fuchs is a frequent investor in legit productions and extensively acquainted with the profession.

Dame Margot Fonteyn, the British ballerina who figured in Panamanian political intrigue through charges that her husband was plotting to overthrow his government, becomes the first femme since 1926 to receive an Oxford Univ. honorary degree of Doctor of Music, when she is presented with the degree on June 24 next.

Anna Sosenko "poured" over the weekend for an international group in her C.P. West penthouse to launch her legit bow as producer of Irving Stone's "The Passionate Journey," which is Paris-located and which Doubleday will reissue next fall to coincide with the dramatization of the novel.

Gerard Willem van Loon flew to see his German agent, Annie Capell (MCA), in Munich, in connection with his new comedy, "Dodo," which Felix Bloch Erben plans producing for the German-speaking stage. Van Loon also scouting material (his second trip for this purpose) on the biog of his father, the late historian, Hendrik Willem van Loon.

A midwest industrialist who, last year, paid Hammer Galleries \$85,000 for a Renoir, last week came back and bought a Duffy for \$16,000 and, en route out, spied a little charcoal sketch of a cat by Pegeen & Ed Fitzgerald, who specializes in feline subjects. He wanted that, too, and so Victor Hammer's bill to him now reads \$16,075.

Jo (Mrs. Phil) Regan due in this weekend to join her singer-husband who is powwowing with United Steelworkers of America prexy David J. McDonald during the latter's Gotham sojourn on new labor negotiations with the steel industry. The Regans make their first European hegira June 19, taking their airconditioned Cadillac over to drive leisurely on the Continent.

Lou Wilson, of Ashley-Steiner agency, to London Friday (8) to attend Julie Andrews' wedding to scenic designer Tony Walton, a childhood sweetheart, on Sunday (10). The newlyweds fly back to Hollywood pronto on combination honeymoon and her guest on Jack Benny's May 23 CBS-TV spec. She resumes her "My Fair

Lady" role in London May 25, her understudy filling in meantime.

Loew's prexy Joseph R. Vogel was honored by the City of New York and the March of Dimes in ceremonies at Gracie Mansion yesterday (Tues.). Mayor Robert F. Wagner presented him with a special citation from the city and Claudette Colbert presented him with the annual Humanitarian Award of the March of Dimes. Eric Johnston, president of the Motion Picture Assn. of America, headed a list of motion picture executives.

## Las Vegas

By Forrest Duke  
(Dudley 4-4660)

"The Allegros" a hit in the Thunderbird lounge.

Nat Hart, Flamingo maitre d' for seven years, resigned. He's wanted for the Venus Room at the Frontier.

Art Brick resigned as entertainment director of the Golden Nugget. In the future, Bill Green will book the shows.

Bill Miller to Japan where he joins Shirley MacLaine and Steve Parker, there lining up an Oriental revue for Miller's Venus Room at the New Frontier.

Libby Jones, exotic peeler in the Dunes Minsky show, lectured to the women's Las Vegas Exchange Club on "Insolence of the American Female."

Silver Slipper had a "Burl Ives Night" and invited all the Strip celebs. Slipper top banana Hank Henry and Ives were in "This Is The Army" together during the war.

## Palm Springs

By A. P. Scully  
(Tel. FAirview 4-1828)

Bill Pettit at the Rossmore.

Frankie Ortega played "77 Sunset Strip" at Ranch Club.

Jimmy McHugh's Golden Nugget Ball netted Desert Hospital \$6,000.

Roberta Linn has a new Coral record and is returning to town to make another.

Gala dinner at Howard Manor for Fred Waring and femme, Fred MacMurray, June Haver and Eddie Shipstad among those there.

J. Fred Coots, in a checked coat loud even for this town, listening to sounds for "The Girl From Palm Springs" which he is composing to Ogden Nash's lyrics.

## Cultural Center

Continued from page 55

advice on the national effort to collect the huge bankroll. Dowling has submitted a plan on his own to President Eisenhower, suggesting that the fund campaign be national in every respect, with the hope that 50,000,000 Americans would contribute.

The advisory chairman explains. "If some one walked in and offered to finance the entire center, I'd be against taking it. I want Americans throughout the nation to have a financial part in this venture."

At the advisory committee meeting, Dowling appointed a "concept subcommittee" to begin "immediately" to appraise the detailed needs of the center, so that architects can be given specific requirements for stages, seating, number and types of auditoriums, etc.

The group includes Reginald Allen, Lincoln Center for the Performing Arts executive director, chairman; Donald Kirk David, Committee of Economic Development chairman; Herman D. Kenin, American Federation of Musicians president; Stewart Louchheim, Philadelphia Academy of Music prez; National Symphony conductor Howard Mitchell; philanthropist Marjorie Post May; Joseph Pendergrast, National Recreation Assn. executive director, and composer Richard Rodgers.

Significantly, Dowling said he will also appoint a finance subcommittee. Originally, money-raising was to be handled exclusively by the trustees. It now appears that Dowling's advisory committee, which, unlike the trustees, includes people nationally prominent in the performing arts, will be included in a single-effort financing campaign.

Dowling said that the chairman of the finance subcommittee hasn't been selected yet, but the possibility appears to be that he may take on the assignment himself. Dowling met reporters, interestingly, in the White House office of Presidential Press Secretary James C. Hagerty, apparently to give extra importance to the event.

## London

(COvent Garden 0135/6/7)  
Geoffrey Drake signed by Carl Foreman as art director for "The Guns of Navarone."

Anthony Nelson Keys appointed by Hammer Productions as general manager of its Ray Studios.

Mrs. Olive Dodds, director of artists for the Rank Organization, is leaving the company after 14 years of service.

Alexander H. Cohen planed back to N. Y. last weekend after a three-week gander at legit scene here and on the Continent.

Following his visit to Cannes for the Film Festival, M. J. Frankovich will head for Yugoslavia for huddles on international productions.

Steve Brodsky and Norton Ritchey, Allied Artists toppers, due in later this month for an Associated British-Pathe sales convention at which Macgregor Scott will preside.

Cantinfias, currently on a talent prowl in London, made a presentation to the millionth patron to see "Around World in 80 Days" at the Astoria last Wednesday (29).

Alan Fairley, accompanied by his wife Roma Fairley (TV personality and director), sailed for N. Y. on the Queen Mary last Thursday (30). He's joint chairman of Mecca Cafes.

Orson Welles, due in London this week, has had to cancel out because of doctor's orders. He was expected at Pinewood to complete soundtrack work on "Ferry to Hong Kong."

Columbia has acquired distribution rights to "The Boy and the Bridge," a new British production filmed last year by Kevin McClory and his partner in Xanadu Productions, Ivor Bryce.

Frankie Vaughan, currently heading bill at the Palladium, is to receive a silver-mounted baton from the Musical Directors' Assn. which it gives annually to the artist it most admires.

David Pelham tossed a party last night (Tues.) in the Cock Tavern in Fleet Street (London's newspaper row) following the preem of the new John Osborne musical, "The World of Paul Slickcy," in which the central character is a columnist.

Richard Todd, Sylvia Syms, John Mills, George Baker and Paul Massie head the Associated British star contingent which is going to the Cannes Festival next week. C. J. Letta, D. J. Goddard and Macgregor Scott will represent the corporation brass.

## Paris

By Gene Moskowitz  
(66 Ave. Breteuil: SUF. 59-20)

"The Journey" (M-G) in for split reviews and probable okay biz.

First-run Champs-Elysees film theatre, the Normandie, may become a music hall next season.

Claude Autant-Lara will make "The Fifth Commandment" with Raoul Levy producing for Columbia next season.

Louis Malle's sexational "Les Amants" has been forbidden showing in Japan and is having troubles with Yank customs authorities.

Edwige Fenech will do Alexandre Dumas' "The Lady of the Camellias" at Theatre De Paris for 30 performances next season to keep her rights to the piece intact.

Albert Camus' adaptation of Fedor Dostoyevsky's "The Possessed" will be the French legit rep at the Venice Theatre Fest in July.

Manila Folk Dance Troupe from Philippines into an extended run at the Theatre Des Champs Elysees after a hit fourday appearance at Sarah Bernhardt Theatre as part of the Theatre of Nations season.

Several legit reprises in for latter part of season with Lou's Verneuil's "Le Train Pour Venise" at the Michel, Plaute's "Les Carthaginiens" at the Vieux Colombine and Maurice Hennequin's "Mon Bebe" at the Varietes.

Reported here that Charles Chaplin will resurrect his famed tramp figure in a color film later this year. Also that Harry Belafonte will play the Russo author Alexandre Pushkin in a Yank film he will personally produce with the noted Swedish director Ingmar Bergman directing.

## Philadelphia

By Jerry Gaghan  
(319 N. 18th St.; Locust 4-4848)

Jimmy Durante will play his second engagement here this year at Palumbo's, Sept. 24.

Pat and Herbert Fawcett pacted by Leopold Stokowski to play next season with his Houston Symphony. Heady Adams and Al Kelly will head the opening show at the Fountainhead, New Hope, Pa.

Rudy Vallee served as host at opening of Crown Room in Jack Field's split-level showcase, the Petti Arms, Media.

Pianist Lee Luvisi, who made

his solo debut with the Settlement Music School last week, signed with Columbia Records.

Chotz Foley, one of the stripping trio in "Gypsy," was known here as Charlotte Foley, a former show-girl in Latin Casino Line.

Tillie Lockman, owner of C'est La Vie, leaves for Paris late in May to enroll for a sixweek course at Maxin's cooking school.

Dave Miller, head of Somerset Stereo Fidelity Records, inked the London Philharmonic Symphony to a two-year pact.

Dave Dushoff and Dallas Gerson, co-owners of the Latin Casino, flagship of the local niteries, renewed the lease for additional five years.

Milton Garner, South Jersey drug chain operator, long active with the Neighborhood Players, moving up into the big leagues next season with a musical version of "Cyranoe" for Broadway. Band-leader Jose Melis will do score.

## Atkinson

Continued from page 1

in line with her criticism of him on her "Dorothy and Dick" morning radio series last year, after he had panned "Body Beautiful," a Broadway musical co-produced by her husband, Richard Kollmar. The general slant of her and Kollmar's attack was that the Times critic is "destructive" and "senile."

In connection with Atkinson's supposedly imminent retirement, there has been rumor that he plans to buy a house in Puerto Rico, with the idea of wintering there and summering at his place near Durham, N. Y. The reviewer says that he did see an attractive house in San Juan, during his recent visit to Puerto Rico, and that it would probably be a good investment. He emphasized, however, that he has no intention of acquiring the place.

News stories from several southern cities recently indicated that Atkinson planned to come there to cover "The Kids," a new play by Charles Best, being produced in a number of regional and college theatres under the sponsorship of the Southeastern Theatre Conference. Although he received invitations to cover the show, he had already declined when reports that he would attend were published in various southern towns.

After panning a recent Broadway show, Atkinson was visited by the debut-producers, who told him they had been informed that he'd been smiling and seemingly pleased during the first act of the first-night performance, but had been seen scowling significantly as he returned to his seat after the intermission. The two tyro producers had also been told that after the premiere of "J.B." last fall, the Times critic had gone backstage to congratulate the actors and express the prediction that the Archibald MacLeish drama would be a hit. (He gave the show a rave.)

Both reports were baseless, Atkinson told his visitors. He never goes outside and rarely even leaves his seat during intermissions, he explained, and as for going backstage after the "J.B." preem, he has never done such a thing in his life.

How do these fantasies get started? Atkinson only shakes his head in bafflement.

## Off-B'way Review

Continued from page 55

### Season of Choice

teel southerner who gives up his am-girl cousin to wed a socially inferior local hussy. Although he prospers in business, he longs for his childhood sweetheart, who has meanwhile gone off to live it up in Paris. She finally returns, the hero is now re-anchored unhappily at home by his daughter's alliance with another low-born townsman.

Charles Bowdler's staging accents the emotionalism of the script, and the settings of Will Steven Armstrong add lush atmosphere. Douglas Watson plays the self-sacrificing southerner agreeably, Betsy von Furstenberg stalks around the small stage and speaks in what's apparently intended as slyly disillusionment, Mary Alice Bayh is the resentful mother, niterly organist Ethel Smith plays a hysterical member of the menage, and Collin Wilcox is appealing as the smitten daughter.

"Season of Choice" doesn't offer much for off-Broadway, however. (Closed April 18 after seven performances.)

## Hollywood

Oliver Unger in from Gotham. Stanley Kramer returned from Hawaii.

Rhonda Fleming off to Cannes Film Festival.

Ira Gershwin underwent major surgery.

Irving Lazar to Paris for story huddles with Darryl F. Zanuck.

Carole Costello, Lou's offspring, joined Desilu Workshop Theatre.

Warren "Billy" Wilson joined Vy Barry Agency as talent rep and producer.

Axel Nissen ankled post of biz manager of Goldwyn Studios after 25 years.

Jack Lemmon heading for second European junket to bally "Some Like It Hot."

Jack Donahue steps up from assistant sales manager to national sales chief at KTLA.

Arthur DeTitta, Coast head of Movietones, elected prexy of California Press Photographers Assn.

Helmut Dantine abandoned 18 years of acting to join Joseph M. Schenck Enterprises as veepee.

Millie Gussings from Hecht-Hill-Lancaster to C&S-TV casting director on "Twilight Zone."

American Cinema Editors toss annual awards presentation ceremonies May 20 at Beverly Hills Hotel.

George Stevens, father and son, to Cannes to attend showing of "Diary of Anne Frank" at festival there.

Hoot Gibson talking deal with Mirisch Co. to join a caravan tour of U.S. and Canada to bally "The Horse Soldiers."

Walt Whaley returns to Revue Productions to replace Jerry Bloom as casting director, later moving over to Warner Bros. TV in same post.

## Chicago

(Delaware 7-4984)  
The Cloister, Rush Street nitery, incepted Sunday afternoon jazz parties.

Gertrude Bromberg, pressagent for "Music Man," into N.Y. for meetings.

George Simon, ex-VARIETY and MCA, now special rep of the posh new Executive House.

Jesse Chinich, western sales manager for Buena Vista, in town calling on circuit heads.

Harry Goldstein of Allied Artists is here for prelim exploitation of "Al Capone," opening May 7 at Todd's Cinesage.

George Jessel being feted by a Chicago group Sunday (10) at a \$100 a plate dinner on occasion of his 50th ann in show biz.

British actor Murray Matheson is guest star in Goodman Theatre production of "Imaginary Invalid," opening May 8 for fortnight.

Clark Theatre kicking off its annual 10-day festival of film classics on Friday (8) with pix dating back to as early as 1925, among them "Alexander Nevsky" and Rudolph Valentino in "The Eagle."

Paul Burkowsky brought in from N.Y. as general manager for both of Herb Rogers' Highland Park summer theatre. George Hirst signed as musical director and Gus Giordano as choreographer. Bill Krott again is director.

## Rome

By Robert F. Hawkins  
(Stampa Estera; Tel. 675906)

Lauren Bacall through Rome on way to London.

Edward G. Robinson to Venice after Florence and Rome.

Walter Chiari signed for five weekly stints on RAI-TV net.

Guido Gianbattolomei to Paris to discuss French release of his production, "Tutti Innamorati."

Vittorio Gassman's last TV show in the "Mattatore" series, scheduled for 93 minutes, lasted over two hours.

Lara Turzi announced here as future star of pic called "Solitude," said to be an Italo-Spanish-American co-production.

Louis Armstrong appeared on RAI-TV's musical show, "I Musichiere" for benefit, during his Rome stay, part of European tour.

Daniel Gelin and Jacques Sernas in from Paris for "Carthage in Flames," LUX Film — Gallone production starting at Cinecitta Studios.

Fortunato Misiano, Italo producer, heads for U.S. soon to discuss an upcoming project with Anthony Franciosa, with 1960 as target date.

New UFA product given big sendoff here via special screenings of clips from upcoming pix (Dino DeLaurentiis handles in Italy) at Fiammetta Theatre.

Anita Ekberg, currently in U.S., due back in Rome May 13 for dubbing stints for her "The Sweet Life" for RIAMA Films. Has offers for two more Italian pix.



## Eugene Castle in Texas Speech

Continued from page 2

is now the chief proponent for the importation and exhibition of a veritable river of Soviet propaganda films into the United States. The three American government officials I have just named should be placed on Khrushchev's payroll. Their actions serve the Red masters of Godless Russia and not the safety and security of the American people.

### Re Paul Robeson

"A foretaste of what lies ahead is the recent disclosure that a film on the life and work of Paul Robeson, leftist American Negro singer and actor, has just been completed in the Soviet Union.

"With the White House officially enjoining a policy of welcoming Soviet-made films and with the U.S.A. promoting their widest possible exhibition in the United States, it will only be a question of time when such pictures heroizing American subversives will make their appearance in our motion picture theaters."

Castle declared, quote:

"Khrushchev scored a smashing victory when, on Jan. 27, 1953 following three months of negotiations, a Cultural Exchange Agreement with the Soviet Union was signed in Washington, by the late Soviet Ambassador Z. N. Zarubin and U.S. Under Secretary of State William S. B. Lacy. The pact provided for the exchange of motion pictures, radio and TV programs, visits by delegates from industry, agriculture, public health and sports; civic, youth, student and professor groups; exchanges of scientist publications, 'artistic performers' exhibits, scholarships and medicine.

"Actual exchange of these things is nowhere as complete as the listing makes it appear, for the reason that so-called 'cultural exchange' with the Soviets is not cultural exchange at all.

"The assumption that the Soviet Union with its police state regimentation of its people could enter into this program in good faith was naive."

### Inflation Fears

In a long speech ranging over many subjects and hammering on the menace of inflation about which he implied Conservative senators were approximately as indifferent as their liberal-brethren, Castle reaffirmed his conviction that the American "propaganda" overseas is "amateur" in planning and staffing. Further quote:

"Ambitious and self-serving Washington policy-makers continue to pursue Red Russia with their sophomoric schemes for cultural interchange which actually means Soviet infiltration of our country. This infamous agreement that helps the Soviets and hurts America should be cancelled at once.

"The United States Information Agency, originally established to tell the truth about our country to foreigners, has degenerated into a transmission belt that is bringing an avalanche of made-in-Moscow propaganda into the United States upon a scale never before permitted, nor even dreamed of."

### Lief: Gotta Match Soviets

Arthur Lief, American guest conductor of the Bolshoi Ballet, is urging an all-out cultural campaign by the U. S. in behalf of international goodwill. Lief called upon President Eisenhower to set aside \$100,000,000 for the establishment of an American Arts Council for music, drama and the dance. He said: "We must recognize once and for all that we are embarked on a cultural race with the Soviet Union. Art products are of enormous propaganda value far beyond the money they cost."

Lief noted that the \$12,000,000 spent annually by the Soviet government to support the Bolshoi Ballet has been "returned tenfold through the international prestige gained by the renowned dance company." The conductor made his summons for a broad cultural offensive coincidentally with his launching of a new orchestra, the N. Y. Chamber Symphony, at Town Hall, N. Y., Sunday (3).

Lief stated that the spread of classical disks has resulted in a greater sophistication of the U. S. public to modern music. He included the works of Mel Powell, Gunther Schuller and Ned Rorem in his kickoff concert. Lief, inci-

dentally, is married to the daughter of Sol Hurok, impresario who brought the Bolshoi Ballet to this country.

## Yank Called Spy

Continued from page 1

after Unit's 1959 series on him, wherein he was called a U.S. spy; a secret agent who allegedly utilized his journalistic profession to shield his political activities; a personal representative for then President Truman to send arms to Sicily, and make that island revolt against Italy and "become the 49th State"; that he allegedly aided the bandit Giuliano in accomplishing his acts; that Stern had personally given the orders to assassinate 18 women and children in what was called the "Pian della Ginestra" massacre (which allegedly almost resulted in the Italo government falling), and on which the Commies had speculated.

Stern previously sued and won in criminal court, sending some of the Unit's people to jail but an amnesty was called and they were later freed. He then sued in the civil courts, the case being confirmed up to the top tribunal without possibility of future appeal. It was sent back to the present court for assessment of damages only. This is where the above cash award (U.S. tax-free) was made.

Stern states that, for the first time in his journalistic "expose" career he had been on the opposite side of a suit, i.e., as a plaintiff. He observes that, perhaps, winning so many cases wherein he was defendant gave him the necessary know-how to win a suit for himself. He never lost any of the cases wherein he was defendant.

Stern and Samuel I. Newhouse are eyeing purchase of the Rome Daily American or, failing a deal there, may start their own English-speaking daily here. Present Daily American management reportedly is interested in some kind of a deal but doesn't want to relinquish 100% control to Stern-Newhouse.

## Too-Talky Talkies

Continued from page 2

bral' actor who'll actually look for that kind of script."

This was by way of a compliment for his partner in Melville Productions, Gregory Peck. Bartlett is a v.p. of Melville and he's written many of Peck's pictures, including the memorable "12 O'Clock High."

"When you come to think of it, dialog is the most difficult thing to inflict on an audience," he said. "It must first be absorbed, and then the image must be created. It's a trying process at best. Of course, the camera in itself can do marvelous things. It's incredible what a good actor can convey without a line of dialog."

Bartlett opined that too many directors had a tendency to inject themselves into the projection of scenes, robbing actors of their own interpretations before the camera. "A good director has to be primarily a keen observer with an unerring ear and a good pair of eyes," he said. "Experienced actors will try to understand his problems and work with him."

As for the writers in Hollywood, Bartlett admitted, "we still have hacks, but we also have that intrepid little group who won't sell themselves down the river. In fact, those who have survived are, if anything, more stubborn than they used to be. I feel there's a new respect for the writers at the studios. That has changed the picture. They used to think of us as intellectual bellhops. They've now learned that the script is an important, possibly the most important, part of the picture."

## 'Hole in Head'

Continued from page 1

received accolades from the tv critics.

Garson Kanin, reading the reviews, telephoned Schulman and asked him if he could convert the teleplay to a Broadway vehicle. "It just happen to have one ready," Schulman replied. In association with Robert Whitehead, Kanin

took an option on the play and with a subsequent rewrite it eventually reached Broadway as "A Hole in the Head."

Following a successful Broadway run, it was acquired by Capra and Sinatra for \$200,000 plus 5% of the profits. Schulman received 60% of the \$200,000 and \$75,000 for writing the screenplay. After witnessing a preview of the film, a completely new version, Schulman felt that his association with the property had at last come to an end. However, with the film just about ready to go into release it was suggested that a novel based on the film would provide a promotional assist. Schulman volunteered to write the book and in 10 days delivered to Gold Medal, a paperback publisher, a completed novel which, Schulman contends, contains material not to be found in any of the previous versions. Having written "A Hole in the Head" as a one-act play, two full-length plays, a teleplay, a screenplay, and a novel, Schulman is wondering what possible version he will be called on to provide next.

Despite the seeming preoccupation with "Hole," Schulman has found the time to write numerous tv plays, and the screenplay for Hal Wallis' "Wild Is the Wind." He is presently occupied writing a new screen version of Edna Ferber's "Cimarron" for Metro and an original tentatively titled "Winter Crossings" for Stanley Donen via Columbia.

## RCA

Continued from page 1

into something of a "One Man's Family" by attributing "hidden nepotism" to David Sarnoff, the chairman of the board of the Radio Corp. of America.

### Not 'Couth'

At times their behavior resembled that of brawlers in a Yukon saloon with standing mikes being hurled to the floor and imprecations reverberating in the vast studio. Miss Parker charged one stockholder with labelling her a tramp and on another occasion she "accused" John T. Cahill, general counsel of RCA, of having graduated from Harvard Law School.

During much of this coster-mongering, the RCA management managed to behave much in the manner of a Harvard Business School Seminar but the constant squawks from the Parker-Young set that the chair was out of order brought cries from other stockholders that they be thrown out of the meeting room and that the regular order of business be resumed.

Miss Parker, said to own one share of RCA stock, came prepared to read a nomination statement as a candidate for the board of directors. The statement said she was going to turn the spotlight on nepotism at RCA and NBC and, among other things, was going to make a searching analysis of "the sum total of monies paid to members of his (Sarnoff) family or relatives"; "the sum total of monies grossed by any organization with which the RCA chairman of the board, his family or relatives, are connected" and "the number and importance of distributorships owned by relatives or of which relatives own a piece and the reasons why these distributorships should not be owned by RCA?"

But Miss Parker never had an opportunity to read her nominating statement since Cahill, beforehand described previous difficulties with them at other stockholder meetings and recent courtroom jousts in which Young had been slapped down by the judges. Cahill read the full Parker statement but it evidently made no impression on the crowd, who by this time was growing bored with their heckling activities. At various times, both Young and Miss Parker rushed to the dais, shouting, "You are out of order," "this meeting is illegal," and "Where's the mike, stupid!"

When Miss Parker and her colleague weren't abusing either Sarnoff or Cahill, the former was shooting darts at Wilma Soss, another stockholder, who sided with management. "Shut up, you are paid by NBC!" Miss Parker stormed at Miss Soss, who once worked for NBC as a commentator.

Cahill, in reply to Young's charges regarding songwriter suits against RCA, said the company would abide by the decision of the courts. Cahill made it clear that Young behaved much in similar fashion at a recent CBS stockholders' meeting.

Asked to comment on NBC's role in present day broadcasting, Robert W. Sarnoff, chairman of the board of NBC, gave an upbeat picture of what's ahead on both the radio-and tv fronts. He said the fall sales picture was extremely bright and that the web would be fully sold out by the start of the season. He saluted Robert E. Kintner, prexy of NBC and his aides, for an outstanding job, thus putting to rest some rumors about Kintner.

Lewis Gilbert, an active stockholder, asked David Sarnoff if NBC Radio was for sale. Sarnoff was emphatic in his reply: "NBC is not for sale," he said. "There has been no discussion, no negotiation."

In answer to a query from a stockholder, the chairman of the NBC board, traced the genesis of the NABET walkout. Sarnoff's statement went on to say that "NBC has consistently urged the union to return to work and to invoke the grievance procedure established by the contract. Discussions with the union have thus far made no progress." He praised "the loyal and extraordinary efforts" of NBC staff employees who've been pitching in during the strike. He said NBC would continue to use its best efforts to resolve the NABET dispute.

In Burns' report, NBC-TV was said to have achieved the largest dollar gain in time sales of all three networks, increasing its billings by 11.3% over 1957. Gross billings, for the first quarter of 1959 have run ahead of those in the corresponding period last year. Burns said. NBC Radio, Burns added, scored a 15% increase in billings. The company's o&o radio- tv outlets upped their revenue by 8% to rack up their best year, he reported.

## AWRT

Continued from page 23

Muriel Fox, vice president in charge of radio-tv, Carl Byoir and Associates, New York City; Helen Jensen, consumer service director of Western Beet Sugar Producers, Inc., San Francisco; Marion Andersen, promotion director of WDSU and WDSU-TV, New Orleans, La.; Mary Pearl, director of Home Economics Dept. of the Food Division of Heublein, Inc., in Burlington Vt. and broadcaster on Stations WJOY, WDEV, WTWN and WIKE. Other officers comprise the five area vice-presidents.

AWRT's prosperous 15 lady station owners, most of whom are grandmothers, gathered together with Dorothy Bullitt, president of King Broadcasting Co. of Seattle and hashed over common problems. The percentage formulas which show up at the Federal Communications Commission at renewal time are "useless" and "dishonest," they claimed, "because everyone lies about them." Ladies also deplored remote ownership. With minor exception, they were lukewarm to editorial comment over the airwaves.

The annual AWRT scholarship award went to 19-year-old Gay Paul of Pine Bluff, Ark., a junior at Lindenwood College, who received \$750 to be used to continue her studies in radio and television.

## Soviet Films

Continued from page 2

films selected under the agreement.

And the Soviets will not allow exhibition of the American pix under the agreement until showings start here of their product.

Internal Revenue must decide whether Sovexportfilm is either a part of the Russian government or, at least, is engaged in a governmental capacity insofar as the film deal is concerned. If so, the tax wouldn't apply.

An adverse ruling could gum up the whole agreement, so long in the making. The Administration has no power to waive the tax. This would take an act of Congress.

## Williams-Kazan

Continued from page 1

April 11 audit, which also indicated that out-of-town tryout profit reduced the tab on the New York opening to \$135,906.

Kazan's 32½% slice of the profits is in return for his putting up \$37,500 as a limited partner. That represents half of the total limited partnership contribution. The remaining half was put up by 20 other backers, who, as previously noted, share in 10% of the profits. It's understood that Miss Crawford requested that a part of the production be made available to the investors, most of whom have backed her previous projects.

"Bird," currently in its ninth week at the Martin Beck Theatre, has been earning a weekly operating profit \$9,000-\$10,000 on steady sellout business. That figure is expected to level off eventually at about \$10,000 weekly. The film rights have also been purchased by Metro for \$150,000 down, plus \$3,500 weekly to a \$400,000 ceiling. (The N. Y. Times recently quoted Williams' agent, Audrey Wood, to the effect that the down payment was \$250,000.)

As of the April 11 accounting, the unrecovered cost on the production was \$84,894. Operating profit since then is figured to have reduced that amount to about \$55,000. Thus, on paper, the drama is already in the black since its 40% share, less 10% commissions, of the down payment from Metro comes to \$54,000.

Since the production looks set for a lengthy Broadway run, it also appears likely that Metro will have to pay out the full \$400,000 on its purchase of the film rights. That would give the production another \$90,000 as its 40% share, less 10% commissions, of the \$250,000 balance on the deal.

## Bolshoi

Continued from page 1

Milford, will supervise the production package.

Fox will utilize the closed-circuit facilities, including the mobile screens and projectors, of the Tele-Prompter Corp.

Event marks the first entertainment package other than boxing offered on large-screen closed-tv in a number of years. Previous events included telecasts of Met-opera performances of an ANTA showcase.

### State Dept.'s Stance

Washington, May 5. Bolshoi appearance on tollvision locally does not bother State Dept. nor is it covered in cultural exchange agreement. In general State prefers regular television but both pay-see and commercial would be ideal. State was on tail of Hurok at noontime Tuesday to ascertain facts not determined then.

Ed Sullivan who complained in his column that Matty Fox of Skiatron was getting Bolshoi for toll, will be in Moscow himself with a variety program for three weeks starting August third and followed by three weeks of New York Philharmonic. State advocates radio or television exposure for American talent overseas and favors it here only as bargaining point. "Holiday on Ice" at Leningrad had its dress rehearsal televised to satisfaction of State.

## Rountree

Continued from page 23

WOR's news bureau in Washington.

Signing up of Miss Rountree is seen as another step in WOR Radio's expected bowout as an affiliate of the Mutual network. Other RKO Teleradio stations are expected to disaffiliate when the MBS affiliation contract expires in August.

Station, which programs news heavily, has sent George Brown, director of news and special events, and Jim Scott, news analyst and reporter, to Berlin prior to visiting Geneva. At the conclusion of the Foreign Ministers Geneva conference, newsmen Scott plans to journey to Warsaw for an interview with Polish Prime Minister Wladyslaw Gomułka. Meanwhile, Brown will journey to Rome, to NATO headquarters in Paris and to London for talks with political figures on the Cold War.

# OBITUARIES

## ASHLEY DUKES

Ashley Dukes, 73, playwright, critic and producer, died May 4 in London, England.

He began his career as a university lecturer in science, turning to the theatre early in the century. He had been a drama critic for several publications between 1909-25. He was co-producer with Gilbert Miller in the 1938 New York production of T. S. Eliot's "Murder in the Cathedral." He presented the work in 1935-36 at the Mercury Theatre in London. He was for many years director of the Mercury Theatre.

His best known work was "The Man With a Load of Mischief." His listed publications (some being translations of non-English works) include "The Youngest Drama," "The Song of Drums," "One More River," "The World to Play With," "The Fountain-Head," "The Dumb Wife of Cheapside," "The Mask of Virtue" and "Return to Danes Hill," among others.

## MESSMORE KENDALL

Messmore Kendall, 86, who built the Capitol Theatre on Broadway

three daughters and six grandchildren.

## CLARK M. AGNEW

Clark M. Agnew, 53, president of the New York television consulting and producing company bearing his name, died May 2 in Norwalk, Conn.

A commercial illustrator, he was stricken in Bradenton, Florida, shortly after he had joined John L. Douglas & Associates, advertising agency there as radio-tv director. He studied at the Chicago Arts Institute, and for many years played clarinet with professional Dixieland bands in the Chicago area.

With Neil O'Brien, he wrote the book, "Television Advertising," which was published last year. He also had been director of radio-tv for Donahue & Coe, ad agency. Among his tele creations was the series of "dancing pack" commercials for Old Gold cigarettes. He also did illustrations for many major national magazines.

His wife and two sons survive.

## REGINALD ARKELL

Reginald Arkell, 76, dramatist, lyricist, author and editor, died May 1 in Wiltshire, England. He wrote innumerable light verse for various publications and also edited the now-defunct magazine, "London Calling."

He was author—or part author—of many plays and musical comedies, notably "1066 and All That," "The Blue Train" (with Dion Titherage), "Chelsea Follies" (with Archie de Bessa), "Paganini" (with A. P. Herbert), "Bridge Without Sighs" and "A Cottage In The Country."

Arkell contributed lyrics to many other musical shows, wrote several volumes of light poetry and published a number of novels. Among the latter was "Charley Moon," recently adapted successfully as a film, starring Max Bygraves.

## PHIL BURTON

Louis Samuels, 61, a retired actor known professionally as Phil Burton, died April 29 in New York City.

Born in England, he sang in minstrel shows there before coming to the U.S. He played the banjo in jazz bands in N.Y. and elsewhere in the U.S. before he and his wife, Elaine, formed the comedy team of Burton & Janet. They played the Palace Theatre and vaudeville houses and niteries throughout the world for 16 years. They toured the Far East, Greenland and Alaska for the United Service Organization in 1953-54, and retired three years ago.

Besides his wife, four brothers and four sisters survive.

## GORDON FLEMING

Gordon Fleming, 55, composer for the Canadian Broadcasting Corp. and National Film Board productions, died April 30 in Windsor, Ont. Some of his compositions were also played by the Detroit Symphony and the Chicago Philharmonic.

The night before his heart attack, he had completed a new piano concerto on which he had been working for some time, and for which he was shortly to receive an honorary doctorate from the Royal Conservatory of Music, U. of Toronto, where he received his education.

Survived by an elder brother, Donald Fleming, who is Canada's minister of finance.

## EDWARD LASKA

Edward Laska, 75, a retired author, composer and lyricist, died April 27 in New York.

He sold his first song, "Tulips," in 1903. As a lyricist he collaborated with Jerome Kern on his first song hit, "How'd You Like to Spoon With Me?" He wrote the music and lyrics for hundreds of other songs. With the arrival of Prohibition he and Albert Von Tilzer wrote "The Alcoholic Blues."

Laska also wrote numerous patriotic songs during both World Wars and the Korean conflict. He was a charter member of ASCAP, and formerly was director of the Dramatists Guild and the Authors League of America.

## MRS. MARIE B. CURRIER

Mrs. Marie (Glass) Bures Currier, 89, founder in 1919 of Marlard, one of the first summer theatres in the U.S., now the site of the Peterborough Players Theatre in Peterborough, N.H., died April 30 in Tucson, Ariz. She spent summers in Peterborough and winters in Arizona.

During her operation of Marlard, noted American and English

actors appeared there each summer in Shakespearean plays. On one occasion, Eugene O'Neill's "Emperor Jones" was also presented at the theatre with the playwright attending.

## EDWIN M. TANSILL

Edwin M. (Ned) Tansill, 90, an organizer of Washington Local 161 of American Federation of Musicians, died April 26 in Washington. A violinist and band director, he started the Washington local with late cornetist "Uncle Joe" Caldwell in 1901.

Among other activities, he directed Tansill's Military Band, which played at resorts near Washington, and led the National Guard Band at presidential inaugurations from Grover Cleveland to Franklin D. Roosevelt.

A son and a brother survive.

## GRAEME M. GILMORE

Graeme M. Gilmore, 46, account exec with the Zimmer McCloskey ad agency in Louisville, was found dead May 2 near his car in a downtown Louisville parking lot. A deputy coroner attributed death to a heart attack.

With the ad firm for 11 years, Gilmore earlier was announcer and continuity director of radio station WAVE for 10 years. He had a flair for creating commercial jingles and made a number of them at a Louisville recording studio. His wife and two sons survive.

## GEORGE H. DALRYMPLE

George H. Dalrymple, 83, a concert manager and impresario, died May 3 in Hollywood, Calif.

Known as a developer of young talent, he had taken artists to various parts of the U.S. and Latin America. He was the father of Jean Dalrymple, director of the New York City Center Theatre and Light Opera companies.

His wife, son and daughter survive.

## RUDOLPH SANDERS

Rudolph Sanders, 79, a pioneer in the film industry, died April 29 in Miami Beach, Fla., as result of an auto accident. He headed the Sanders Theatre Corp. in Brooklyn, New York, at one time one of Brooklyn's largest film theatre chains, for more than 50 years.

His wife, son, two daughters, three brothers and a sister survive.

## LILLIAN CASTLE

Lillian Castle, 94, early-day vaude actress and later in motion pictures, died in Los Angeles April 24 after a brief illness. She started her theatrical career as a dancing girl, years in L.A., where she organized the "Life Begins at 80 Club."

## LEE ROY BLEVINS

Lee Roy Blevins, 52, co-founder of Kling Studios of Chicago, died April 30 in Indio, Cal., where he had made his home for the past four years. He most recently had been associated with the commercial art firm of Stephens-BrondeDeCicco.

Wife and four children survive.

## RICHARD B. W. HALL

Richard B. W. Hall, 62, public service director of station KLAC, died a heart attack April 28 in Hollywood. He was worried at one time to Dorothy Schiff owner of the N. Y. Post.

Surviving are his wife; a son, M. W. Hall, KLAC owner; and daughter.

## MARTELL

Howard E. Powell, 74, ventriloquist known professionally as Martell, died April 26 in Conneaut, O. A ventro in vaude, he later managed restaurants in Youngstown and Warren, O.

A sister survives.

**Mrs. Martin (Berdénia) Gruenewald**, 46, wife of the former manager of the Fuller and Capitol theatres in Kalamazoo, Mich., died April 29 in that city. She was known in southwestern Michigan for her interest in theatre activities, having booked many traveling attractions and handling benefit shows for local organizations.

**Mrs. Edythe May Clover Ostrom**, 79, concert pianist and founder and honorary president of the Chopin Society, died May 2 in New York, after a long illness. She was considered a specialist in the interpretation of Chopin's works and founded the society in 1939.

**William T. Kaleb**, 48, production manager for Marschalk & Pratt, Miami advertising agency and local subsidiary of McCann-Erickson of New York, died April 26 in Miami. He was in advertising production for more than 31 years.

**Mrs. Lethia E. Powers**, 83, former vaudeville performer, died

May 2 in Trumbull, Conn. The widow of Louis Powers, she was a member of the Powers Trio comedy team which played the circuits for more than 25 years.

**Charles M. Weymouth**, 44, freelance photographer who conducted a camera program on KQED-TV, died April 30 in San Francisco. His wife, son and daughter survive.

**Daughter**, 21, of Bud Whaley, former announcer and emcee on KMAC and KEYL-TV, San Antonio, died there April 27 of injuries sustained in an auto accident.

**Troy Sanders**, 58, a musical assistant at Paramount Pictures for two decades, died May 2 in Burbank, Calif., as result of injuries sustained while horseback riding. His wife, son and daughter survive.

**Milo L. Green**, 48, at Omaha, May 3. In the 1930s he owned and operated the Milo L. Green Players, a summer stock company in Corning, Iowa.

**E. Graham Nickerson**, 54, vice-president and assistant to the president of Compton Advertising, Inc., a New York agency, died May 2 in Bridgewater, Conn.

**Sy Bernard**, 56, former cellist and tv contractor, died April 26 in Hollywood. Wife, son and brother survive.

**Son**, 13, of actress Jeanne Robertson, died of leukemia April 26 in Hollywood.

**Ulrich Beetac**, 62, member of Vienna's Burg Theatre, died April 23 in Vienna.

**Karl Kamann**, 60, baritone with the Austrian state opera, died April 19 in Vienna.

**Desmond Stafford**, manager of Casino Cinema, Glasgow, died recently in Rutherglen, Scotland.

**Son**, 2, of tv writer Alvin Boretz, died April 30 in New York.

## 'Hot' Tops April

Continued from page 5

brought fresh bookings in others. "Sound and Fury" (20th) took ninth place.

"The Tempest" (Par) was 10th while "Mating Game" (M-G) topped 11th position. "Separate Tables" (UA) rounds out the Top 12 list. It was second in March, and was helped by the Academy Awards. "South Pacific" (Magna) was the runner-up pic. It was eighth in March and seventh in February.

New product just getting started was inclined to be spotty. "Thunder in Sun" (Par) looked fairly good on several initial playdates. "Compulsion" (20th) indicated it would do okay, showing enough in the final week of the month to land seventh spot in weekly ratings.

"Al Capone" (AA) looms as one of the biggest new grossers, with socko returns on first three engagements. "Warlock" (20th), also new, did well enough to cop eighth place in final weekly ratings. "Naked Maja" (UA) was very uneven on first batch of dates.

"World, Flesh and Devil" (M-G) was fine on its preem in Cleveland. "Room at Top" (Cont.) was close to sensational on its first two playdates. It had new highs on the first three weeks at the arly N. Y. Fine Arts. "Count Your Blessings" (M-G) was big on first week at N. Y. Music Hall. "Alias Jesse James" (UA) was inclined to be spotty on initial dates.

"Diary of Anne Frank" (20th), rated fancy in Chi and big in N. Y., was light in L. A. "Windjammer" (NT) did well enough to cop runner-up spot one week. It has finished the bulk of its first-run dates in bigger cities. "I Want To Live" (UA) spurted on its Oscar to land a runner-up position one week.

"House on Haunted Hill" (AA) still managed some strong playdates. "Auntie Mame" (WB) was sturdy enough one week to be classed as a runner-up pic.

"Horse's Mouth" (Lopert) cashed in on several potent engagements during the month. "Stranger in Arms" (U) was in much the same category.

"My Uncle" (Cont.) continued score nicely in smaller houses. "Around World in 80 Days" (UA) continued its marathon run in L. A. where it's now in 124th week.

## MARRIAGES

Jo Sullivan to Frank Loesser, New York, April 29. She's an actress-singer; he's the composer-librettist.

Lillian Warmington to Lionel Tertis, London, April 25. Bride is a cellist; he is the 82-year-old viola player.

Ruth Newburn Sedam to Carleton D. Smith, Swarthmore, Pa., April 29. He is veeep of NBC and general manager of web's Washington stations.

Nina Deutch to Solomon Hurwitz, Washington, May 3. He is public relations director of WGMs radio, Washington.

Connie Towers to Eugene McGrath, Bloomington, Cal., April 2. Bride's a singer-actress.

Ann Stewart to Peter Saunders, London, May 2. He is the producer of "The Mousetrap," still running in London after nearly seven years.

Sylvia Murphy to Charles Templeton, Toronto, May 1. Bride is vocalist of CBS-TV "Music Makers" series; he is interviewer of CBS-TV's "Close-Up."

Vickie Janis to Chilton Ryan, New York, April 18. Bride is an actress-model; he's with NBC's production staff.

## BIRTHS

Mr. and Mrs. Robert F. Hawkins, daughter, May 1, Rome. Hack is VARIETY correspondent in Rome; this is his and Carmen's second, the first was a son.

Mr. and Mrs. Gene Weed, twins, son and daughter, Hollywood, April 26. Father's KFWB deejay and an AFPS producer.

Mr. and Mrs. Champ Butler, daughter, Northridge, Cal., April 23. Father's a singer.

Mr. and Mrs. John McSweeney, daughter, Santa Monica, Cal., April 23. Father's a film editor.

Mr. and Mrs. Bert Fink, son, Hollywood, April 27. Father's a publicist.

Mr. and Mrs. Gilbert de Goldschmidt-Rothschild, son, March 28, Paris. Father has been an independent film producer; mother was a Parisian film critic before her marriage.

Mr. and Mrs. Al Perlmutter, son, New York, April 22. Father's director of public service programs at WRCA and WRCA-TV, N.Y.

Mr. and Mrs. Jack Brown, twin sons, Edinburgh, April 28. Father is staffer on TV Guide, Edinburgh.

Mr. and Mrs. Ed Warren, daughter, Chicago, April 30. Father is director of film programs at WGN-TV there.

Mr. and Mrs. Charles W. Ferguson, son, Chicago, April 23. Father is on WBBM sales force in that city.

Mr. and Mrs. Bob Collins, son, Los Angeles, April 30. Father is a film editor at ABC-TV.

Mr. and Mrs. George Ciroto, son, Kansas City, Mo., April 20. Father is KMBC-TV announcer David Andrews, his nom-de-mike.

Mr. and Mrs. John Strauss, son, New York, April 29. Mother is singer-comedienne Charlotte Raye; father is tv musical director.

## Loew's Gross

Continued from page 3

\$4,419,000 net; records and music, \$6,636,000, for a \$1,398,000 net.

From the theatre operation in the U. S. and Canada, including New York radio station WGM, there was a \$23,484,000 gross and a net of \$2,469,000.

The final net profit of \$5,749,000 was reached after deducting for income taxes and other costs from the consolidated net of \$12,949,000.

This is the last report on the two divisions as one company. Henceforth Loew's Inc. (whose name will be changed to Metro-Goldwyn-Mayer Corp.) and Loew's Theatres will report as two separate entities.

Profit of \$1.08 per share was based on the old number of shares which have now been divided between the two companies, with 2,668,388 outstanding for each concern.

## Reeves Soundcraft

Continued from page 3

recording media such as magnetic tape, film and recording disks.

Net sales for 1958, on a consolidated basis, were \$4,786,228, but consolidated net income declined from \$232,224 to \$105,829. The company's annual report indicates that its investment in Cinerama Inc. is carried at the cost of \$81,184 although the current market value of the holdings is approximately \$2,500,000.

In loving memory of

**BELLE BAKER**

Your devoted companion,

Jennie

In 1919, died May 1 in Palm Beach of pneumonia. During his long and varied career, Kendall, who started out as a lawyer, was associated with diverse activities. He was a leader in American patriotic organizations, an authority on George Washington, a publisher, theatrical producer, financier, and real estate man.

Up to his death he retained an apartment in the Capitol Theatre Building (as previously did "Major" Edward L. Bowes) although he sold out his interests in the property to Loew's Theatres, operator of the house, about seven years ago. For a long time, he had been head of the operating company of the Capitol, one of the first of the huge motion picture palaces. He acquired the property long before he decided what to do with it on the theory that the

**KAL BARRY KIRBY**

Unveiling of Monument  
In Treasured Memory  
May 10, 1959, 1 P.M. Sharp  
Riverside Cemetery,  
Rochelle Park, N. J.

blockfront on Broadway and 53d St. deserved improvement.

Born in Grand Rapids, Mich., on Dec. 9, 1872, Kendall, in his autobiography, "Never Let Weather Interfere," published in 1956, recalled that he had been the founder of one of the first advertising agencies, the founder of an early public stenographic service, a page in the U.S. Senate, a super on the stage, a newspaperman in Colorado and a homesteader in Nebraska. He also served as a secretary to two Senators and a Representative in Congress.

During the New York World's

**Willie Dunlay**

1954-1959  
Lovingly Remembered  
Sadly Missed  
Bessie

Fair in 1939, he planned and financed Washington Hall, and donated it to the fair as a shrine of American patriotism and served on the fair's committee on patriotic activities.

Kendall was board chairman of the Bank of Palm Beach and Trust Co., president of the Playhouse Corp. of Palm Beach and a member of the advisory board of the Chemical Bank and Trust Co. of New York. He was a former executive of publishing houses, including Rinehart & Co. and the old George H. Doran Co. He had also been a director of Loew's.

Surviving are his widow, a son,

# PHENOMENAL!!



## THE DUKES OF DIXIELAND

### ON TELEVISION

ED SULLIVAN (TWICE THIS YEAR)

NEXT APPEARANCE: JULY 12

GARRY MOORE, MAY 19

PAT BOONE

PATTI PAGE

DAVE GARROWAY

HOWARD MILLER

TIMEX ALL STAR JAZZ SHOW

HIT PARADE

VOICE OF FIRESTONE

### IN PERSON

CURRENTLY: ROUNDTABLE, New York City

NEXT: BLUE NOTE, Chicago

THEN: DESERT INN, Las Vegas  
(With Ed Sullivan) June 30

SUCCESSFULLY DURING APRIL:

CARNEGIE HALL, New York City

CASINO ROYAL, Washington

TOWN HOUSE, Pittsburgh

A FAVORITE ATTRACTION IN COLLEGES,  
CONCERTS, INDUSTRIAL SHOWS,  
JAZZ JOINTS, NIGHT CLUBS,  
ONE NIGHTERS, WHEREVER—

### ON RECORDS

YOU HAVE TO HEAR IT TO BELIEVE IT!  
DUKES OF DIXIELAND  
Volume 1 — AFLP 1823

THE PHENOMENAL DUKES OF DIXIELAND  
Volume 2 — AFLP 1840

MARCHING ALONG WITH THE DUKES OF DIXIELAND  
Volume 3 — AFLP 1851

ON BOURBON STREET WITH THE DUKES OF DIXIELAND  
Volume 4 — AFLP 1860

MINSTREL TIME WITH THE DUKES OF DIXIELAND  
Volume 5 — AFLP 1861

MARDI GRAS TIME WITH THE DUKES OF DIXIELAND  
Volume 6 — AFLP 1862

CIRCUS TIME WITH THE DUKES OF DIXIELAND  
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80 PAGES

## 'HOTELS CAN SAVE N.Y. SHOW BIZ'

### Lincoln Center Blueprinting Still

In advance of next Thursday (14) ground-breaking, the Lincoln Center of Performing Arts in N.Y. has revealed some details, though the projects are mostly still in draughting or executive phases. The \$58,000,000 construction investment will provide these capacities:

Metropolitan Opera House .....	3,800
Philharmonic Hall .....	2,400
Theatre for Dance & Operetta .....	2,200
Repertory Drama Theatre .....	1,200
Juilliard School Theatre .....	900
Chamber Music & Recital Hall .....	600
Museum of Performing Arts .....	??

Below-surface construction, including garage, is being done and financed by City of New York. Not clear as yet is whether cars can drive directly to entrances of new Met and Philharmonic. Not clear either about the number, nature and location of the commercial stores, or who will get these franchises.

### Judy Garland Hits B'way Big, Hard; Looks Bit Wagnerian at Met Opera

By LEONARD TRAUBE

Judy Garland, registering high Met-abolism, fractured them in an opera setting, too, as Sir Harry Lauder did years ago. Though lately carrying the weight of a short-statured Wagnerian soprano which gives her the appearance of an oversized kewpie doll, she's still a whammo click in a variety "extravaganza" that mixed sittings and stooedes to full-pack the Metropolitan Opera House Monday (11) night. At \$50 top for the preem, the week's run benefits the Children's Asthma Research Institute & Hospital of Denver. Otherwise, it's scaled to \$9 and \$10, latter tab for weekend performances. Opening take was estimated at a huge \$75,000. House capacity is 3,600. Taking benefit and partisan audiences into account, it was nevertheless so lusty a crowd as to suggest that a Garland cannot err. They kept on mitting her throughout, even at the first bar when she launched an otherwise familiar song with verse that must have been obscure to many.

Miss Garland is slow getting settled in the first half, apparent- (Continued on page 66)

### Magic Show For Veiled Moslems Of Zanzibar

Zanzibar, May 12. An international magician who gets into remote places is S.S. Sorcar. He and his company are currently here following a tour of Kenya, Uganda, Tanganyika. His dates have been expanded thanks to the airplane. East Africa Airways brought the party here to the Khalifa Hall.

British Resident (i.e. Governor) (Continued on page 79)

### SHOWMEN MUST RULE, NOT C.P.A.'S

By JOE COHEN

New York is letting its preeminence as an entertainment centre go by default, according to William Zeckendorf Jr., head of the Zeckendorf Hotels chain, which now has the largest number of rooms in New York. "We have let two baseball teams go, we almost lost the Patterson-Johansson fight, and we are letting our entertainment industry go to seed," he said.

Part of the reason was ascribed to the general inertia of the hotels. Zeckendorf said that the inns must convert their dining rooms to class restaurants and provide sufficient entertainment to restore New York as a "good time town." Gotham must also be re-established as a town for the stay-uppers. "Otherwise," he said, "We shall follow Chicago and Los Angeles. Once that happens, we shall lose conventions as well."

The major fault, according to Zeckendorf, is that auditors for a hotel scream when reports show perhaps an average \$500 loss in an entertainment room. What these reports cannot measure, he said, is that the entertainment has attracted perhaps \$5,000 weekly business of other kinds into the hotel. "It's a peculiarity that guests in a hotel will sometimes ponder where to eat that evening despite the fact that the hotel in which they are staying houses perhaps five or six restaurants. It's up to the hotels to reverse this trend of thinking."

The Zeckendorf Hotel, to be (Continued on page 66)

### Only 30 Top Writers & Even They Can Be Bad: Froug's Vidpix Lament

Hollywood, May 12.

There are no more than 30 to 40 "good professional television writers" in Hollywood, in the opinion of "Philip Marlowe" producer William Froug, and they are so busy that even they turn in "some unbelievably bad" scripts.

Froug, a former writer himself and an ex-CBS Radio program exec, is executive producer for all Goodson-Todman film shows here. He states that outside of these top 30 writers, there is no quality writing available in Hollywood. And because of the unusually high demand for their services, the top 30 are working far below their capabilities.

"I've received some unbelievably bad scripts from some of them," Froug asserts, "and when I've complained they're bad and asked for a rewrite, they've acknowledged the fact that they are poor but said they're so busy with other assignments they don't know when they can get to a rewrite."

The problem with these good writers, Froug states, is strictly economic, and he admits to having no solution for it. His "Philip Marlowe" scripts are pegged at an average \$1,750 each, well above scale, and Froug is willing to go as high as \$2,500 per script with a top writer he believes will do a job for him. But the demand is so great for the services of the handful of top writers that everyone will pay that much for their services and because the writer will take as many assignments as he can, the overall quality suffers. Raising the script budget isn't the answer.

One solution is makeshift—Froug stays up nights, he says, doing rewrites. Another is to develop new writers, but the demand is so heavy he can't keep them once they've learned the basics. Froug says he worked with one novice, and after completion of two scripts the youngster got a (Continued on page 46)

### BLACKFACE HUMOR UNFUNNY TO VETS

Saratoga, N. Y., May 12.

Complaints by several patients, both white and Negro, against a minstrel show presented at the State's Veterans' Rest Camp on Mt. McGregor (outside Saratoga) by a volunteer group from Castleton area, six weeks ago, have led Supt. George E. Hubbard to bar "for the time being" blackface shows or other entertainment including "jokes that pick out any race, creed or color."

All shows presented at the camp by outside organizations for the entertainment of the patients will be screened in advance, to insure they contain no material which would "offend the sensibilities of any veteran here," Hubbard was quoted as saying.

He admitted there had been "some" complaints after previous minstrel shows, but "not as vociferous" as those registered after the recent one. Complaining patients told Hubbard they believed blackface acts were a form of racial snobbery designed to make Negroes seem incurably stupid.

Observing that the camp's patients include members of various races and creeds, and that "they are not always feeling their best," Hubbard explained, "They may be a little more sensitive."

He continued: "We do not wish to do anything to upset them. If (Continued on page 79)

### Soviets All-Out 'Summer of Ballyhoo'

[With a 'Recognized' Film Festival]

Presstime flash: Federation has "recognized," not "recommended" Moscow Fest this summer. U. S. abstained from voting, probably will abstain from participation. Main Kremlin theatre seats 1,200. Cannes, May 12.

Soviet Russia apparently will be host to an "approved" Film Festival this summer, probably Aug. 3-17. It will be staged inside the Kremlin at Moscow. This is contingent upon expected approval by the International Federation of Film Producers and an "A" rating. The French and Italians are strongly supporting the Russian wish.

These countries suggested, and Russia okayed, that any foreign film "invited" to participate will automatically be booked by the Russian film trust for the country's regular play-off.

Russia is having an all-out ballyhoo for itself this summer

via its Arts Exposition at the Coliseum, Manhattan; its folkloric dance and song show at Madison Square Garden and the showcase-rental of the Mayfair in Times Square for 42 days to exhibit its Russian equivalent of Cinemas.

American film showmen attending the 12th annual Cannes Film Festival now current here are not opposed to a film festival in Moscow but think it's being "rushed" for 1959. They feel it has been hurriedly organized and may show it and that a certain secrecy in negotiations is not ideal for any international film festival. However the Soviets have been trying heretofore and are very pressing at moment.

This is actually the second Russian try to have a festival "recognized." They tried at the last Federation meeting, after persuading the Czechs to step back in

their favor. They appeared to have no problems persuading the Czechs to drop their request to have Karlov-Vary (former Carlsbad) recognized. There was supposedly an understanding between the Soviets on one hand and the Italians and the French on the other, but that when it came to last year's voting, the Soviets suddenly found that it had gone against them.

Asked whether the proposed festival in Moscow would get an "A" rating from the Federation, which would imply that all IFPA member companies would be obliged to participate officially, a spokesman for the Soviet delegation here shrugged and said "It's all set. V. Surin, the Vice-Minister of Culture, has sent a letter to the IFPA."

This, too, has a rather hollow echo for the Americans, who sense (Continued on page 7)

### Gordon Currie Helps Humanize Austere Banks

American banks, like other big biz orgs, want to seem lovable, blessed with a sense of humor and free of stuffiness. Hence the appearance over the past several years of a wisecracking cartoonist, Gordon Currie, who sets up his drawing board in banks and, working from 9 a.m. to 2 p.m., draws 100 caricatures of the first-to-arrive applicants.

Currie's success, with some 46 (Continued on page 79)

# S.F. Ballet Surprise—No Russe Names

Christensen & Kalimos Argue That Moving Pictures Over-Praise Selves as Ambassadors of Good Will

"Film men always include their medium, along with music, as America's best international ambassadors. We're a long way from agreeing that our Hollywood product does a job among foreigners so far as their impressions of American culture is concerned."

The above statement paraphrases the joint comments offered by Lew Christensen and Leon Kalimos, of the San Francisco Ballet, upon returning from a tour of Africa and the Near East under subsidy by the U.S. State Dept., via ANTA.

There are great films which favorably impress the world, the ballet managers concede, but add that again and again in Greece, Turkey, Lebanon, Syria, Iran, Ethiopia, Sudan, Egypt and Libya they heard natives profess surprise that Americans had ballet. "They thought we just had gangsters, highschool delinquents and street gangs."

Jazz is undoubtedly an effective U.S. export. It has the advantage of appearing as an art-form invented by Americans, though the American Negro usually gets the credit overseas. Concert and dance (Continued on page 76)

# Romp in Newshen-Yard; Mirth Re Clare Luce; Parody on Potomac

Washington, May 12.

Nothing was sacred—even the U.S. Supreme Court—when the Women's National Press Club presented its annual stunt party harpooning Washington big wigs Saturday night (9).

Entitled, "Forgive Us Our Press Passes," the show rolled back the curtain of history to ancient Athens and found politicians in those days of Grecian glory acting like, and having the same names as, today's headline makers.

Chief Justice Earl Warren and some of his judicial associates saw themselves by the newspaper-women, wearing black robes and singing to the tune, "Alice Blue Gown."

"Is our neat little flowing black gowns, We're the most controversial around, The American Bar says we're going too far, And both Congress and Ike say we certainly are."

Directed by Arch Lustberg, drama instructor at Catholic U. the show also panned out the recent Luce controversy. Senator Dirksen took the stage and orated:

"This is no bag of bones But a bag of stones, I've been practicing with them Under my tongue like the great Demosthenes."

Then, in blonde wig Clare Luce, (Continued on page 50)

# Bye-Bye Bruno Zirato

Bruno Zirato's retirement as manager of the N. Y. Philharmonic Orchestra was sentimentalized last Thursday (30) when he was called to the platform by conductor Leonard Bernstein.

Zirato has been 32 years with the Philharmonic, knows every conductor and soloist of note in two generations. He came first to the States as Enrico Caruso's secretary.

His son Bruno Jr. is a CBS director.

# U.S. and Canada Bid for Irish TV

Dublin, May 12.

Award of contract to run Irish TV has been narrowed down from more than 12 to three, with U. S. strong in two of them and Canadian Roy Thomson, chairman of Scottish TV, dominating third bidders.

NBC is linked with Irish language group, Gael-Linn, which has been making short documentaries for some time past for theatre exhibition. CBS is linked with Pye radio and telecommunications company and the British ATV group. Thomson was first on his own, but is now reportedly associated with an Irish banking corporation.

Three members of TV Commission, which has been examining propositions for more than a year, recently returned from U. S. where they gandered NBC and CBS set-ups. Commission is now mulling its report for the government, but is due to lay it on the table within two or three weeks.

# Legislation Required To Unload Copyrights Seized During War II

Washington, May 12.

At the Justice Dept.'s request, Rep. Oren Harris (D-Ark.) has introduced a bill to allow the Government to dispose of motion picture film, some 300,000 copyright interests and several hundred trademarks seized at the beginning of World War II under the alien property program.

Without a new law, the Government can't get rid of them. And Attorney General William P. Rogers wrote Harris, House Commerce Committee chairman, that it is costing the Government more to retain them than it makes out of royalties and payments on them.

Also, Justice is anxious to terminate the alien property program.

# DE BANFIELD CLEANED OUT

Italian Composer In U.S. To Arrange Opera Productions

Raffaello De Banfield, Italian composer and stage director on his way from Milan to Hollywood and back, stopped over in N.Y., to discuss two of his forthcoming operas with his publisher. During his stay at the Plaza Hotel he was robbed one evening of all his suits, shirts, coats, passport and addressbooks. Only shoes were left (they didn't fit the thief evidently).

Banfield will stage "Carman" (with Jean Madeira conducted by Andre Kostelanetz) at Hollywood Bowl in July, returning to Italy where the "Villa Olmo Festival" on Lake Como will do a new one-act work commissioned for the Festival. The same company will take Banfield's "Lord Byron's Love Letter" (text by Tennessee Williams) on a tour to Paris, Munich, Stockholm and Oslo. His ballet "The Duel" will be given the first time at the Vienna Opera on May 22nd, choreographed by Dimitri Pavile.

Banfield is also working on his latest project "Orpheus Descending" libretto by Williams after his play.

# Treasury Audit On of Pre-1948 'Capital Gains'

Bureau of Internal Revenue is now getting around to an audit on the sale by major film companies of their pre-1948 backlogs to television. In effect this amounts to a review of application of the tax laws to the tv unloading, it being the official audit on tax situations previously given an unofficial okay.

In other words, the film companies sold their libraries on the understanding that proceeds were subject only to capital gains taxation, not a straight corporate income, which would be double.

TV divestiture by RKO is the first undergoing the audit.

# Federation of Music Clubs Spans Scholarships, Blind, International Scores

By ELVIRA T. MARQUIS

San Diego, May 12.

"Important hearings in Washington on the jukebox bill" prevented ASCAP president Paul Cunningham from keeping his scheduled appearance as guest speaker at the 30th Biennial Convention of the National Federation of Music Clubs here recently.

The current jukebox controversy being of vital concern to NFMC members (approximately 600,000) convention delegates accepted Cunningham's last minute cancellation philosophically when learning of its justifying reason through Mrs. Ronald A. Dougan, National President of the organization.

As spokesman for the National Federation of Music Clubs, she has appeared several times in Washington to speak in support of the bill. And Federation officers and members in many states have barraged the Judiciary Committee of the Senate with letters and telegrams urging favorable action on (Continued on page 60)

# Novel Not (It Says) About O'Neill

'Trouble in the Flesh' by Ad Exec-Author Max Wylie Proves Anew the Genius Thesis

# Maidenform Tie-Up?

Ottawa, May 12.

The oh-hum press stunt of the season, whether or not Luben Vichey's imported from Paris troupe of Jungle dancers, "Les Ballets Africaines," should appear in a couple of scenes sans brassieres found a willing publication in Canada, Maclean's Mag, which polled 15 Canadian cities (eight replying) on the momentous, phoney issue.

One unconsciously funny crack did develop when the acting mayor of Victoria, B.C. declared: "I wouldn't want my daughter to appear in public so exposed."

# Fernandel Eyeing Debut at Waldorf

French comedy star Fernandel is flirting with a New York misery debut at the Waldorf-Astoria in the same idiom of a limited eight shows a week, a la Maurice Chevalier.

Fernandel passed through New York, en route to Paris last week, following two weeks of concerting in Montreal and Quebec where, because of the large French-speaking population, there is no linguistic handicap. For Yank audiences the panto-comic is concerned because of his limitations on the Anglaise lingo, or so he thinks. However, the Waldorf's Claude C. Philippe has no qualms on that score.

# Romero on the Road In Couture Kick; They Love Him in New Haven

New Haven, May 12.

In the old vaude days, the expression two-day meant two shows a day of variety entertainment. Today, the expression still means two shows but, at least in the case of Cesar Romero, this time they are fashion shows.

In town (5) on a buttons-and-bows assignment for a national dress manufacturer, Romero pulled 700 and 1,200 femmes, respectively, into Malley's department store for fashion commentators to work on. It was one of the most successful promotions of its kind the store has had to date.

Home stretch of a five-week, 26-city (Dallas to Buffalo) tour found the actor doing an off-the-record yawn at the daily routine of travel, gab, sleep, ad infinitum, but his public appearance sparkled.

By ROBERT J. LANDRY

Max Wylie, himself a writer, did not invent the proverb that writers are sometimes excessively peculiar. But he re-states the thesis in his new novel, "Trouble In The Flesh" (Doubleday, \$4.95), with a detailed eloquence that will suffice, for most people, as proof of the maxim.

Wylie's prototype is the greatest dramatist of the 20th Century. Since his father is an Irish actor, since the whole breed is hexed by the potato famine, general neurosis and a wild Hibernian perversity, not to mention the mother's dope addiction (though here cured), it will take more than a disclaimer up front to persuade readers against a pervasive resemblance, though not in all essentials, to the late, stone-faced, morbid, barfly genius, Eugene O'Neill.

O'Neill has fascinated more than one of his writing contemporaries. This is at least the second hefty novel about the playwright who had a touch of the poet and at least one play now going the rounds, Elwood C. Hoffman's "Perverse Souls," examines the genius-fame-moribidity syndrome. At least a half-dozen biographies of the Nobel Prize dramatist are believed in process.

Wylie's volume is sure to attract (Continued on page 79)

# QUESTION IF O'NEILL 'CURSE' LITERALLY SO

"The Curse of the Misbegotten" by Crosswell Bowen, assisted by Shane O'Neill (McGraw-Hill; \$5), recounts the lives and unhappy times of playwright Eugene O'Neill, his parents, wives and children.

Brown, a former reporter, puts his book together like the good newspaperman he is. His interviews of persons who touch his story are remarkably complete and succinct. His selection of background material is well-done and properly credited. In 1946, Bowen was assigned to cover Eugene O'Neill for a N.Y. Sunday supplement. What the author learned about his subject at that time, he now expands into a workmanlike full-length portrait. With the aid of Shane O'Neill, the dramatist's surviving son (Eugene O'Neill Jr. committed suicide in 1950), fresh material is presented, not only about Shane, but also concerning Eugene O'Neill's relationship with his sons and his daughter Oona (Mrs. Charlie Chaplin).

Shortcoming of this ambitious tome would seem to lie in the effort to prove that a "curse" rested on the O'Neill clan. Certainly, misfortune beset many of them—in some cases, tragedy; but to tie these events into the "black Irish" nature of the family, provides a (Continued on page 79)



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## Cancer Film's Bookings

Over 500 theatres in America have thus far held "open showings" of an intimate health film, "Time and Two Women," produced by the American Cancer Society. Film runs 18 minutes, was scripted by Earle Peirce and directed by Alexander Gansell at Audio Productions, N. Y.

IATSE boothmen in some areas deadheaded their services for the showings. A count in Dallas shows 70,000 women, one-fourth the feminine population there, attended.

Various local sheets, such as St. Louis Globe Democrat, have been giving the film a big bally.



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# YATES YIELD OF REPUBLIC SET

## UA Borrowing at 6%. Once Paid 12%

New Financing Via Prudential and Pilgrim Reflects Bettered Status of Producer-Distributor

United Artists has set arrangement for \$15,000,000 in new financing, primarily with Prudential Insurance Co. of America, in a move which is coupled with retirement of the debentures which the company issued in 1957.

This means reflection of a sweeping change, on the upbeat, in the UA fiscal picture.

It means, for one, greater freedom for diversification and expansion; limitation had been imposed via the issuance of debentures. It further provides UA with greater financial stability.

The deal with Prudential, along with the Puritan Fund Inc., of Boston, and other private investors is in the form of 6% participating promissory notes due June 1, 1974. Of the \$15,000,000 total, \$10,000,000 will be taken down initially and the balance, at UA's option, any time within the next two years.

It was just a few years ago that UA, having been in a less solid position, was borrowing money from the Walter E. Heller factoring outfit of Chicago at 12%.

The profits participation given Prudential, et al., adheres to a tricky formula keyed to net earnings after \$3,500,000 per annum but in any event can provide the lenders with what is said by insiders to be only relatively small amounts.

As explained by UA board chairman Robert S. Benjamin, the financier-distributor has called the

(Continued on page 77)

## This Here Pic Biz Still Fascinating

Bigtime investors in the theatrical stock issues on the New York and American Stock Exchanges, at least in a couple of instances, are investigating the possibilities of moving into direct participation in theatrical film and telefilm production.

It's known that two major investment houses, for example, have asked knowledgeable show business citizens for their counsel on the wisdom of setting up production companies on their own.

These are Wall Street outfits which have gotten rich in the last year or so via investments in production companies, virtually all of which have soared in pre-share trading price.

Apparently not content with their riches from the indirect participation, the well-heeled investors want to become directly part of the production asylum.

## Allied Artists' Roxy Date; Rothafel Setting Films Into January of 1960

Allied Artists' "The Big Circus," starring Victor Mature, Rhonda Fleming and Red Buttons, has been booked by New York's Roxy Theatre, marking the first time the big showcase has taken an AA release in its history. Slotting of "Circus" is part of Roxy picture scheduling that extends into next fall.

Universal's "Imitation of Life," currently in its fourth week, is to be followed May 29 by United Artists' "Pork Chop Hill," starring Gregory Peck. "Circus" bows in late July. This will be followed in late August or September by 20th-Fox's "The Man Who Knew Too Much," starring Henry Fonda and Leslie Caron.

Roxy, operated by Robert C. Rothafel, is intent on setting its programming into late January, 1960. Bookings to this time are now in process of negotiation.

## Now 874,000 Shares

United Artists' common stock listed on the New York Stock Exchange now totals 874,722 shares.

This takes into account a new issuance of 34,332 shares which presumably represents debentures which have been converted into the common.

## WB Apes 20th O'Seas Overseer Structuring

Paris, May 12.

Following somewhat in the footsteps of 20th-Fox, Warner Bros. now also has abolished its Continental sales supervisory office. Continent from now on will be run by Arthur Abeles from his London headquarters.

The various WB personnel involved will, for the most part, be absorbed or transferred to other countries. It's understood that Warners at the moment is looking for a sales manager for Continental Europe.

Question arises of what effect this decentralization trend in Europe—if it continues—will have on the operations of the Motion Picture Export Assn. which maintains a close liaison with the Continental managers. Observers see an increasing reliance on the New York home offices to make all the decisions. However, via its Continental sales topper WB will have a rep in Paris.

When VARIETY broke the original story of 20th dissolving its sales supervisory organization in Europe, it also indicated plans on the part of Warner Bros. to make a similar move. Wolfe Cohen, prez of Warner Bros. Intl., denied the story at that time.

## Universal's O'seas Biz Tops Domestic

For the first time in the company's history, Universal's foreign business topped the domestic take, foreign general sales manager Americo Aboaf revealed Monday (11). Although he declined to give exact percentages, Aboaf stated that the overseas business accounted for "slightly more than 50%" of the company's overall billings.

In line with the policy of other American companies in acquiring foreign product for overseas distribution, Universal is also on the lookout for suitable product, Aboaf indicated. But he added that U-I had no intention to compete if foreign producers upped their prices. U, he stressed, will rely mostly on its own product.

Despite the presence of certain soft spots, the U executive waxed enthusiastically about the potential of the overseas market and said that his company was looking forward to "a banner year." He pointed out that the final week of U-I's international sales drive, concluded on May 2, had set a record weekly high for the company's overseas operations. He noted that this record had been established with the company's so-called backlog films and that it's potent domestic grosser, "Imitation of Life," had not been included in the results.

Aboaf, who just returned from a world tour of U-I's offices, pointed out that the soft spots were due to (1) television, as in England and Australia, (2) economic reasons,

(Continued on page 77)

## CARTER BUYS AT \$10 PER SHARE

By GENE ARNEEL

Flash at VARIETY's press time yesterday (Tues.) had it that Herbert J. Yates had consummated the deal cited below. Reported price is \$10 per share.

Full voting control would swing to Carter although Yates, retaining a small portion of his stock holdings, will have what amounts to an honorary position with the company. Carter will take over the presidency.

Herbert J. Yates, 78-year-old one-man boss of Republic, has been offered the opportunity to sell out his control of the company. It's not a new situation. A buyout of his stock interests has been put to him many times in past. In all cases Yates remained at the helm.

The would-be buyers this time, rated as having more of a chance than any of his predecessors, is Victor M. Carter, member of the Rep board, holder of about 100,000 Rep shares (making him second largest stockholder to Yates), a director of the Bank of California and a prominent operator in California real estate.

Sources close to both Yates and Carter profess "no knowledge" of terms of the projected buyout. Elsewhere it's hinted that Yates at this time is more minded to unload and presumably retire. It's said that he disavowed any intent to sell when reports were first circulated of the Carter offer. But in recent days he has been non-committal, which may suggest change of heart.

One inside source said Yates' likely will reveal his decision at a

(Continued on page 77)

## Balaban Trouble-Probe Of Paramount Studio

Barney Balaban, president of Paramount, was in Washington early this week, expected to return momentarily and then goes to the Coast amid looming changes in the top echelon of the Par organization. His trip to nation's capitol concerned the Telemeter subsidiary.

While adjustments in the Par makeup are due, "nothing has been decided," said an informant late yesterday (Tues.). Rumors abounded.

## National Boxoffice Survey

Trade Very Spotty; 'Some Hot' Champ, 'Life' 2d, 'Al Capone' 3d, 'Count' 4th, 'Dog' 5th

Warmer weather is cutting into film grosses in key cities covered by VARIETY this stanza as many exhibitors hold back on unveiling new product until later in the month. Only the established long-run blockbuster pix are making much of an impression at the wickets as some of the recently launched fare failed to catch on in numerous fairs.

"Some Like It Hot" (UA), which was No. 1 by a narrow margin last session, is holding on to first place though closely contested by "Imitation of Life" (U). The two films are coming through with almost the same amount of total gross but the take for "Life" is spread out among more key cities. "Life," of course, is an easy second-place winner.

"Al Capone" (AA) is capturing third position by dint of splendid showings in some eight keys. "Count Your Blessings" (M-G) is winding up fourth. It was fifth a week ago. "Shaggy Dog" (BV), third last round, is taking fifth. "South Seas Adventure" (Cine-rama) is landing in sixth position. Pic was seventh last stanza. "Gigi" (M-G), long high on the list, is winding up seventh. "Alias Jesse James" (UA), which has been a bit laggard so

## Hysteria Catching? Look Out TV!

## Theatre Showmen, Now Calm, Foresee Trouble Ahead for Home-Screen Foes

### WB HQ Move to London

The Continental headquarters of Warner Bros. will be shifted from Paris to London. Official announcement of the shift will be made by WB International topper Wolfe Cohen next week.

### Soviet Theatres:

65,000 Regular,  
35,000 Mobile

Cannes, May 12.

According to Gregori Britikov, official Russian representative to the Cannes Film Festival, Russia produced 105 pix in '59 and is aiming for 109 in '60. About 60% were made in color and only eight in a C/Scope process.

Britikov said that there were now 65,000 regular film theatres in Russia and 35,000 ambulating and specialized club theatres. There were 3,200,000 patrons last year and the building of new houses had him estimating a yearly attendance of 5,500,000,000 by '65. The usual filmgoing came to 19 times per year for city people and 14 for country people expected to climb to 25 and 19 respectively.

Britikov expected 115,000 theatres by '65 and said that television would never be the threat to films it is in the West due to governmental control.

New features now hit tv 91 days after release instead of the 14th day as previously. There are two channels for video which run five hours a day. Britikov said he did not know exactly how many sets were in operation.

### Larry Bachman to Metro

Lawrence P. (Larry) Bachman, formerly Paramount's European production head, will join Metro June 1 as liaison representative for its production in Europe.

Bachman, who'll operate under production chief Sol C. Siegel, will headquarter in London.

The recent slight increase in theatre business plus the anticipation of added wicket activity during the summer months has induced a state of euphoria in the not-long-since hysterical film business, per observers who boast themselves "realists." The pre-supposition that the pre-1948 pix will be completely dried up shortly as well as the belief, strongly held in some quarters, that the industry will be able to "hold the line at '49" are cited as the type of warped thinking that has brought about a degree of complacency in recent months.

It's agreed, to be sure, that a hefty portion of the outstanding oldies have already been shown on tv during prime time. However, it's stressed that these films can be brought back innumerable times without satiating the full potential audience. Moreover, these same pix can be shifted around the clock to pick up viewers who haven't seen them even once, it's added. Those assuming this position further contend that these films can be placed in mothballs for two or three years if necessary and then can be shown again.

Television sources regard as ludicrous the point of view, held by many industryrites, that once the

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## Film Issues Rest Between Sprints

As though weary after a longrun acrobatic performance, film industry stocks on the New York Stock Exchange last week seemed not going any place. Prices were static; trading was relatively light.

In marked contrast, to recent past, when every week or so saw one, two or three film issues hitting new highs, there wasn't a single new high-water mark set.

The general market was off, with some comeback registered Friday (8). This situation was attributed to national economic conditions, profit-taking, a lowered appraisal of key issues by the influential Merrill Lynch, Pierce, Fenner & Smith, and other factors.

At least one reason for sluggishness in film securities seemed peculiar to the film industry itself. The trade's blockbuster productions now on the market have been around for some time. There hasn't been a new blue-chips contender from any of the companies within the past several weeks that would stimulate buying of any individual producer-distributor's stock.

Further, and this applies to the overall market as well as the theatrical equities, there's growing feeling that trading prices have reached unsound heights. In any event, some investment caution is being noticed.

## British Exhibs May Ask Show Down on FIDO's Efforts for Industry

London, May 12.

Pressure is being brought to bear here on the Film Industry Defense Organization, formed last year to stop further old feature pic going to tv, to reveal the titles of the 15 oldies of which it's acquired covenants together with the names of the 31 others for which it is negotiating. Move reflects some disquiet, mainly in exhibitor circles, following FIDO's breakdown of results achieved in the 32 weeks to April 18 together with a statement of its financial standing at that date.

FIDO reported that it had collected nearly \$918,500, of which

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(Complete Boxoffice Reports on Pages 8-9-10)



# Europe's Dollar-Hungry Producers Give U.S. Importers Promissory Chokes

By FRED HIFT

Cannes, May 12.

There's something of a revolt going on against the extremely high guarantees being asked from American independent distributors by European producers, particularly the French.

The indies, all assembled here for the past two weeks during the film festival, are grumbling about European "greed" and muttering that they won't pay those high pledges any more. "If they can ask a \$150,000 guarantee for a short, then something's wrong and we ought to stop playing the game," commented Richard Davis, one of the prominent indie importer-distributors.

Others concurred, many saying they wouldn't go for top guarantees any more. "I've seen lots of good films, which might do well in the States," observed Richard Brandt of Trans-Lux, but I just won't pay \$100,000 and take the chance. What's the use of paying that much and, with the added expenses, having to work hard just to break even?"

Similar expression came from Edward L. Kingsley of Kingsley-International. However, all of these men recognize that these problems are partly of their own making. While some of the indies see guarantees going out of this world, others—particularly those fairly new to the field—appear willing to shell out to get good pictures. The French picture, "Les 400 Coups" (The 400 Blows), directed by the young Francois Truffaut, was bought for \$100,000 by Dan Frankel's Zenith Amusement Co., which also acquired the French "Les Amants" (The Lovers) for such an amount.

There are more drastic examples, such as Walter Reade's deal for "Mon Oncle." All of them add up to the conviction on the part of the Europeans (and this now includes

(Continued on page 15)

## Authors' Eye On Theatre Vs. Home New Day-a-Comin'

Cannes, May 12.

After a three day huddle the Federation of International Film Authors bared the fruits of its discourse, meeting with the press at the 12th Cannes Film Fest. The gist: television has crimped film style all over the world (however the Russians say not in Russia) but it is possible to create a modus vivendi between the theatre and home screens before it is too late.

Following this remarkably nebulous statement the script gentry deplored TV program exchanges, now going on between European countries, since author's rights were lost in the shuffle. To overcome this, authors ought to either produce their own works or be co-producers.

Federation declared that other countries should follow France's pattern and give authors a percentage of the gross instead of lump payments.

## Russians Lease N.Y.'s Mayfair

Washington, May 12.

Russian government has reached an agreement to lease New York's Mayfair Theatre for 42 days screening of their Cinerama-type film, "Wide Is My World," beginning June 30, Turner Shelton, who represented U. S. Government in the negotiations said.

The 90-minute film, which Russians call Kinapanarama, is part of Red exhibition in New York.

Shelton is director of motion pictures for the U. S. information Agency.

## LITCHFIELD OUT AS 20TH-FOX SEC IN BRIT.

London, May 12.

Latest victim of the international economy drive within 20th-Fox is Basil Litchfield, a director and secretary of the British setup, 20th Century-Fox Film Co. Ltd. He held this post since Kenneth Hargreaves left a few years ago to join the Rank Organization. Litchfield quit Friday (1) and told VARIETY that he didn't know what his future would be.

Litchfield joined 20th-Fox in 1943 and, in addition to taking over the secretary-director posts, became m.d. of the company's British production outfit and a director of its newsreel.

## Graetz's Tinter Sold to NTA As U.S. Break-In

Cannes, May 12.

In an important deal, designed to put National Telefilm Associates in the foreign film import biz in the States, French producer Paul Graetz has sold his tinter, "Faible Femmes," to NTA International. It'll handle the picture in the U.S. and Canada. Paramount has taken it on for a number of foreign territories, including Britain, Latin America and others.

"Faible Femmes," which NTA will call "Women Are So Weak," stars Mylene Demongeot, Pascale Petit and Alain Delong along with Jacqueline Sassard. Final details of the arrangement were worked out here in Cannes.

However, the NTA association with Graetz goes further than that. He's sold a package of six of his old pictures to NTA, to be released dubbed for U. S. television, and he has signed a deal under which he's to produce 12 90-minute TV shows for NTA in Europe. Each will be located in a different country. The first will be shot in France. Others

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## What's 'News' to a Photographer?

### Girls, Girls, Girls Is Complex of Those Who 'Cover' Cannes Film Festival

Cannes, May 12.

The international press, for which it appears to be primarily arranged, is giving the Cannes film festival one of its biggest headaches.

This year, as in past years, the accredited correspondents were complaining that the festival was "too quiet," that not enough news was being "made" for them. There were a couple of high-level of the Cannes brass to see what might be done about the problem. News, it would appear, is not a matter of digging it out, but more a question of having it conveniently presented in neatly summarized press handouts or at tightly-organized press conferences.

The international press, which of course includes a swarming mass of photographers, has a rather curious concept of what "news" is. It clamors for scandal, real or imagined; it pays endless attention to scantily-clad girls braving the (cold) Mediterranean; it waits hopefully for juicy quotes from Zsa Zsa Gabor on such varied topics as love in Europe, Europeans in love, the extent and quality of her affairs and the virility of her escorts; it happily attends small luncheons and big receptions where fest officials invite stars and starlets in the expectation that quotes will flow, and it peoples the hotel lobbies and the lobby of the Palais du Festival at night to snap beauties in gala dress sweeping in and out.

## L. A. to N. Y.

Armand Alzamora  
Mortimer Becker  
Hal Belfer  
Mac Benoff  
Milton Berle  
Sydney Boehm  
Phil Cohan  
Richard Egan  
Mel Ferrer  
Alan Hewitt  
Henry Jaffe  
Hal March  
Tony Martin  
Mark Millar  
Mort Mitosky  
Joseph Moskowitz  
Sam Northcross  
Richard Shepherd  
Jerry Wald  
Henry Wilcoxon  
Herbert J. Yates

## N. Y. to L. A.

Barney Balaban  
Henry Denker  
Ray Harrin  
Irving H. Ludwig

## Europe to U. S.

Fred Becker  
Reginald Denham  
Sidney Grace  
Dick Henry  
Yousuf Karsch  
Michael Langham  
Arnold M. Picker  
Bill Raso  
William Reich  
Bishop Fulton J. Sheen  
Robert D. Swezey  
William Sylvester  
Peter Wood

## U. S. to Europe

Ted Ashley  
Robert Baral  
Gertrude Brooks  
Paddy Chayefsky  
Maurice Chevalier  
Clarence Derwent  
Angna Enters  
Jacqueline Evans  
Leonard Field  
Fernandel  
Harry E. Gould  
Charles Hundt  
Nancy Kenyon  
Jack Lemmon  
Francis S. Leven  
Giovanni Marinelli  
Harold Mirisch  
Patrice Munsel  
Kim Novak  
Lillian Okun  
Millie Perkins  
Jean Sablon  
Paul Stevens  
Robert Taylor  
Frances Trocaine  
Mary Ward  
Billy Wilder  
Earl Wilson  
Marian Winters

## Doing The Cannes-Cannes

Cannes, May 12.

### Juliette Greco's Dog-Critique

Characters here put on the dog at night with full dress but Juliette Greco has been going them one better by bringing her dog along, a little whippet given to her by Darryl Zanuck. It whines throughout, actress confessing the mutt does not like films. No respecter of persons, the beastie yapped during the 20th-Fox entry "Compulsion," produced by Richard Zanuck.

### But He's A Capitalist

Richard Davis, the only man to pay a major price for a Czech film for the U.S., "Weapons of Destruction," was not invited to the Czech cocktail party.

### Talent and Friendship

There has been an avalanche of starlets . . . Some visiting young Yank pic personages are organizing a starlet party. Besides trying to discover some new talents, it is a good way to meet girls. Organizers include Warner LeRoy, George Stevens Jr. and Peter Stone.

### Motivations—Usual Question

Usual whispers about changes. Russians took back their "Other's Children" allegedly for Russian prudishness, it being about illegitimacy and deemed not honorable for an international cultural affair. Could be, of course. However, others favor idea that Soviet gave time to French "Hiroshima Mon Amour" as possibly awkward for Yanks. Only the Yanks seem not to feel that way, the film in question not being anti-American but a straight plot about the A-Bomb aftermath to a love affair of a French girl and a married Japanese gentleman.

### Nationalistic Mediocrity

Festival concludes this Fri. nite (15) with bestowal of awards and the showing, out of competition, of "The Diary of Anne Frank" (20th). This 1959 Fest denoted itself (a) stronger on the commercial side, (b) fair to above average in the quality of pix unspooled, and (c) not quite delivering highpowered publicity personages promised.

But one thing is again clear. Cannes has to take a firm stand and be strong enough to repulse films that have definitely no place at such an event. French diplomacy remains the villain in admitting mediocre product.

### 'Eva' From Hungry (Austria)

The Austrian "Die Halbzarte" (Eva) got nothing but bad press which will hurt its career. Austrians refused to withdraw, though requested. A gag here is that a French producer, who had bought this banal comedy of manners, sight unseen, fainted during the showing.

### Doubling Proves Exhausting

Festival should also cut down on the number of features to prevent nightly double features, since those present reach satiety. The charming full-length Czech puppet pic "A Midsummer Night's Dream" was ill-served by doubling it with an other picture. A ludicrous Indian melodrama "Lajwanti" could have been honorably refused also.

### 'Regulars' A Poor Audience?

It is hard to judge a film's impact from the reactions of the "regulars" at the official screenings. Audience reaction to the Anglo entry "Room at the Top" was good but sans the spontaneity that the film merited. There were bursts of applause for Simone Signoret's acting during the pic, but it is felt her lag in standing up in the balcony right after the pic did not help keep up and swell the reception. However, when she went outside she got a solid hand.

### Personality Fluff

Zsa Zsa Gabor got plenty of attention in a black wig . . . Laurence Harvey and Jack Clayton, star and director of "Top," in . . . George Stevens and son arrived and will stay till the showing of "The Diary of Anne Frank" May 15. Stevens is sitting in on a three-day meeting of the International Federation of Film Authors. Discussion revolves around whether there is a world film crisis and whether a renaissance is in sight and in which countries . . . Tennessee Williams expected . . . has been in Paris working on the script of "Suddenly Last Summer" for Sam Spiegel. In Paris he looked in on the French legit version of his "Orpheus Descending."

### Nazi Horror From Russia

Russo actor-director Serge Bondartchouk present. His "The Destiny of A Man" was to be the Russo entry here but was pulled out at the festival's request due to its detailing of Nazi horrors during Big War II. However, feature scored at the recent Russian Film Week in Paris and will be shown to the press here in a town film house during the fest. It has already been bought for French distrib.

### Talk About Common Market

According to Fritz Kretschmer, head of film export for the French producing company Franco-London Film, the Common Mart will soon be a benefit to French film export though it is not apparent yet after being in operation for six months now. Kretschmer feels that Italy and Germany are the top marts for French pix, and the CM will soon have all quota restrictions removed, which was the main hindrance to French films there. He maintains that if the films do not please and entice audiences the lowering of barriers will not help. German and Italo pix have not fared too well of late on French screens, and when and if they do he feels it is a benefit to all filmmakers as any film that brings in audiences is.

Two other top marts, according to Kretschmer, for French films are Spain and Japan. The former may eventually come into the CM, and its many coproductions with CM countries is bringing it in on a film front anyway. The latter, however, is a mart that has to be won by good pix, like all marts basically.

### Wakeman's 'Wastrel' In Greece

Greek jury member Michael Cacoyannis finding time for a little of his own work in signing Trevor Howard to star in his next pic, "The Wastrel," which will roll in Greece next summer. It will be made in English with Ellie Lambetti costarring. Script by Cacoyannis is based on Frederic Wakeman's novel and the latter also produces.

### Montand To Sing—Only

Yves Montand says he is giving up film and legit acting work to devote himself to his singing. He feels one thesp in the family, his wife Simone Signoret, is enough. Montand feels confident his wife will cop the thesp award here for her work in "Top."

### Mediterranean Hors D'Oeufs

Greek entry "Bloody Twilight" uses camera to rove primitive landscape and up and down panting lovers . . . Pierre Braunberger showing an hour of rushes of the documentary "America Seen By a Frenchman" to scribes . . . Orson Welles opines that E. G. Marshall is one of the few actors in film history with the fine sobriety given in acting by giving the impression of thinking as well as acting. Others were Raimu and Garbo and, of course, Charles Chaplin. Welles may do a film with Francoise Sagan writing and Darryl Zanuck producing with Juliette Greco to star . . . Israeli violinist Ivry Gitlis gave a recital at the Casino here and managed to hold his own against screen glamour (Continued on page 15)

# HOUSES FOX-PASS BOLSHOI %

## New York Sound Track

Deadline for entries in the 1959 Creative Film Award competition for the best creative experiment in film form is June 1, 1959. The award is sponsored jointly by the Creative Film Foundation and Cinema 16. . . Universal has signed **David Rose** to write the score for "Operation Petticoat" and **Alex North** for "Spartacus". . . **Bernice Livingston** has been retained by Continental Distribution Inc. to handle special publicity and promotion on the new French film, "The Mirror Has Two Faces." She's the wife of Universal's ad manager **Jeff Livingston**. . . **Samuel Goldwyn's** "Porgy and Bess" booked into Detroit's Mercury Theatre for an early fall preem. . . Universal has closed a deal with **Susan Hayward's** indie company, Chalmar Productions, for "Elephant Hill," based on **Robin White's** novel.

**Paul B. Ross**, formerly with Universal, named head of the N.Y. motion picture department of the Rogers & Cowan praisery. . . **Joseph Moskowitz**, 20th-Fox v.p. and eastern studio representative, back at his homeoffice desk following studio confabs with **Buddy Adler**. . . **Shirley MacLaine** arrived in Gotham to bally "Ask Any Girl."

"Ten Commandments" now providing Paramount with a steady \$150,000 in weekly film rentals. . . UA's **Bill Heineman** relates "The Horse's Mouth," **Alec Guinness** starrer, grossed \$340,295 in 26 weeks at the local Parls Theatre. . . **Walt Disney's** distribution costs in terms of prints and advertising, etc., have more than doubled, amounting to nearly \$2,000,000 in the past six months. . . **Jack Lemmon**, **Billy Wilder**, writer **I. A. L. Diamond** and **Harold M. Mirisch**, president of the Mirisch Company, all in London in behalf of the overseas bally for their pet current entry, "Some Like It Hot."

"The Travels of Jamie McPheters," the Pulitzer Prize winning novel by **Robert Lewis Taylor**, is a Metro screen property. Film company bought the book at the time of publication. It's set for the company's 1959-60 schedule with **Lawrence Weingarten** producing for his own Avon Productions. . . **Millie Perkins**, whom 20th-Fox raised to solo star billing above the title of "The Diary of Anne Frank," off on a 30-day, 10-country European tour on behalf of the **George Stevens** production. . . **Robert Montgomery Jr.** will be directed by his father for the first time when he appears in "The Gallant Years," which **Montgomery Sr.** is producing and directing. . . **Alfred Hitchcock** makes sure he gets into the act earlier than usual in his latest pic, "North by Northwest." The producer-director, whose brief appearances in his pictures have become his private quirk, flashes on the screen during the main titles—simultaneously with his name.

**Irving Brecher** signed to write the screenplay for "Cry for Happy," the **George Campbell** novel which **William Goetz** will produce for Columbia release. **Joe Schoenfeld** of the **William Morris** Agency set the deal. . . **Robert Taylor** a brief Manhattan visitor on his way to The Netherlands to star in "The House of Seven Hawks," which **David Rose** is making for Metro.

**Kenneth Clark**, veep of Motion Picture Assn., and **Hugh M. Flick**, ex-chief censor of N.Y. State and target of a statement by Clark several months ago, criticizing the educator's advocacy of censorship, met for the first time during the recent U.S. Supreme Court hearing on the "Lady Chatterley's Lover" appeal. **Flick**, current executive assistant to State Education Commissioner **E. Allen Jr.**, introduced himself to Clark.

Chicago Sun-Times is starting a new daily column to be called "The Lively Arts," with three staffers each contributing once a week and **Art Buchwald's** syndicated pieces filling the other two days. **Glenna Syse** will make the drama and legit entries, **Robert Marsh** music, and **Hoke Norris** books.

**Jerry Bresler** journeyed to New York from Coast, to meet with execs of **Dick Clark's** Drexel Productions and is expected to wrap up a deal to produce "Harrison High." **John Harris** novel which will be first of two projects Drexel will film for Columbia release. **Clark**, busy with a daily television show out of Philadelphia and a weekly show out of New York, presumably will be available to star in film in August. No one has yet been signed to pen screenplay from the Harris tome.

**Dore Schary**, playwright and film producer, hit Dixie lynch mob psychology at the 22d annual dinner of the Massachusetts Committee of Catholics, Protestants and Jews in Boston Thursday (?) at which he was presented a citation. "The Mississippi lynching of a Negro shames our entire national community and leaves disquietude in our conscience," he said. "It is an awkward time for any American citizen to be accepting a brotherhood citation. Perhaps we should all be in Mississippi applying our energies to the solving of a reprehensible crime of murder."

Film star **Joan Crawford** becomes a lady tycoon, the first femme elected to the Pepsi-Cola board, in deference to her late husband, **Alfred N. Steele**, board chairman. She also goes on the payroll for her p.r. tours, a chore she did voluntarily when traveling with her husband, **Herb Barnett**, prez. is now the senior executive officer.

As anticipated, the new Grove Press edition of **D. H. Lawrence's** "Lady Chatterley's Lover" has run afoul of post office. Last week it seized mailings of the unexpurgated romance (now okay with U.S. Customs) preparatory to making a test of whether the book falls under the ban of the obscenity sections of the postal laws.

"The Mystrians," a dubbed-into-English-Japanese-made sci-fi entry acquired by Metro, set for a 50-theatre saturation opening in the L.A. area on May 27. . . **Samuel Goldwyn's** "Porgy and Bess" has been picked as a Play of the Month selection. . . **Mickey Phillips** wants it known that he's not a Coast director but a member of N.Y.'s Local 161, Assistant Directors, IATSE. . . **Joan Crawford** returns to the screen in a top role in **Jerry Wald's** "The Best of Everything."

MPPA confirmed the appointment of **James Velde** as president of its sales managers committee. The United Artists sales chief succeeds 20th-Fox's **Alex Harrison**. . . Still more prominence for the Picker family name in show business as **David Picker** has been named v.p. of United Artists Records. His grandfather, of whom he is namesake, was an early-day business intimate of **Marcus Loew** and **Nicholas M. Schenck**, his father is **Eugene Picker**, president of Loew's Theatres, and his uncle is **Arnold Picker**, UA's foreign distribution v.p.

From Columbus, Ohio, along with a subscription renewal, comes word from **James ("I Kept Acting until I passed my 80th birthday") Valdare**, who recalls that when he eloped on Dec. 18, 1905 to his present and only wife, the news appeared in VARIETY's third issue. . . **Valdare** knew **Simé Silverman** and other pioneer staffers of this sheet such as **Al Greason** and **Epes Sargeant**, now departed. . . **Valdare** recalls nostalgically the fine 5c beer at **Joe Smith's** saloon at 14th and 4th.

Nonee Sen, European rep of the Shaw Bros. of Singapore subbing at the Cannes Fest for **Run Run Shaw** who had to decline due to his commitments as host of the presently unspooling Asian Film Festival.

## FEAR OWN CUT FROM CABLE-SEE

By HY HOLLINGER

Dissatisfaction with the terms offered film exhibitors by **Matty Fox** for the proposed closed-circuit theatrecast of the Bolshoi Ballet caused theatres and arenas to almost universally reject the event, scheduled for June 2 and 3, and resulted in cancellation. The given reason for calling off the telecast, per telegrams from **Irving B. Kahn**, president of TelePrompster, who was acting as agent for Fox's Skiatron TV, was that the time was too short to assemble a "network" for the event. This is not credited in trade. Lack of profit potential is the reason commonly accepted.

Originally, **Kahn**, who said he was relaying Fox's demands, asked for a 50-50 split after expenses. However, when theatres and auditorium operators balked at these terms, four-wall deals were then offered, with theatres and arenas promised 45c per seat for each seat in the house. The producer, in addition, offered to assume all expenses. However, theatre executives queried said they did not consider this guarantee sufficient to cancel two evenings of regular film programming. The \$7.50 ticket for the event asked by Fox also served as a deterrent in many situations.

A number of exhibitors offered the comment that they did not feel that the portable projection and screen units that would be available would present the ballet to the best advantage. One theatre executive said he did not feel that the event had the necessary mass appeal, particularly at the admission prices demanded. In addition, he said he wasn't sure that it would have the power to sustain two evenings.

\$50,000 To Company

Bolshoi Dancers have proved an enormous draw in America, the advance ticket sale practically putting enough cash in the till to finance the whole 170-member expedition prior to its departure from Moscow. The Metropolitan Opera scale has been \$15 down-front, \$12.45 most of the main floor (premiums commanded up to \$50 in boxes). Company is guaranteed \$50,000 weekly in "concert."

As a theatre-cast event the Bolshoi was apparently a good bet. However the who-gets-what questions were extremely involved. The Russians are known to be very cagey about U. S. coin, since **Sol Hurok** cleaned up a year ago with

(Continued on page 15)

## Par's '10C's' As Model For Release Of 'South Pacific' In 35m Version

### Shulman's H'wood Novel

"How crazy are they in Hollywood, anyhow?" may be the question asked by readers of Doubleday's new \$3.95 novel, "The Velvet Knife." Author **Irving Shulman** seems to be doing a prose reprise of the old "Friendship, Friendship" spoof in "DuBarry Was A Lady."

The central character is a fat boy N.Y. pressagent who transfers west. He's masochist, hypocrite, pious fraud with will-of-steel, as well, very complex along with most of the characters he manipulates.

**Shulman** writes persuasively though what he is saying in the end is not entirely certain—unless it is that you gotta be nuts to start with, or it helps. He has a hidden trick for the final chapter. The dream-girl tells her idolatrous fat boy what she yearns (Scatological hints) after marrying him—and shocks him back to sanity.

There's a lot of recognizable stuff about film industry shenanigans and some that seems more author imagination than fact rendering.

Land.

## Red Film Puffery About as Extreme As Yank Ballyhoo

Washington, May 12.

"U.S.S.R." monthly magazine printed in English by the Russian government to be sold in the U.S. gives strong promotion in the current issue to the seven Red films involved in the Yank-Soviet film exchange agreement and comments:

"It is the hope of Soviet motion picture studios that this film exchange will be the first of many to come and that it will serve to inaugurate other common efforts, particularly the joint production of feature and documentary films by American and Soviet writers, directors, actors and scenic artists."

(Continued on page 7)

## Wald's Vituperative Valentine: To Max

Oscar Plenty Good to Exploit, But U.A. Notoriously Doesn't Help, Says 20th Producer in N.Y.

Producer **Jerry Wald** unleashed a blistering blast at United Artists and **Max Youngstein**, basing his charges on the UA's executive's recent attack on the Academy Award telecast. **Wald**, in New York for the location shooting of "The Best of Everything," accused UA of being the "worst offender" in failing to lend assistance in the assembling of the tv event. At the same time that **Youngstein** attacks the Academy Award, **Wald** noted, his company makes full use of the Oscar label in promoting "Separate Tables," "I Want to Live" and "The Defiant Ones."

Stressing that he was speaking as an individual and not as a member of the Academy or a representative of 20th-Fox, **Wald** characterized UA as being "strictly gypsies" who take what they can from the industry and contribute nothing to its future. He accused the company of "chopping down the trees and neglecting to replant" and "taking the cream and leaving the milk." In explaining his metaphors, the 20th-Fox producer noted that while most of the major com-

panies spent as much as \$500,000 annually for talent development, UA did absolutely nothing to assure the future of the industry and spent no money to develop new performers, writers or directors.

Broadside

"If every company operated like UA," **Wald** declared, "there would be no film business in a few years. I think it's fine that they pay the most and spend the most, but they're only worried about yesterday. What are they doing about the future?"

**Wald** further contended that all **Youngstein** does is "sputter and splutter" in his attacks on industry activities and offers no concrete suggestions of how things can be improved. He declared that UA is more interested in selling stock than building up the industry. "UA is very vocal in its pious attitude on how it's saving the industry," **Wald** continued, "but it is really destroying it."

Terming **Youngstein's** attack on the telecast "a tremendous injustice" on the only event that unifies

(Cont. nued on page 17)

A distribution formula similar to Paramount's "Ten Commandments" policy will be employed by 20th-Fox for the release of the 35m version of "South Pacific." The picture, heretofore released only in Todd-AO by Magna Theatre Corp., has racked up some \$9,000,000 in world-wide film rental so far, according to 20th sales executives.

The 35m version, starting late in June, will be offered to theatres "on a special handling basis." Although 20th officials were careful to emphasize that the company had no control over a theatre's admission price policy, **C. Glenn Norris**, assistant general sales manager, stated: "We get the impression from our customers that this is merchandise for which they can expect to get more than their regular admission price." Because of the length of the picture—two hours and 50 minutes—the plan is for theatres to show the film once each evening, with one or two matinees daily depending on the situation.

The policy, which **Norris**, sales chief **Alex Harrison** and **Magna** sales topper **Joe Sugar** described as not a policy but a plan of distribution that will best fit each city in each territory, was formalized following a hop around the country by **Norris** and **Sugar**.

Downtown Status

The distribution pattern, as outlined by the three execs at a press conference last week, calls for (a) exclusive downtown engagements in cities where the Todd-AO version has not played and (b) selected bookings on a zonal basis in cities where the picture has completed its Todd-AO run. For example, in Chicago the 35m version, a non-CinemaScope but nonetheless 2.55 anamorphic print, will play eight widely scattered theatres simultaneously. The number of theatres in each community, however, will vary depending on local circumstances. According to **Harrison**, there will be no hard and fast rule on the terms, each deal depending on the individual theatre involved.

The 35m version an exact duplicate of the Todd-AO entry, will not be offered in cities where the Todd-AO roadshow engagements are still running or where there is still hope of obtaining a Todd-AO booking. So far the film, produced by 20th production chief **Buddy Adler**, has played some 58 Todd-AO dates in the U. S. and Canada. It's expected that a maximum of 65 Todd-AO dates will be obtained. Following the Todd-AO playoffs in each section, the newly-devised distribution pattern will be instituted. Ten domestic Todd-AO engagements are presently running and there's hope of obtaining a few more, according to **Sugar**, if exhibitors can get the equipment.

Aim of the distribution pattern, **Norris** said, is to keep the picture

(Continued on page 17)

## WIDOW USES THEATRE FOR EXHIB'S OBSEQUES

La Verne, Minn., May 12.

Palace theatre here one day last week was filled to capacity—and during the afternoon at that—for the first time in the past 10 years, or ever since television started making inroads on local attendance.

However, it wasn't any motion picture responsible for the full house. The occasion was funeral services for **Herman Joachim**, its 79-year-old deceased owner.

Because it was known that many industry members from all parts of the territory, as well as townspeople here, would wish to pay their last respects to one of their pioneer theatreowners his widow decided to hold the funeral services in the theatre which he had built back in 1914 and operated ever since.

No other place in town would have been large enough to accommodate the outpouring of mourners.

Acting is acceptable. Lino Ventura has the best bit as one of the cons saddled with an affectionate cop. Technical credits are par. *Mosk.*



Peso ..... Milan Milosevic

Film is somewhat reminiscent of "Grapes of Wrath," since it has the same human values. It deals with a group of peasants uprooted from their old sterile lands and their trip to new land given them by the state. It is long and somewhat conventional but is given

(Continued on page 10)

# Mild Weather Sloughs L.A. Trade; 'Fury' Tame \$13,000, 'Some Hot' Socko 18G, '80 Days' Fast 15G in 124th

Los Angeles, May 12. Lack of any strong openers, plus outdoor weather, is taking its toll at local first-runs this week, with only spotty trade in sight. Slack is being taken up somewhat by a trio of holdovers, two of them hard-ticket pictures. "South Seas Adventure" looks sock \$19,500 in 33d stanza at Warner Hollywood while "Around World in 80 Days" looms fancy \$15,000 in 124th round at Carthay.

Regular run blockbuster is "Some Like It Hot," smash \$18,000 in fifth frame at the Chinese. "Imitation of Life" is rated okay \$7,500 playing solo at the Hillstreet in second round.

Of newcomers, "Sound and Fury," on first multiple run, looks light \$13,000 or close in three theatres. "Tempest," on initial general run, shapes dim \$12,000 or near opening week in three spots. "Hey Boy, Hey Girl" and "Young Land" combo is heading for slim \$9,600 in three locations.

"Shaggy Dog" continues fine in eighth round as does "Gigi" in some three houses, one of them in sixth session.

## Estimates for This Week

**Hollywood Paramount (F&M)** (1,468; \$140-\$240) "Count Your Blessings" (M-G) (2d wk). Dull \$6,700. Last week, \$9,000.

**Orpheum, Hollywood, Wilmette (Metropolitan, F.W.C. SW)** (2,213; 756; 2,344; 90-\$150) "Tempest" (Par) and "King of Wild Stallions" (AA). Dim \$12,000 or near. Last week, Orpheum with Hollywood, "Thunder in Sun" (Par) with "Bandit of Zohob" (Col). \$14,400.

**State, Hawaii (UATC-G&S)** (2,404; 1,106; 90-\$150) "Mating Game" (M-G) (2d wk) and "Crooked Circle" (Fav). Pale \$7,000 on first multiple release. Last week, \$9,700.

**Pantages, Downtown, Warner Beverly (RKO-SW)** (2,815; 1,757; 1,612; 90-\$150) "Hey Boy, Hey Girl" (Col) and "Young Land" (Col). Slim \$9,600. Last week, Pantages, Hillstreet, Wilmette "Imitation of Life" (U) (1st multiple release) and "Step Down To Terror" (U) (2d wk). Downtown and Warner Beverly, "A Question of Adultery" (Breg) (2d wk-5 days), \$3,000.

**Hillstreet (RKO)** (2,752) (90-\$150) "Imitation of Life" (U) and "Step Down To Terror" (U). Okay \$7,500.

**Los Angeles, Uptown, Loyola (F.W.C.)** (2,017; 1,715; 1,298; 90-\$150) "Sound and Fury" (20th) and "These 1,000 Hills" (20th) (1st multiple release). Light \$13,000 or close. Last week, Los Angeles "Warlock" (20th) and "Rx Murder" (Continued on page 10)

# Mpls. Lagging But 'Hot' Hep \$6,500; 'Life' 7G; 'Windjammer' 12G, 25th

Minneapolis, May 12. Arrival of "Al Capone" spells the loop's only shot in the box office arm. With holdovers still clinging on at nearly all spots, twin bills at RKO Pan and Suburban-World do not amount to much. Many of longruns appear to be tiring.

Hard-ticket "Windjammer's" in 25th week at Century still is potent. "Shaggy Dog" is tall in fifth at the Gopher. "Some Like It Hot" and "Imitation of Life" both are virile in third sessions. Second for "Compulsion" at Academy is doing better comparatively than opener. Daylight saving time is still a box-office curse here.

## Estimates for This Week

**Academy (Mann)** (947; 85-\$125) "Compulsion" (20th) (2d wk). Favorable word-of-mouth and effect of crux' praise spell prosperity here after a modest start. Strong \$6,000. Last week, \$6,500.

**Century (S-W)** (1,752-\$2.65) "Windjammer" (NT) (25th wk). Doubtful if this one has done as well in other cities. Still going great, \$12,000. Last week, \$12,500.

**Gopher (Berger)** (1,000; 85-\$1) "Shaggy Dog" (BV) (5th wk). Tall \$5,000. Last week, \$5,000.

**Lytic (Par)** (1,000; \$1-\$1.25) "Some Like It Hot" (UA) (3d wk). Hep \$6,500. Last week, \$8,000.

**RKO Orpheum (RKO)** (2,800; 90-\$1.25) "Imitation of Life" (U) (3d wk). Virile \$7,000. Last week, \$7,500.

**RKO Pan (RKO)** (1,800; 75-90) "Good Day for Hanging" (Col) and "Goodbye to Nasty" (Col) (Continued on page 10)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$467,000  
(Based on 21 theatres)  
**Last Year** ..... \$514,800  
(Based on 23 theatres)

# 'Capone' Huge 25G, Philly; 'Hope' 15G

Philadelphia, May 12. Balmey weekend weather and annual spring repairs to midtown streets will clip first-runs here this round. However, two newcomers get away to fast starts. "Al Capone" shapes sockeroo on initial session at Stanton while "Alias Jesse James" is rated smart on first at the Goldman.

"Shaggy Dog" looms big in second at Randolph while any number of longruns are faring well. "Imitation of Life" looks big in fourth round at Arcadia while "Some Like It Hot" continues smash in eighth frame at Stanley. "South Seas Adventure" is nifty in 12th week at the Boyd but "Warlock" is only fair in second at the Fox.

## Estimates for This Week

**Arcadia (S&S)** (536; 99-\$180) "Imitation of Life" (U) (4th wk). Big \$14,000. Last week, \$1,000.

**Boyd (SW-Cinerama)** (1,430; \$110-\$2.60) "South Seas Adventure" (Cinerama) (12th wk). Trim \$12,800. Last week, \$14,000.

**Fox (National)** (2,250; \$110-\$180) "Warlock" (20th) (2d wk). Fair \$10,000. Last week, \$15,000.

**Goldman (Goldman)** (1,200; 99-\$180) "Alias Jesse James" (UA). Smart \$15,000 for Bob Hope comedy. Last week, "Sleeping Beauty" (BV) (7th wk), \$12,000.

**Midtown (Goldman)** (1,250; 94-\$180) "Separate Tables" (UA) (12th wk). Down to fair \$4,000. Last week, \$5,000.

**Randolph (Goldman)** (2,500; 94-\$180) "Shaggy Dog" (BV) (2d wk). Big \$17,000. Last week, \$28,000.

**Stanley (SW)** (2,900; 99-\$180) (Continued on page 10)

# Buff on Skids Albeit 'Life' Lively 11G, 3d

Buffalo, May 12. First-run biz shapes almost brutal here this round, with very few bright spots. Best of these is "Imitation of Life," great in third round at the Lafayette. "Count Your Blessings" is slow at the Buffalo while "Young Land" looms dull at Paramount. "Gideon of Scotland Yard" is getting no place at the Century, this being one of lightest weeks in many months. "Some Like It Hot" is rated okay in seventh stanza at the Teck.

## Estimates for This Week

**Buffalo (Loew)** (3,500; 70-\$1) "Count Your Blessings" (M-G) and "Lonelyhearts" (UA). Slow \$7,000. Last week, "Naked Maja" (UA) and "Menace in Night" (UA) (6 days), ditto.

**Center (AB-PT)** (3,000; 70-\$1) "Tank Commandos" (AI) and "Operation Dames" (AI) split 9-day run with "Rodeo Races" (AI) and "Daddy-O" (AI). Drab \$7,500. Last week, "Come Back, Little Sheba" (Par) and "Detective Story" (Par) (reissues) (5 days), \$4,000.

**Century (UATC)** (2,700; 70-\$1) "Gideon of Scotland Yard" (Col) and "Verboten" (Indie). Sad \$3,500. Last week, "Compulsion" (20th) and "Alaska Passage" (20th), \$7,500 in 9 days.

**Lafayette (Basil)** (3,000; 60-\$1.25) "Imitation of Life" (U) (3d wk). Great \$11,000. Last week, \$15,000.

**Paramount (AB-PT)** (3,000; 70-\$1) "Young Land" (Col) and "Face of Fugitive" (Col). Slow \$8,000. Last week, "Westbound" (WB) and "Born Reckless" (WB) (6 days), \$7,000.

**Teck (Loew)** (1,200; 70-\$1.25) "Some Like It Hot" (UA) (7th wk). Okay \$6,000. Last week, ditto.

**Cinema (Martina)** (450; 70-\$1) "Gigi" (M-G) (5th wk). Good \$2,000. Last week, \$2,200.

# 'Sun' Sparkling \$7,000, K.C.; 'Seas' Giant 16G, 'Pacific' 7G, 'Life' 6½G

Kansas City, May 12. Newcomers show up in only two theatres as long runs predominate here. "Thunder in Sun" moved into the Paramount Friday with nice play. "Mating Game" in second week at Midland is fair. "House on Haunted Hill" in four Dickinson theatres still looks good in second week. Among the longruns, "Imitation of Life" at Roxy holds heady pace, as does "Sleeping Beauty" at the Brookside and "South Pacific" at the Capri. "South Seas Adventure" gains strength as it nears end of its run.

## Estimates for This Week

**Brookside (Fox Midwest)** (750; 75-\$150) "Sleeping Beauty" (BV) (7th wk). Steady \$6,000. Holds. Last week, same.

**Capri (Durwood)** (628; \$150, \$2.25, \$2.50) "South Pacific" (Magna) (7th wk). Bright \$7,000. Last week, \$8,000.

**Isis, Fairway, Granada (Fox Midwest)** (1,360; 700; 1,217; 75-90) "Uncle Tom's Cabin" (Indie) (re-issue) and "Villa" (20th). Average \$6,000. Last week, Isis, Fairway on subsequent.

**Kino (Dickinson)** (504; 90-\$1.25) "My Uncle" (Cont) (6th wk). Okay \$1,200. Last week, \$1,500.

**Midland (Loew)** (3,500; 75-\$1) "Mating Game" (M-G) and "Gideon of Scotland Yard" (Col) (2d wk). Fair \$5,500. Last week, \$7,000.

**Missouri (SW-Cinerama)** (1,194; \$1.25-\$2) "South Seas Adventure" (Cinerama) (20th wk). Giant \$16,000 as run closes out Sunday (17). Last week, \$11,000.

**Paramount (UP)** (1,900; 75-\$1) "Thunder in Sun" (Par). Nice \$7,000. Last week, "Giant" (WB) and "Mister Roberts" (WB) (reissues), \$4,500.

**Rockhill (Little Art Theatres)** (750; 90-\$1.15) "He Who Must Obey" (Continued on page 10)

# 'Capone' Hot 9G, Omaha; 'Game' 6G

Omaha, May 12. Considering fact there's only one new entry, biz at the downtown first-runs this session is satisfactory. Lone opener is "Al Capone," big at Tristates flagship, the Orpheum. Second stanzas of "Shane" at the Omaha and "Mating Game" at the State are fast. "South Pacific" is sagging a bit in its 29th hard-ticket round at the Cooper.

## Estimates for This Week

**Cooper (Cooper)** (708; \$150-\$2.20) "South Pacific" (Magna) (29th wk). Okay \$5,500. Last week, \$6,000.

**Omaha (Tristates)** (2,066; 75-\$1) "Shane" (Par) (reissue) (2d wk). Sock \$6,000 after \$7,500 bow.

**Orpheum (Tristates)** (2,877; 75-\$1) "Al Capone" (AA). Rated strong \$9,000 or near. Last week, "Warlock" (20th), \$5,000.

**State (Cooper)** (772; 90) "Mating Game" (M-G) (2d wk). Big \$6,000. Last week, \$5,500.

# 'Mating' Fairish \$9,000, L'ville; 'Life' 6G in 2d

Louisville, May 12. "Mating Game" at United Artists is the only new entry which looks passable this week. Derbytown businesswise is slow, and that goes for all types of retail business as well as churches while the races are in town at Churchill Downs. "Girl in Bikini" and "Flesh and Woman" at the Brown are rated lively. "Imitation of Life" in h.o. stanza at the Kentucky is very good. "Warlock" at Rialto is dull.

## Estimates for This Week

**Brown (Fourth Avenue)** (1,200; 60-90) "Girl in Bikini" (Indie) and "Flesh and Woman" (Indie). Lively \$5,500. Last week, "Young Land" (Col) and "Hey Boy, Hey Girl" (Col), \$3,500.

**Kentucky (Switow)** (900; 75-\$1.25) "Imitation of Life" (U) (2d wk). Very good \$6,000 after first week's \$10,000.

**Mary Anderson (People's)** (1,000; 60-90) "That Naughty Girl" (Indie). Fairish \$4,500. Last week, "Operation Dames" (AI) and "Tank Commandos" (AI), \$4,000.

**Rialto (Fourth Ave.)** (3,000; 60-90) "Warlock" (20th). Dull \$5,000 or near. Last week, "Shaggy Dog" (BV) (4th wk), \$5,200.

**United Artists (UA)** (3,000; 60-\$1) "Mating Game" (M-G). Fair \$9,000 or close. Last week, "Green Mansions" (M-G), \$8,000.

# Pitt Lively Despite H.O.s; 'James' Oke \$10,000, 'Dog' 9G, 'Life' 5G, 6th

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,183,000  
(Based on 22 cities and 224 theatres, chiefly first runs, including N. Y.)  
**Last Year** ..... \$2,249,500  
(Based on 22 cities and 239 theatres.)

# 'Capone' Tall 18G, St. L.; 'Live' 10G

St. Louis, May 12. Three new pics of them doing well will give first-run biz a boost this week. "Green Mansions" at Loew's shapes stout. "Al Capone" at the Fox is heading for a big take. "Compulsion" at the St. Louis is rated solid. The Orpheum is doing nifty biz with re-runs of "I Want to Live" and "The Defiant Ones." "Gigi" in fifth frame at Shady Oak is still big.

## Estimates for This Week

**Apollo Art (Grace)** (700; 90-\$1.25) "Folies Bergere" (Indie). Good \$2,600. Last week, "Cry From Streets" (Indie), \$2,400.

**Fox (Arthur)** (5,000; 60-90) "Al Capone" (AA) and "Arson for Hire" (AA). Lofly \$18,000. Last week, "Thunder in Sun" (Par) and "Tokyo After Dark" (Par), \$13,500.

**Loew's (Loew)** (3,600; 60-90) "Green Mansions" (M-G) and "Nowhere to Go" (Col). Stout \$15,000. Last week, "Some Like It Hot" (UA) (6th wk), \$9,000.

**Orpheum (Loew)** (1,900; 60-90) "I Want to Live" (UA) and "Defiant Ones" (UA) (reissues). Big \$10,000. Last week, "Shaggy Dog" (BV) and "Gunman From Laredo" (Col) (7th wk), \$7,000.

**Pageant (Arthur)** (1,000; 60-90) "Teahouse of August Moon" (M-G) and "King and I" (20th). Okay \$3,500. Last week, "Don't Go Near Water" (M-G) and "Tender Trap" (M-G) (reissues), \$3,200.

**St. Louis (Arthur)** (3,800; 60-90) "Compulsion" (20th). Solid \$18,000. Last week, "Sound and Fury" (20th), \$15,000.

**Shady Oak (Arthur)** (760; 60-90) "Gigi" (M-G) (5th wk). Great \$4,000, same as last week.

# Seattle Off But 'Hot' Lush 10G, 'Life' OK 4G

Seattle, May 12. New product shapes uniformly weak currently here, and reason is a very offish session. However, "Some Like It Hot" continues great in second round at Paramount and "Imitation of Life" is rated good in third at the Blue Mouse.

"Hey Boy, Hey Girl," "Thunder in Sun," "Night to Remember," "Man in Net" and "Crawling Eye" all are highly disappointing for opening rounds. Many of them are very slow.

## Estimates for This Week

**Blue Mouse (Hamrick)** (739; 90-\$1.50) "Imitation of Life" (U) (3d wk). Good \$4,000. Last week, \$3,300.

**Colliseum (Fox-Evergreen)** (1,870; 90-\$1.50) "Hey Boy, Hey Girl" (Col) and "Jukebox Rhythm" (Col). Slow \$5,000 or near. Last week, "Young Land" (Col) and "Ride Lonesome" (Col), \$5,300.

**Fifth Avenue (Fox-Evergreen)** (2,500; 90-\$1.50) "Thunder in Sun" (Par) and "City of Fear" (Col). Drab \$6,000. Last week, "Tempest" (Par) and "Young Captives" (Par) (2d wk), \$5,100.

**Music Box (Hamrick)** (850; 90-\$1.50) "Night to Remember" (Indie). Slow \$2,500 but may hold. Last week, "Count Blessings" (M-G), \$2,000.

**Musik-Hall (Hamrick)** (2,200; 90-\$1.50) "Man in Net" (UA) and "Island of Lost Women" (WB). Slight \$4,000. Last week, "Don't Steal Anything Small" (U) and "No Name on Boat" (U), \$5,200.

**Orpheum (Hamrick)** (2,700; 90-\$1.50) "Crawling Eye" (DCA) and "Cosmic Monster" (DCA). Poor \$5,000. Last week, "Naked Maja" (UA) and "St. Louis Bank Robbery" (UA), \$3,600.

**Paramount (Fox - Evergreen)** (3,107; 90-\$1.50) "Some Like It Hot" (UA) (2d wk). Hotsy \$10,000. Last week, \$14,800.

Pittsburgh, May 12. Only two new pictures downtown, "Alias Jesse James" at Harris and "Green Mansions" at Penn. Latter is rated mild but "James" looks okay and may hold. "Imitation of Life" at Fulton and "Shaggy Dog" at Stanley are winning up long runs satisfactorily. "South Seas Adventure" is edging forward in finish of five-month run at Warner. Squirrel Hill's "Intent to Kill" is dull.

## Estimates for This Week

**Fulton (Shea)** (1,700; 90-\$1.50) "Imitation of Life" (U) (6th wk). This one's been a real winner and will exit with okay \$5,000. On top of last week's \$6,000 it will give this Lana Turner starrer more than \$60,000 on run, sensational.

**Guilford (Green)** (500; 99-\$1.25) "Cry M' Sweet" (Cont). Fine notices but not much business, maybe \$2,000. Holds in hopes of picking up. Last week, "Third Sex" (Indie) (2d wk), \$1,100.

**Harris (Harris)** (2,165; 85-\$1.25) "Alias Jesse James" (UA). Bob Hope starrer got excellent reviews and okay \$10,000 looms. Doubtless stays. Picture was sold away from Penn, which has first call on UA product, because of big backlog latter house has. Last week, "Warlock" (20th) (2d wk), \$4,000.

**Penn (UA)** (3,300; 85-\$1.25) "Green Mansions" (M-G). Crix gave this one the thumbs down and it'll be lucky to do mild \$9,000. Last week, "Mating Game" (M-G), \$12,000.

**Squirrel Hill (SW)** (900; 99-\$1.25) "Intent to Kill" (20th). Going nowhere at slow \$1,600. Last week, "Black Orchid" (Par) (2d wk), \$2,000.

**Stanley (SW)** (3,800; 85-\$1.25) "Shaggy Dog" (BV) (4th wk). Best thing they've had here since "Auntie Mame" (WB). Finishing strong at \$9,000. Last week, \$12,500.

**Warner (SW-Cinerama)** (1,500; \$1.20-\$2.40) "South Seas Adventure" (Cinerama) (21st wk). Not one of the better runs and this is the finale. "Seven Wonders of World" comes back Sunday (17) for a four-week return. Should push to around okay \$10,000. Last week, \$9,500.

# 'Rio' Rich \$17,000 In Toronto; 'Hot' Tops At 20G, 'Life' Bangup 7G

Toronto, May 12. Newcomers include "Rio Bravo" and "Black Orchid," both doing hefty biz. "Some Like It Hot" in fourth frame, however, is still leading the city, with "Imitation of Life" also wham in seventh stanza. Solid, too, is "Too Many Crooks" in second frame, but "Alias Jesse James" looks modest in second.

**Estimates for This Week**  
**Carlton (Rank)** (2,318; 75-\$1.25) "Alias Jesse James" (UA) (2d wk). Mild \$7,000. Last week, \$10,000.

**Downtown, Glendale, Prince of Wales, Stage** (5075; 1,059; 995; 1,200; 694; 50-75) "Blood on Sword" (IFD) and "Wolf Larsen" (AA). Light \$12,000. Last week, in 10th house Taylor tiein, with seating capacity of 9,631 at 60c-\$1 scale, "Al Capone" (UA), \$80,000.

**Hollywood (FP)** (1,080; \$1-\$1.25) "Black Orchid" (Par). Okay \$9,000. Last week, "Bell, Book, Candle" (Col) (4th wk), \$7,000.

**Hyland (Rank)** (1,057; \$1) "Passionate Summer" (Rank). NSG \$5,000. Last week, "Next to No Time" (Rank) (2d wk), same.

**Imperial (FP)** (3,343; 75-\$1.25) "Rio Bravo" (WB). Hefty \$17,000. Last week, "Hanging Tree" (WB) (2d wk), \$11,000.

**International (Taylor)** (557; \$1.25) "Gigi" (M-G) (41st wk). Lively \$4,500. Last week, \$5,500.

**Loew's (Loew)** (2,098; 75-\$1.25) "Some Like It Hot" (UA) (4th wk). Wham \$20,000. Last week, \$22,500.

**Tivoli (FP)** (895; \$1.75-\$2.40) "South Pacific" (Magna) (44th wk). Solid \$9,000. Last week, ditto. Sold out till end of May.

**Towne (Taylor)** (695; 75-\$1.25) "Too Many Crooks" (Rank) (2d wk). Hefty \$5,000. Last week, \$6,000.

**Uptown (Loew)** (2,743; 75-\$1.25) "Imitation of Life" (M-G) (7th wk). Holding at sock \$7,000. Last week, \$8,500.

# FRESH FILMS HYPO BOSTON BIZ

**Daylight Time, Weather Slow Up Chi**  
**But 'Capone' Mighty \$36,000, 'James'**  
**Hep 26G; 'Tempest' 21G, 'Life' 19G, 8**

Chicago, May 12. Combination of DST and mild weather is hurting several deluxers here this round. However, some new entries and stout long-runs are helping to bolster the over-all take. New arrivals include "The Tempest," reaching for a fair \$21,000 at the Chicago and State-Lake's "Alias Jesse James," with hefty \$26,000.

"Al Capone" initiator at Todd's Cineplex is taking a smash \$36,000. Monroe's "Senior Prom" and "City of Fear" tandem looks fair \$4,000.

Second frame of "Count Your Blessings" has a light count at the Oriental. "Compulsion" shapes nice in fourth round at the Woods. Esquire's "Room at Top" looks socko in third stanza.

Eighth session of "Imitation of Life" continues hep at Roosevelt. "Some Like It Hot" looks fine at the United Artists, also in eighth. "Shaggy Dog" is lively at Garlick, playing eighth frame. "Horse's Mouth" is dropping off but still good in 10th World week. "Gigi" is rated torrid in 11th session at the Loop.

Of the hard-ticket ptx, "Diary of Anne Frank" is just okay in second week at McVickers. "South Seas Adventure" looks hep in 33d stanza at the Palace.

**Estimates for This Week**

Chicago (B&K) (3,900; 90-\$1.80) — "The Tempest" (Par). Fair \$21,000. Last week, "Rio Bravo" (WB) (4th wk), \$18,500.

Esquire (H&E Balaban) (1,350; \$1.50) — "Room at Top" (Cont) (3d wk). Socko \$14,500. Last week, \$19,000.

Garlick (B&K) (850; 90-\$1.25) — "Shaggy Dog" (BV) (8th wk). Hotsy \$16,000. Last week, \$17,500.

Loop (Tele-T) (606; 90-\$1.80) — "Gigi" (M-G) (11th wk). Torrid \$15,000. Last week, \$17,000.

McVickers (JL&S) (1,580; \$1.25-\$3) — "Diary of Anne Frank" (20th) (2d wk). Okay \$17,500. First was \$22,000.

Monroe (Jovan) (1,000; 65-90) — "City of Fear" (Col) and "Senior Prom" (Col). Oke \$4,000. Last week, "Good Day for Hanging" (Col) and "Ride Lonesome" (Col) (2d wk), \$4,000.

Oriental (Indie) (3,400; 90-\$1.50) — "Count Your Blessings" (M-G) (Continued on page 10)

**Cincy Off But 'Watusi'**  
**Good \$8,500; 'Life' Loud**  
**8G, 'Dog' 6G for 4th**

Cincinnati, May 12. Film biz here this week is in seasonal stride, a dip from takes of recent strident sessions. New bills "Compulsion" at Albee and "Watusi" at Palace shape only okay. "Imitation of Life" at Grand and "Shaggy Dog" at Keith's continue firmly in fourth weeks. "South Seas Adventure" remains hotsy in 28th round at Capitol. Lou Wiethe's suburban deluxer Valley has "Auntie Mame" for two-week gap between six-week run of "Sleeping Beauty" and resumption of hard-ticket policy May 21 with "Diary of Anne Frank."

**Estimates for This Week**

Albee (RKO) (3,100; 90-\$1.25) — "Compulsion" (20th). Barely okay \$10,000. Last week, "Some Like It Hot" (UA) (4th wk) \$9,000 at \$1.50 top.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "South Seas Adventure" (Cinerama) (28th wk). Hotsy \$17,500 on pickup of out-of-town school groups. Pic's media star Ramine focuses press, radio and tv plugs Monday (11) while Sheraton-Gibson birthday party guest. Last week, \$17,000.

Grand (RKO) (1,400; 90-\$1.50) — "Imitation of Life" (U) (4th wk). Hep \$8,000. Last week, \$9,000.

Keith's (Shor) (1,500; 90-\$1.25) — "Shaggy Dog" (BV) (4th wk). All right \$6,000 after \$7,300 third week.

Palace (RKO) (2,600; 90-\$1.10) — "Watusi" (M-G). Good \$8,500. Last week, "Count Your Blessings" (M-G), at 90-\$1.25 scale, \$8,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

**'Compulsion' Fine**  
**\$10,000 in Balto**

Baltimore, May 12. Big opener here is "Compulsion" which is rated sock at the Town. Also solid is "Room at Top" in second at the Playhouse and "Shaggy Dog" in fourth at the New. Elsewhere, biz is down. "Watusi" shapes slow at the Hippodrome while "Alias Jesse James" is not getting far at the Stanley. "Some Like It Hot" is holding nicely at the Century in eighth week.

**Estimates for This Week**

Century (R-F) (3,100; 50-\$1.50) — "Some Like It Hot" (UA) (8th wk). Holding at big \$5,000 after \$6,200 in previous week.

Cinema (Schwaber) (460; 90-\$1.50) — "Eight Day of Week" (Cont) (2d wk). Oke \$2,000 after same in first.

Five West (Schwaber) (460; 90-\$1.50) — "Law is Law" (Cont) (2d wk). Okay \$1,800 after \$2,000 in first.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Watusi" (M-G). Slow \$6,000. Last week, "Warlock" (20th) (2d wk), \$5,000.

Little (R-F) (300; 50-\$1.25) — "No Escape" (Indie). Fair \$1,500. Last week, "Two-Headed Spy" (Col) (4th wk), \$1,000.

Mayfair (R-F) (900; 50-\$1.50) — "Imitation of Life" (U) (7th wk). Down to \$3,500 after \$4,000 in sixth.

New (R-F) (1,600; 50-\$1.50) — "Shaggy Dog" (BV) (4th wk). Nice \$7,000 after \$10,000 in third week.

Playhouse (Schwaber) (460; 90-\$1.50) — "Room at Top" (Cont) (2d wk). Fine \$3,000 after same in first.

Stanley (R-F) (2,800; 50-\$1.25) — "Alias Jesse James" (UA) (2d wk). Slow \$5,000. First was \$9,000.

Town (R-F) (1,125; 50-\$1.50) — "Compulsion" (20th). Stout \$10,000. Last week, "Thunder in Sun" (Par), \$6,000.

**'NAKED' SLOW \$4,000,**  
**INDPLS; 'LIFE' 5G, 4TH**

Indianapolis, May 12. Outdoor competition here is keeping first-run activity in the usual May lull. "Shaggy Dog" at the Indiana is holding up best and continues to lead the city in third stanza. "Compulsion" looms weak at the Circle while "Naked Maja" is slow at Loew's. "Imitation of Life" is rated good in fourth week at Keith's.

**Estimates for This Week**

Circle (Cockrill-Dolle) (2,800; 75-\$1) — "Compulsion" (20th). Drab \$6,000. Last week, "Warlock" (20th) and "Island Lost Women" (WB), \$7,000.

Indiana (C-D) (3,200; 75-\$1) — "Shaggy Dog" (BV) (3d wk). Nifty \$8,000. Last week, \$11,000.

Keith's (C-D) (1,300; 90-\$1.25) — "Imitation of Life" (U) (4th wk). Good \$5,000. Last week, \$7,500.

Loew's (Loew) (2,427; 75-\$1) — "Naked Maja" (UA) and "Fearmakers" (UA). Slow \$4,000. Last week, "Mating Game" (M-G) and "High Flight" (Col), \$6,000.

Lyric (C-D) (850; 90-\$1.25) — "10 Commandments" (Par) (return date). Oke \$5,500. Last week, "Sleeping Beauty" (BV) (6th wk), \$6,000.

**'NAKED,' 'DEVIL'**  
**SOCK NEW PIX**

Boston, May 12. Biz has turned brighter here this round with a rash of new product. Outstanding newcomers are "Naked Maja" at Gary and "World, Flesh and Devil" at State. "Room at Top" opens at Kenmore tomorrow (Wed.), with Heather Sears in for personals.

"Some Like It Hot" at Orpheum in seventh round, and "Shaggy Dog" at Met in fourth, continue to be big grossers here. "South Seas Adventure" is holding hotsy at the Boston in fifth week. "Gigi" continues to rack up fine trade at Beacon Hill in 19th week.

**Estimates for This Week**

Astor (B&Q) (1,371; \$1.25-\$1.50) — "It Happened to Jane" (Col). Opened today (Tues.) for benefit with Doris Day personal. Last week, "Sound and Fury" (20th) (5th wk), \$5,000.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (19th wk). Fine \$10,000. Last week, \$11,000.

Boston (SW-Cinema) (1,354; \$1.25-\$2.65) — "South Seas Adventure" (Cinerama) (5th wk). Big \$25,000. Last week, \$26,000.

Capri (Sack) (1,150; 90-\$1.50) — "He Who Must Die" (Indie) (4th wk). Good \$5,000. Last week, \$6,000.

Exeter (Indie) (1,376; 75-\$1.25) — "Law is Law" (Indie) (4th wk). Third week ended Saturday (9), okay \$3,000.

Fenway (Indie) (1,376; 75-\$1.25) — "Lonely Sex" (Indie) and "Girls Inc." (Indie). Fair \$3,000. Last week, "Shameless Sex" (Indie) and "Girl With It" (Indie), ditto.

Gary (Sack) (1,240; 90-\$1.50) — "Naked Maja" (UA). Climbing to sock \$23,000. Last week, "Compulsion" (20th) (4th wk), \$9,000.

Kenmore (Indie) (700; \$1.25-\$1.50) — "Lonelyhearts" (UA) (3d wk-final). Fair \$5,000. Last week, \$6,700. "Room at Top" (Cont) opens tomorrow (Wed.) with Heather Sears personal.

Memorial (RKO) (3,000; 60-\$1.10) (Continued on page 10)

**'Sun' Good \$12,000,**  
**Frisco; 'Hot' 18G**

San Francisco, May 12. Home stand of Giants' baseball team and fine weather are cutting into first-run grosses here this stanza. However, "Some Like It Hot" still is great in third session at the United Artists. "Compulsion" looks fairly good opening round at the Fox while "Al Capone" is rated excellent in third frame at Golden Gate. "Count Your Blessings" looms fair in second Wardfield stanza, but "Thunder in Sun" shapes good on initial Paramount week.

**Estimates for This Week**

Golden Gate (RKO) (2,895; \$1.25) — "Al Capone" (AA) and "Speed Crazy" (AA) (3d wk). Excellent \$13,000 or near. Last week, \$17,500.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Compulsion" (20th) and "Man In Raincoat" (Indie). Fairly good \$14,000 or thereabouts. Last week, "Warlock" (20th) and "Lonelyhearts" (UA) (2d wk-6 days), \$9,500.

Paramount (Par) (2,646; 90-\$1.25) — "Thunder in Sun" (Par) and "Tokyo After Dark" (Par). Good \$12,000. Last week, "Young Lady" (Col) and "Hey Boy, Hey Girl" (Col), \$10,000.

St. Francis (Par) (1,400; \$1.25-\$1.50) — "Question of Adultery" (Indie) and "Murder by Contract" (Col). Fairish \$9,000 or close. Last week, "Naked Maja" (UA) (2d wk) and "La Parisienne" (UA) (re-issue), \$9,000.

Orpheum (SW-Cinerama) (1,456; \$1.75-\$2.65) — "South Seas Adventure" (Cinerama) (24th wk). Okay \$14,000. Last week, \$13,500.

United Artists (No. Coast) (1,151; \$1.25-\$1.50) — "Some Like It Hot" (UA) (3d wk). Sensational at \$18,000. Last week, \$22,000.

Stagedoor (A-R) (440; \$1.25-\$3) — "Gigi" (M-G) (44th wk). Fancy \$8,000. Last week, \$9,000.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Mad Little Island" (Continued on page 10)

**Weather Wilts N.Y. But 'Times' To**  
**Record \$23,700; 'Capone' Smash 27G,**  
**'Life' Rousing 55G, 'Some Hot' 40G**

More ideal outdoor weather, with mercury climbing to hot side, and a dearth of new films will take a toll at Broadway first-run theatres this session. "Modern Times," the oldie Chaplin comedy, soared to a new record of \$23,700 opening week at the arty Plaza. But generally business is unexciting.

"Warlock" looks to drop off sharply to fair \$28,000 in second week at the Paramount while "Mating Game," also in second, will sag to mild \$18,000 at Capitol. Both are set to stay only three weeks.

"Count Your Blessings" with staghound looks to land a solid \$130,000 in third session at the Music Hall, and stays only one more week. "Imitation of Life" plus staghound is heading for a fine \$55,000 in current (4th) round at the RKO, and continues on two more weeks.

"Al Capone" wound up its seventh stanza at the Victoria with a great \$23,800, not far from sixth week's take. Continued strength of this film has held up the preem of "Naked Maja" much longer than originally figured on. "Gigi" was another strong longrun, landing a socko \$18,700 in 27th session at the Sutton, all the more remarkable when it's realized that this big Academy winner had an extended-run on reserved-seat at a legit house before moving to the Sutton.

"Some Like It Hot" held with smash \$40,000 in sixth round at the State far above opening weeks for many pix at this house when it had a much larger seating capacity. Comedy is now in its seventh round, with the end far from being in sight.

"Separate Tables" is winding its final (21st) frame at the Astor with a fair \$10,000, "Alias Jesse James" replacing tomorrow (Thurs.). "Sleeping Beauty" concluded its 12th round at the Criterion with an okay \$12,000. "Young Philadelphians" replaces May 21.

"Room at Top" still continues its sensational pace at the Fine Arts with a wow \$15,500 for sixth stanza. "Shaggy Dog" is down to about \$8,000 in eighth session at the Odeon, where "Gideon of Scotland Yard" opens May 19.

"South Seas Adventure," down to only fair biz in recent weeks, calls it a day next Sunday (17) after a very solid 43-week run. House will close to revamp for "Porgy and Bess" preem on June 24.

**Estimates for This Week**

Astor (City Inv.) (1,094; 73-\$2) — "Separate Tables" (UA) (21st-final wk). This closing week ending today (Wed.) looks to get fair \$10,000. The 20th was \$11,000. "Alias Jesse James" (UA) opens tomorrow (Thurs.).

Baronet (Reade) (430; \$1.25-\$2) — "Romeo and Juliet" (Indie) (3d wk). Second round finished Thursday (7) was fine \$6,800. First was \$7,200.

Beekman (R&B) (590; \$1.20-\$1.75) — "He Who Must Die" (Kass) (20th wk). The 19th week ended Saturday (9) was oke \$4,900. The 18th week, \$5,900. "Of Love and Lust" (Indie) opens May 25.

Capitol (Loew) (4,820; \$1-\$2.50) — "Mating Game" (M-G) (3d wk). Second stanza finished yesterday (Tues.) was mild \$18,000 or less. Initial week, \$24,000. "World, Flesh and Devil" (M-G) is due in here May 20.

Criterion (Moss) (1,671; 90-\$2.40) — "Sleeping Beauty" (BV) (13th-final wk). The 12th session completed yesterday (Tues.) was okay \$12,000. The 10th week, \$15,000. "Young Philadelphians" (WB) opens May 21.

Fine Arts (Davis) (468; 90-\$1.80) — "Room at Top" (Cont) (7th wk). Sixth week finished Sunday (10) was great \$15,500 after \$18,200 in fifth round.

Guild (Guild) (450; \$1-\$1.75) — "Embezzled Heaven" (Indie) (3d wk). This round looks like fancy \$12,000 after \$11,500 for second. Continues.

Normandie (Trans-Lux) (592; \$1.80-\$2.80) — "Separate Tables" (UA) (21st wk). Present frame ending today (Wed.) looks to get

okay \$5,300. The 20th week, \$6,800. Stays on.

Palace (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th) (9th wk). Eighth session completed yesterday (Tues.) was good \$18,000, with one extra show. The seventh week was \$17,500.

Odeon (Moss) (813; 90-\$1.80) — "Shaggy Dog" (BV) (8th wk). Current stanza ending today (Wed.) looks to hit okay \$8,000. Seventh week was \$11,000. This stays until "Gideon of Scotland Yard" (Col) opens May 19.

Paramount (AB-PT) (3,665; \$1-\$2) — "Warlock" (20th) (2d wk). This stanza finishing tomorrow (Thurs.) looks like fair \$28,000. Opens was \$38,000. Stays on. With "Woman Obsessed" (20th) due in May 22.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Heroes and Sinners" (Janus). Opened Monday (11). In ahead, "Horse's Mouth" (Lopert) (26th wk), landed fair \$6,000 after \$6,300 in 25th week.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Count Your Blessings" (M-G) and stage-show (3d wk). Present round finishing today (Wed.) is heading for fine \$130,000. Second was \$142,000. Stays a fourth session, and that is all. "Ask Any Girl" (M-G) opens May 21.

Rivoli (UAT) (1,545; 90-\$1.25) — "Compulsion" (20th) (7th wk). Sixth round ended yesterday (Tues.) was fair \$10,500. Fifth was \$11,500.

Plaza (Lopert) (525; \$1.50-\$2) — "Modern Times" (Loew) (reissue) (2d wk). Biz virtually even with opening week in first four days. Initial week hit \$23,700, new record here.

Roxy (Indie) (5,705; 90-\$2.50) — "Imitation of Life" (U) and stage-show (4th wk). Current session winding up tomorrow (Thurs.) looks to land solid \$55,000. Third was \$61,000. Stays a fifth and sixth week. "Pork Chop Hill" (UA) is due to open May 29.

State (Loew) (1,900; 90-\$2) — (Continued on page 10)

**'Some Hot' Boff \$16,000,**  
**D.C. Ace; 'Capone' Hotsy**  
**13G, 'Room' Lofty 10G**

Washington, May 12. Holdovers continue to set pace for a generally robust mainstem here this stanza. "Some Like It Hot" shapes socko in eighth round, giving Capitol its longest run in three years. "Shaggy Dog" is boff in seventh week at Columbia. "Imitation of Life" holds firm in sixth session at Keith's. "Al Capone" is solid in second stanza. "Room at Top" likewise looks tall in second at the Ontario.

**Estimates for This Week**

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-\$1.25) — "Westbound" (WB) and "Born Reckless" (WB). Mild \$8,500. Last week, "Lonelyhearts" (UA), \$9,000.

Capitol (Loew) (3,426; 90-\$1.49) — "Some Like It Hot" (UA) (8th wk). Great \$16,000. Last week, \$17,000.

Columbia (Loew) (904; 90-\$1.25) — "Shaggy Dog" (BV) (7th wk). Oke \$6,500. Last week, \$7,000.

Keith's (RKO) (1,850; 90-\$1.49) — "Imitation of Life" (U) (6th wk). Still strong at \$7,000. Last week, \$8,000.

MacArthur (K-B) (900; \$1.10) — "He Who Must Die" (Kass) (3d wk). Fair \$3,300. Last week, \$3,900.

Ontario (K-B) (1,240; 90-\$1.49) — "Room at Top" (Cont) (2d wk). Tall \$10,000. Last week, \$13,000.

Palace (Loew) (2,390; 90-\$1.25) — "Al Capone" (AA) (2d wk). Hefty \$13,000 after \$18,000 opener.

Plaza (T-L) (276; 90-\$1.49) — "Sins of Youth" (Janus). Dandy \$5,500. Last week, "Home on Waterfront" (Union) (2d wk), \$2,300.

Town (Ind) (600; 90-\$1.25) — "Tank Battalion" (AI). Okay \$2,000. Last week, "Naughty Girl" (Indie) (2d wk), \$2,900.

Warner (SW-Cinerama) (1,308; \$1.20-\$2.75) — "South Seas Adventure" (Cinerama) (21st wk). Solid \$15,000. Last week, \$17,000.



# 'Room' Zooms to Boom \$16,000, Det.; 'Dog' Sock 25G, 'Life' Boff 21G, 3d

Detroit, May 12.

Great week is in prospect for downtown houses, with "Shaggy Dog" leading the way with a woe take at the Michigan. "Room at Top" is smash at the United Artists. "Al Capone" stays torrid in second round at Palms. "Imitation of Life" looks solid in third frame at Madison. "World, Flesh and Devil" is good in second week at the Adams.

Long-term, "South Seas Adventure" rolls on in boff style in 32d week at Music Hall. "Compulsion" slows to an okay take in second stanza at Fox.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.49) — "Compulsion" (20th) and "Mugger" (UA) (2d wk). Okay \$12,000. Last week, \$18,000.  
Michigan (United Detroit) (4,000; \$1.25-\$1.49) — "Shaggy Dog" (BV) and "Rawhide Trail" (Indie). Terrific 25,000. Last week, "Some Like It Hot" (UA) and "No Name on Bullet" (UA), \$19,000 in sixth week.

**Palms** (UD) (2,961; \$1.25-\$1.49) — "Al Capone" (AA) and "King of Wild Stallions" (AA) (2d wk). Great \$21,000. Last week, \$24,000.

**Madison** (UD) (1,900; \$1.25-\$1.49) — "Imitation of Life" (U) (3d wk). Socko \$21,000. Last week, \$24,000.  
**Broadway-Capitol** (UD) (3,500; \$0.90-\$1.25) — "Uncle Tom's Cabin" (Rep) and "Zorro Rides Again" (Rep). Slow \$7,500. Last week, "Operation Dames" (AI) and "Tank Commandos" (AI), \$8,000.

**United Artists** (UA) (1,687; \$1.25-\$1.75) — "Room at Top" (Indie). Smash \$16,000 over. Last week, "Sleeping Beauty" (BV) (9th wk), \$6,000.  
**Adams** (Balaban) (1,700; \$1-\$1.25) — "World, Flesh, Devil" (M-G) (2d wk). Good \$9,000. Last week, \$12,000.

**Music Hall** (SW-Cinera) (1,208; \$1.55-\$2.65) — "South Seas Adventure" (Cinera) (32d wk). Sensational \$18,000. Last week, same.

**Trans-Lux Krim** (Trans-Lux) (1,000; \$1.49-\$1.65) — "Night to Remember" (Indie). Opened today (Tues.). Last week, "Heroes and Sinners" (Indie), \$4,500 in 9 days.

## BOSTON

(Continued from page 9)

— "Warlock" (20th) and "Great St. Louis Bank Robbery" (UA) (2d wk). Rousing \$19,000. Last week, \$24,000.

**Metropolitan** (NET) (4,357; 70-\$1.10) — "Shaggy Dog" (BV) (4th wk). Third week ended Sunday (10) was slick \$17,000. Last week, \$20,000.

**Paramount** (NET) (2,357; 70-\$1.10) — "Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Oke \$9,000. Last week, "Al Capone" (AA) and "Accused" (AA) (3d wk), \$10,000.

**Pilgrim** (ATC) (1,000; 60-\$1.10) — "Tempest" (Par) (rerun) and "Off Limits" (Indie). Oke \$7,000. Last week, "Road Racers" (AI) and "Daddy-O" (AI), \$9,000.

**Saxon** (Sack) (1,100; \$1.50) — "Diary of Anne Frank" (20th) (2d wk). Good \$15,000. Last week, same.

**Trans-Lux** (T-L) (730; 75-\$1.25) — "Violated" (Indie) and "Illicit Love" (Indie). Oke \$4,500. Last week, "Sex Pot" (Indie) and "Hell Bent for Pleasure" (Indie) (2d wk), \$4,000.

**Orpheum** (Loew) (2,900; 90-\$1.50) — "Some Like It Hot" (UA) (7th wk). Still wham at \$20,000. Last week, \$24,000.

**State** (Loew) (3,600; 90-\$1.50) — "World, Flesh, Devil" (M-G) and "Nowhere to Go" (M-G). Hot \$18,000. Last week, "Imitation of Life" (U) (6th wk), \$10,000.

## MINNEAPOLIS

(Continued from page 8)

"Man Inside" (Col). Mild \$4,000. Last week, "No Name on Bullet" (U) and "Once Upon Horse" (U) split with "Wild Heritage" (U) and "Man in Vault" (UA), \$9,000.

**State** (Par) (2,200; \$1-\$1.25) — "Al Capone" (AA). Still one more advanced-scale pic. Opened Sunday (10) after departure of legit show, "Dark at Top of Stairs," which ran entire previous week.

**Suburban World** (Mann) (800; \$1.25) — "Devil Strikes at Night" (Indie) split with "Silk Stockings" (M-G) (2d wk). Moderate \$1,500. Last week, "Tosca" (Indie) (2d wk), \$1,800.

**World** (Mann) (400; 85-\$1.25) — "Green Mansions" (M-G) (2d wk). Tapering off sharply to good \$4,000. Last week, \$5,500.

## 'ORCHID' BRIGHT 7½G, PROV.; 'LIFE' BIG 9G, 2

Providence, May 12.

RKO Albee's second week of "Imitation of Life" is leading a fairly moderate town. Majestic is close with "Black Orchid," which looks good. State is sluggish with "The Journey." "Alias Jesse James" is dull in second Strand week.

**Estimates for This Week**  
Albee (RKO) (2,200; 70-\$1) — "Imitation of Life" (U) and "Money, Women, Guns" (U) (2d wk). Big \$9,000. First was sock \$13,000.

**Majestic** (SW) (2,200; 65-80) — "Black Orchid" (Par) and "To Catch A Thief" (Par) (reissue). Steady \$7,500. Last week, "Sheriff of Fractured Jaw" (20th) and "Mark of Zorro" (20th), \$9,000.  
**State** (Loew) (3,200; 70-90) — "Journey" (M-G) and "Senior Prom" (Col). Mild \$7,000. Last week, "Some Like It Hot" (UA) (5th wk), \$9,000.

**Strand** (National Realty) (2,200; 65-80) — "Alias Jesse James" (UA) and "Tokyo After Dark" (Par) (2d wk). Poor \$3,000. First was \$5,000.

## LOS ANGELES

(Continued from page 8)

der" (20th); Uptown, "Warlock" with "Bandit of Zohobe" (Col) (2d wk), \$7,500.

**Downtown** Paramount (ABPT) (3,300; 90-\$1.50) — "Naked Venus" (Indie) and "Time Lock" (DCA) (3d wk). Good \$7,500. Last week, \$11,000.

**Four Star** (UTAC) (868; \$1.25-\$2) — "Compulsion" (20th) (3d wk). Sound \$7,500. Last week, \$9,000.  
**Chinese** (FWC) (1,408; \$2-\$2.40) — "Some Like It Hot" (UA) (5th wk). Sock \$18,000. Last week, \$16,800.

**New Fox** (FWC) (765; 90-\$1.50) — "Auntie Mame" (WB) (5th wk) and "Alias Jesse James" (UA) (2d wk). Perk \$5,000 or near. Last week, \$3,900.

**Fox Beverly**, Iris, El Rey (FWC) (1,170; 825; 861; 90-\$1.50) — "Gigi" (M-G) (1st wk, Fox Beverly; 2d wk, El Rey; 6th wk, Iris) and "Gidget" (Col). Trim \$10,000 or close. Last week, Iris, Loyola, El Rey, "Gigi" and "Gidget", \$12,000. Last week, Fox Beverly, "Green Mansions" (M-G), \$2,800.

**Egyptian** (UATC) (1,392; \$1.45-\$3.30) — "Diary of Anne Frank" (20th) (6th wk). Limp \$5,500. Last week, \$5,100.

**Fine Arts**, Vogue (FWC) (631; 825; 90-\$1.50) — "Shaggy Dog" (BV) (8th wk). Great \$10,000. Last week, \$11,800.

**Fox Wilshire** (WB) (2,296; \$1.50-\$2.40) — "Sleeping Beauty" (BV) (15th wk). Hefty \$4,500. Last week, \$4,800.

**Warner Hollywood** SW-Cinera (1,389; \$1.20-\$2.65) — "South Seas Adventure" (Cinera). Started 33d week Sunday (10) after big \$15,000 last week.

**Carthay** (FWC) (1,135; \$1.75-\$3.50) — "Around World in 80 Days" (UA) (125th wk). Fine \$15,000. Last week, \$11,500.

## SAN FRANCISCO

(Continued from page 9)

"Three Strange Loves" (Indie), \$2,300.

**Vogue** (S.F. Theatres) (364; \$1.25) — "Three Strange Loves" (Indie) (2d wk) and "Miss Julie" (Indie). Good \$2,200. Last week, "Three Strange Loves" (Indie), \$2,300.

**Alexandria** (United California) (1,170; \$1.50-\$3.50) — "South Pacific" (Magna) (45th wk). Good \$10,000. Last week, \$9,000.

**Warfield** (Loew) (2,656; 90-\$1.25) — "Count Your Blessings" (M-G) (2d wk). Fair \$7,000. Last week, \$13,000.

## KANSAS CITY

(Continued from page 8)

**Die** (Indie) (2d wk). Light \$1,000. Last week, \$1,200.

**Roxy** (Durwood) (879; \$1.25-\$1.50) — "Imitation of Life" (U) (4th wk). Happy \$6,500. Last week, \$7,500.

**Shawnee Drive-in**, Leawood Drive-in, Dickinson, Glen (Dickinson) (1,100 cars; 900 cars; 750; 700; 90) — "House on Haunted Hill" (AA) and "Accused" (AA) (2d wk). Good \$6,000. Last week, \$10,000, best of season.

**Uptown** (Fox Midwest) (2,043; 75-\$1) — "Compulsion" (20th) (2d wk). Slow \$4,000. Last week, \$4,500.

## 'Windjammer' Wow 12G, Port.; 'Hot' Torrid 15G

Portland, Ore., May 12.

Cinemiracle has come to town via "Windjammer," which is rated mighty opening week at the converted ace nabe house, the Hollywood. Despite this "Some Like It Hot" also looks great opening round at the Fox. Other newcomers are modest feeling the competitiveness of these two blockbusters.

**Estimates for This Week**  
**Broadway** (Parker) (1,890; \$1-\$1.50) — "Stranger in Arms" (U) and "Silent Enemy" (U). Slim \$4,500. Last week, "Imitation of Life" (U) (2d wk), \$5,900.

**Fox** (Evergreen) (\$1-\$1.49) — "Some Like It Hot" (UA). Torrid \$15,000. Last week, "Shaggy Dog" (BV) and "Looking For Danger" (UA) (4th wk), \$8,800.

**Hollywood** (Evergreen) (1,200; \$1.49-\$1.75) — "Windjammer" (NT). Whopping \$12,000. House converted to Cinemiracle this round.

**Orpheum** (Evergreen) (1,600; \$1-\$1.49) — "These 1,000 Hills" (20th) and "Intent To Kill" (20th). Fair \$6,000. Last week, "Young Land" (Col) and "Bandit Zohobe" (Col), \$5,800.

**Paramount** (Port-Par) (3,400; \$1-\$1.50) — "Man in Net" (UA) and "Lonelyhearts" (UA). Dull \$4,000 or less. Last week, "Naked Maja" (UA) and "Lost Missile" (Col), \$3,900.

## NEW YORK

(Continued from page 9)

"Some Like It Hot" (UA) (7th wk). Sixth stanza finished Saturday (9) was smash \$40,000. The fifth was \$48,500.

**Sutton** (R&B) (561; 95-\$1.80) — "Gigi" (M-G) (28th wk). The 27th round ended last Saturday (9) was big \$18,700 after \$19,700 in 26th week. Stays indefinitely at this gain.

**Trans-Lux** 52d St. (T-L) (540; \$1-\$1.50) — "Shaggy Dog" (BV) (8th wk-5 days). This week ending Monday (11) was fair \$4,000. Seventh full week, \$7,000. "The Roof" (T-L) opened yesterday (Tues.).

**Victoria** (City Inv.) (1,003; 50-\$2) — "Al Capone" (AA) (8th wk). Seventh session ended last night (Tues.) was great \$23,800. Sixth was \$27,300.

**Warner** (SW-Cinera) (1,600; \$1.80-\$3.50) — "South Seas Adventure" (Cinera) (43d wk). The 42d stanza finished last Saturday (9) was fair \$18,200. The 41st week was \$18,200. Winds run on Sunday (17). Then closes to prep for "Porgy and Bess" (Col) which is due in June 24.

## PHILADELPHIA

(Continued from page 8)

"Some Like It Hot" (UA) (8th wk). Smash \$13,000. Last week, \$15,000.

**Stanton** (SW) (1,483; 99-\$1.40) — "Al Capone" (AA). Giant \$25,000. Last week, "House on Haunted Hill" (AA) (2d wk), \$8,000.

**Studio** (Goldberg) (483; 90-\$1.80) — "Isle of Levant" (Indie). Stout \$4,800. Last week, "Gigi" (M-G), \$4,000 on return date.

**Trans-Lux** (T-L) (500; 99-\$1.80) — "Green Mansions" (M-G) (3d wk). Slow \$5,100. Last week, \$7,500.

**Viking** (Sley) (1,000; 75-\$1.80) — "Compulsion" (20th) (3d wk). Mild \$8,500. Last week, \$10,000.

**World** (Pathe) (604; 94-\$1.80) — "Man in Raincoat" (Indie). Oke \$2,500. Last week, "Bolshoi Ballet" (Indie) (reissue).

## CHICAGO

(Continued from page 9)

(2d wk). Fair \$17,000. Last week, \$19,000, and below estimate.

**Palace** (SW-Cinera) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinera) (33d wk). Happy \$24,000. Last week, \$23,000.

**Roosevelt** (B&K) (1,440; 90-\$1.80) — "Imitation of Life" (U) (8th wk). Strong \$19,500. Last week, \$22,000.

**State-Lake** (B&K) (2,400; 90-\$1.80) — "Alias Jesse James" (UA). Dandy \$26,000. Last week, "Sleeping Beauty" (BV) (12th wk), \$15,000.

**Surf** (H&E Balaban) (685; \$1.25) — "Happy is Bride" (Kass). Mild \$2,800. Last week, reissue.

**Todd's** Cinestage (Todd) (1,036; 90-\$1.80) — "Al Capone" (AA). Great \$36,000. Last week, "10 Commandments" (Par) (reissue) (4th wk), \$4,500.

**United Artists** (B&K) (1,700; 90-\$1.80) — "Some Like It Hot" (UA) (8th wk). Trim \$18,000. Last week, \$17,000.

**Woods** (Essaness) (1,200; 90-\$1.80) — "Compulsion" (20th) (4th wk). Good \$14,500. Last week, \$18,000.

**World** (Teitel) (606; 90-\$1.50) — "Horse's Mouth" (Lopert) (10th wk). Fair \$3,700. Last week, \$4,500, and below forecast.

## Buy-Sell Report As of April 10

Washington, May 12.

Large turnover in Columbia Pictures common stock highlighted the latest monthly report of the Securities and Exchange Commission on security transactions for the period March 11-April 10.

The estate of the late Harry Cohn disposed of 30,000 shares of Columbia Pictures during March, leaving 172,752 shares still owned. Fico Corp. acquired 20,000 common shares, elevating its holdings in the film firm to 96,287 shares.

Other entertainment industry transactions, some of which took place before March but have not previously been reported, included in the report are:

More than 8,000 shares of Loew's Inc., common stock were bought and nearly 7,000 shares were sold. Acquiring additional shares were Nathan Cummings, 5,050 shares (bringing his total stock ownership up to 56,550 shares); Joseph A. Macchia, 200 shares (this is his total ownership); Benjamin Meiniker, 685 (total up to 1,185); and Robert H. O'Brien, 685 (total also up to 1,185). In further Loew's Inc., trading, Jerome A. Newman both bought and sold 500 shares, leaving him with 5,770 shares, where he began, and Graham-Newman & Co. purchased 900 shares and disposed of 6,465, for a resulting total ownership of 1,100 shares.

Frank M. Folsom sold 3,000 shares of Radio Corp. of America common stock, leaving him with 10,700 shares.

In three Skiatron Electronic & TV common stock tradings, Arthur Levey bought 20,000 shares, kiting his holdings to 270,431; Marion Davies sold 8,400, keeping 21,600 shares; and Kurt Widder disposed of 2,500, having 1,500 shares left.

Harry Brandt added 200 shares of Trans-Lux Corp. common to increase his personal holdings to 168,500 shares. Through his wife and several corporations and a foundation, he has interest in 51,530 additional shares.

Jack L. Warner acquired 13,800 additional shares of Warner Brothers Pictures, swelling his ownership to 242,799 shares of common, while William T. Orr bought 900 shares of the same company, for total holdings of 16,900.

Lawrence E. Tryon sold all his holdings of Walt Disney Productions common stock, 164 shares held personally and 20 others as custodian.

Billy Rose bought 1,350 shares of Webb & Knapp Inc., 6% preferred, while selling 590 shares, leaving him 820. In Webb & Knapp common stock, William Zeckendorf Sr., purchased 53,300 additional shares, selling 500, for a resulting total of 3,972,255.

Samuel A. Aleker has 5,559 common shares of ABC Vending Corp. after buying 839.

Louis G. Cowan increased his CBS holdings to 3,193 common shares after buying 1,545.

In Desilu Productions Inc., Martin N. Leeds added 100 shares of common stock, for a total of 40,100 held personally, plus 1,200 in trust for his sons.

Hammond Organ Co. common stock holdings of Raymond Mooney were reduced to 6,960 shares with the sale of 1,200.

Paul Raibourn purchased 900 shares of Paramount Pictures common, leaving him 1,000 shares total.

There were the following transactions in National Telefilm Associates common stock. Harold Goldman sold out his 40,025 shares to National Theatres Inc., and then exercised an option to purchase 9,000 shares which he holds; Ely A. Landau, in a similar deal, sold 80,350 shares and then bought 20,000 under option, for a resulting NTA ownership of 20,010; and Bernard Tabakin, in transactions dating back to last June, disposed of 3,000 shares and acquired 500 shares, ending with holdings of 1,050.

In a single National Theatres Inc., transaction reported, Charles A. Barker, Jr., bought 500 shares of common, his total ownership.

Walter Craig of Norman, Craig & Kummel ad agency, raised his TelePrompser Corp. common stock interest to 15,125 shares after adding 3,000.

David Fogelson, through Schwartz & Frohlich, sold 300 shares of Stanley Warner Corp. common stock, retaining 336.

E. H. Ezzer doubled his Television Industries Inc., common stock, buying 100 shares for a total of 200.

## Film Reviews From Cannes

Continued from page 7

### Vlak Bez Vosnog Reda

sound thesping, story values and colorful aspects on the voyage.

As a Yugoslavian film, it still looks limited for foreign chances except for language spots. Firmness in progression might make it possible in some special spots of the U.S.

Various love stories unfold during the trip, with different characters reacting to the new life differently. Director Veljko Bulajic always has everything under control to keep this overlong pic moving. It has fine technical values. Mosk.

### Lajwanti

(INDIAN)

Delux Films production and release. Stars Nargis, features Balraj Sahni, Baby Naz, Prabhu Dayal, Radhakishen. Directed by Narendra Suri. Screenplay, Sachin Bhan; camera, M. Malhotra; editor, Pratap Dave. At Cannes Film Fest. Running time, 120 MINS.

This is the type of Indian film mainly for home consumption and only for a few linggo spots abroad. It is an old fashioned meller about a husband who throws out his wife when he thinks she is cheating with an artist friend. Actually, she was only having a portrait made for him.

Ten years later, he tries to get her back, but there is the problem of winning over the daughter, now grown up. Songs and dances are dumped into this haphazardly. All this treacle and modernism is well done technically. But it is not of fest calibre or interest. Mosk.

### Zamach

(The Attempt)

(POLISH)

Polish Film production and release. With Borena Kurovika, Grazyna Stanisewska, Zbigniew Cybulski, Tadeusz Wroninski. Directed by Jerzy Passendorfer. Screenplay, Jerzy Stawinski; camera, Jerzy Lipman; editor, Czeslaw Ranziszewski. At Cannes Film Fest. Running time, 85 MINS.

Slick little film details an attack by a young resistance group on Nazi headquarters during the occupation in Poland. It emerges a well-paced actioner but sans any undue ecclat or depth. Pic may do as possible actioner spotting abroad.

This moves along well and builds up suspense before and during the attack as well as in the ensuing escape. Direction is clean and functional. The actors all contribute to make it all creditable. Technical credits are fine. Mosk.

### Rhapsodia Portuguesa

(Portuguese Rhapsody)

(DOCUMENTARY-COLOR-TOTALVISION)

Cannes, May 5.

Sonora Film release and production. Directed by Jose Mendes. Written by Antonio Ferro, Fernanda de Castro; commentary said by Andre Reybaix; camera (Eastmancolor), Mario Moreira; editor, Luis Barao. At Cannes Film Fest. Running time, 80 MINS.

This amounts to a travelogue on little-known Portugal. However, a lack of clear progression suggests drastic need of trimming. Edited down it could be a good program filler for possible foreign situations, for it has some well done moments on fishermen and their lot, bullfights, folk dances and holiday manifestations.

Color is okay and Totalvision gives it a sweep in spots. Mosk.

# MPAA HOSTS WITH MOST BEEF

## 'Open-Minded' Eric Johnston

Motion Picture Assn. of America, said president Eric A. Johnston this week, is approaching with an "open mind" its meeting tomorrow (Thurs.) with the Congress of American Exhibitors—and the inference was immediately drawn that MPAA for the first time in its history might concern itself with the field of trade practices. Committees representing MPAA and ACE are to meet in New York in what Johnston described as an exploratory session.

The only decisions to be made at this meeting will center on whether there's reason for future meetings with definite agenda. The get-together tomorrow, in other words, is to determine if the two sides are to sit down again on the matter of improving exhibitor-distributor relations.

MPAA through the years has remained aloof from anything related to the business of distributors' licensing of pictures to exhibitors. The Association, as such, for example, was never a part of the industry antitrust suit.

Now, though, there's a distinct clamoring among both exhibs and dists for adjustments in the decrees which stemmed from this trust action. This brings the suggestion, in light of the "open minded" meeting with ACE, that MPAA may change its position.

## Big Biz Into Show Biz by Back Door

'John Paul Jones' Made in Spain Thanks to Gen'l Motors, Firestone, Kodak, Et Al.

Some prominent industrial corporations of the United States are participating in the Samuel Bronston independent production of "John Paul Jones," which Bronston has said was brought in at a cost of \$5,300,000. The Warner Bros. release, in Technirama, is to open June 16 at New York's Rivoli Theatre.

For his made-in-Spain feature, Bronston worked out barter deals (involving his use of their frozen currency) with General Motors, Firestone, Eastman Kodak and others, who in turn will be paid off in dollars from the picture's earnings. Locationing work, in addition to Spain, took place in France, England and the U.S.

Film has Robert Stack in the title role and "guest stars" including Macdonald Carey, Jean Pierre Aumont, David Farrar and, via "special appearance," Bette Davis. John Farrow directed.

Bronston will continue working in Spain, having already obtained an import license from the Madrid government for \$10,000,000, it's claimed. Stated as his next is "Son of Man," story of Christ.

## KANSAS CITY ROXY'S NEW SEATS 'N' GEAR

Kansas City, May 12. Roxy Theatre, downtown first run operated by the Durwood circuit, will close June 1 for a period of extensive remodeling. Stage and proscenium are to be moved back, new screen installed, and new seats added. Balcony seats are to be respaced.

Work is expected to take about two weeks, according to John Dugan, manager. Extensive refurbishing recently was completed on the lobby, foyer and marquee of the theatre.

Seating has been about 850, and the new project is expected to maintain the count around that figure. Some seats will be lost in the balcony, some gained on the main floor.

Theatre currently is playing "Imitation of Life," which will continue until the June 1 date.

Ralph Buhrmaster recently was appointed house manager. He has served previously at several theatres here, but until a few weeks ago was in Denver.

## Brandt's Martin Levine Heads for Jerusalem

Martin Levine, general manager of Brandt Theatres, planned to London, Paris and Rome recently on a combined business-pleasure trip. As delegate from District No. 1 to the Supreme Lodge B'nai Brith, he will attend the 1959 Triennial Convention of B'nai Brith in Jerusalem. Five-day conclave opens May 25.

While abroad, Levine will also attend the Cannes Film Festival with a view toward acquiring fresh product. He's the U.S. distributor of the S. Hurok presentation of the Italian-made "Tosca."

## EXHIBS: TOUGH RECEIVING LINE'

The enlargement of the Motion Picture Assn. of America committee that is scheduled to meet with representatives of the American Congress of Exhibitors tomorrow (Thurs.) is believed to have cast a cloud on the already murky outlook for an agreement on trade practices between the production-distribution companies and exhibitors.

To be sure, the meeting itself—the first time the MPAA has agreed to sit down with representatives of exhibition on matters other than arbitration—represents a significant departure from the previous adamant position of the film companies against an overall round table conference. However, the addition of Columbia's executive v.p. Abe Montague and Universal's general counsel Adolph Schimel to the MPAA committee has caused considerable eyebrow-lifting in exhibitor circles, particularly among members of Allied States Assn. Allied leaders recall their experience with Montague and Schimel during the past efforts to establish an industry arbitration system. An Allied official charged that Montague and Schimel represented the immovable forces in the attempts to arrive at a satisfactory arbitration agreement.

Early Schooling  
It is further alleged that Montague and Schimel represent the thinking of the so-called "old Guard" in all matters dealing with exhibitors. Another condition that has some exhibitors worried is the inclusion of a lawyer—Schimel—for the first time in a meeting involving the Congress of Exhibitors. When Spyros P. Skouras, president of 20th-Fox, summoned exhibitors to the 20th homeoffice and urged them to organize the Congress of Exhibitors, he made a point of excluding lawyers on the organizing committee. He intimated that many of the problems confronting the efforts to solidify both segments of the industry stemmed from the interference of the lawyers.

Although Arthur B. Krim, president of United Artists, is a lawyer, his presence on the committee was not regarded with suspicion because he was accepted as a spokesman. (Continued on page 19)

## Hot Weather Product Down by 29%: 63 Pix Available Against '58's 89

### 575 Burners for 'Hot'

Following through on what already is established as a major click, United Artists this week disclosed it has set 575 booking dates for "Some Like It Hot" during next month. This kind of rapid play is designed to capitalize on the ad-pub campaign and word of mouth that has been developed.

UA source said the Marilyn Monroe-Tony Curtis-Jack Lemmon starrer grossed about \$2,600,000 in its first 96 situations. This includes \$324,477 in the first five weeks at Loew's State, New York.

## Disney 27-Week Net \$906,485

Walt Disney Productions had net profit of \$906,485, or 57c per common share, for the six months (27 weeks) ended April 4. Provision for taxes amounted to \$920,000. Corresponding period (26 weeks) ended March 29, 1958, brought earnings of \$1,633,250, or \$1.06 per share.

Timing of releases accounts for a substantial portion of the drop in earnings. Revenue from "Sleeping Beauty" and "Shaggy Dog," for example, expectedly will boost the second half of the current fiscal year.

Total gross in the new period was \$23,430,211, up from the previous year's \$22,499,750, with both figures including the intake from Disneyland Park, which is 65.52% owned.

Paul L. Pease, Disney treasurer, said an improvement is expected in gross film rental for all of fiscal 1959 but the margin of profit will be somewhat less than 1958's \$2.51 per share. This was attributed to amortization of the high-costing "Beauty."

Film rentals in the new period were listed at \$8,493,092, up from last year's \$7,707,280. Television income slipped slightly to \$7,626,370, from last year's \$7,886,027.

Hollywood, May 12. The B-hives of Hollywood won't sweeten up theatres this summer depending on secondary product. Output for the summer months ahead is 29% below that of the same period last year. The big ones, however, will keep coming at the customary gait for those who seek air-cooled theatres for relief from the scorching heat.

Some 11 Hollywood distributors have set a minimum of 63 features for summer release, compared with 89 during the same period last year. The number of "A" and "AA" pix remains about constant at between 25 and 30, however, and a company like American International Pictures, for instance, has cut its release program for the three months from 12 to 6 but has hiked production budgets on the half-dozen that it will distribute this summer. Allied Artists, likewise, has fewer pictures to go out but has one—"The Big Circus"—which surpasses in size and cost anything that AA released last summer.

Tentative skeds reveal that Columbia, 20th-Fox and United Artists each will distribute nine features in the June-July-August period, with Allied following with seven, Paramount, Metro and AIP with six each, Warner Bros. with four, Universal-International with three and Buena Vista and Roger Corman's The Filmgroup with two each. There are, of course, other small distributors which anticipate summer releases, mostly of the exploitation variety.

The 1959 summer sked, as laid out thus far, includes:

Columbia — "It Happened to Jane," "Anatomy of a Murder," "Middle of the Night," "The Legend of Tom Dooley," "Battle of the Coral Sea," "30-Foot Bride of Candy Rock," "H-Man," "Woman Eater" and what may well be one of the year's big films—Samuel Goldwyn's "Porgy and Bess"—which has been set for limited summer bookings. It's likely that Columbia will expand this three-month sked to fill out the month of August, and among the films which are possibilities for summer dates are "Idle on Parade," "The Mouse That Roared," "The Crimson Kimono," "Adamson in Africa" and William Goetz's "They Came to Cordura."

Twentieth-Fox — "Woman Obsessed," "Say One for Me," "The Man Who Understood Women," the 35m run of "South Pacific" and Associated Producers Inc.'s "Here Come the Jets," "Return of the Fly," "The Miracle of the Hills," "The Alligator People" and "Oregon Trail."

United Artists—"Shake Hands With the Devil," "The Horse Soldiers," "A Hole in the Head," "Day of the Outlaw," "The Rabbit Trap," "The Hound of the Baskervilles," "The Four Skulls of Jonathan Drake," "The Invisible Invaders" and "Cry Tough." Possibilities for (Continued on page 19)

## POPE'S 'GOOD WORK' TO LEGION OF DECENCY

Washington, May 12. Pope John XXIII has praised the American National Legion of Decency on its 25th anniversary and called on U.S. Catholics "to remain unflinching in their support of the Legion" and to "take pains to find out" how a film is rated before going to see it.

The Pope also exhorted Catholics "to be faithful and generous in following its (the Legion's) recommendations, which are intended solely for the greater good of their souls and for the defense of the noblest values of our civilization."

His views and blessing were sent in a letter written by Domenico Cardinal Tardini, the Vatican's secretary of state, to Bishop James A. McNulty of Paterson, N. J. Chairman of the U. S. Bishop's Committee on Motion Pictures, Television and Radio.

## Who-Gets-What From TV Sales

Whalley, B. C.  
Editor, VARIETY:

Your article titled "Reissue Pairs In Nifty Takings: Gruesome Light On Library Selloffs" on page 7 in the April 22nd issue of VARIETY points out, in fact, a far greater problem the Hollywood studios will have to face within the foreseeable future.

Probably the most disgusting aspect of the "selloffs" is the fact that the people involved in making the films originally have not been compensated in any way from the huge sums made by the studios. The argument that the "films" are theirs to do as they please has some merit as far as it goes. But it does not go far enough. The movie business is unlike the automobile or corn flakes business—it sells dreams and it sells stars. Both of these are indefinable, possibly, but I do believe the Courts a few years ago stopped Bette Davis from making movies away from Warners on the basis that she was a tangible investment—i.e. that her movies were worth so much in the market and that the studio—developing to the pay-off stage her star-status—should rightfully be the first to have call on her services. But the court further pointed out that the "star" should be so compensated in relation to her value at the box office and to the studio. Now that Warners sold, amongst others, this stars' earlier great film successes,

how can its director's claim full 100% of the cash received. Without the "star" content, physically, the films are worth very little.

It may well be that some of the "stars" like Bette Davis, Hedy La-Marr, Judy Garland, Mickey Rooney, etc.—who find it difficult to get stories suitable to their personalities as they are today—will go to the Supreme Court for a ruling on these "selloffs." It may well be that they will prove to be illegal and it would most assuredly force the studios to compensate these people in relation to the power the film has in relation to the television public.

As a matter of fact, all signs point to a major upheaval in Hollywood within the next two years. The days of abusing its talents are over—and it may well be that the combination of writer-star-director will be the rule of the day and Hollywood's studio's will have to compete with the world-wide facilities available to a movie-making machine.

Wasn't Deanna Durbin once looked on as a \$10,000,000 star value? It is worth noting, that when Universal sold its physical assets and film library, this star received no compensation whatsoever.

As I say, when the "stars" wake up—Hollywood will be in great trouble. No matter how one looks at it, the coming months should prove quite interesting.

John G. Windsor

## Chevalier Into 'Can-Can'

Hollywood, May 12. Maurice Chevalier joins Frank Sinatra in a starring role in Jack Cummings' 20th-Fox production of "Can-Can," film version of the Cole Porter-Abe Burrows musical.

Actor-singer will play role of "the president of the court," a role which screenwriter Dorothy Kingsley expanded from the original work. Sinatra's role—a young lawyer—is entirely new. Barrie Chase is the only other film casting for pic which rolls this fall. While no director assignment has been made, George Cukor has been mentioned.

## Reissue Hassle Looms in Italy

Rome, May 12. Recent ANICA proposal that 30 Yank films be allowed to be reissued during the coming 1959-60 season by Italo distibs, continues to produce objections on the part of local unions and organizations who claim the move would throw them out of work. Either that or it would result in a serious drop at the b.o. for local pictures.

ANICA itself meanwhile has replied that such fears are entirely unjustified. It explains that Italian films this season have enjoyed a better boxoffice reception than in many years. The fact that only 30 reissues are planned is cited as in itself a restrictive move made to anticipate an even larger number of such requests from exhibs anxious to solve the local product shortage and distibs wishing to service them. Third reason advanced is the reissues will mainly be absorbed by subsequent-run houses and alfresco spots open this summer in addition to normal number of cinemas. Hence, it will not affect the market situation. Also pointed out that there is no law in this country which forbids or limits reissues.

However, ANICA points out in this connection that competent authorities have in the past repeatedly been asked by the industry association to limit censorship permits on all films, both Italian and foreign, to a six-year maximum duration, to obviate problems arising from oldies which in some cases threaten to become a drag on the market.

## Steve Broidy in N.Y.

Steve Broidy, president of Allied Artists, arrived in Manhattan from the Coast last week for huddles with homeoffice execs anent the release of "The Big Circus," believed one of the most expensive AA releases in recent years.

Broidy is consulting with, among others, Morey R. Goldstein, v.p.-general sales manager, and Norton V. Ritchey, president of Allied Artists International.

## Japan's Delayed Pix Import Policy Allows 221 Feature Films in Year

Tokyo, May 5.

Delayed Finance Ministry 1959 fiscal film import policy announcement will allow a total of 221 features to be imported during the period which began last April 1, an increase of 20 over the past fiscal year. Basic allocation of 166 permits remain the same as does the figure of an additional 20 "incentive" permits for qualified exporters of Japanese products. Bonus permits for foreign films on educational and cultural merits has been eliminated, however.

Hike in total permits is due to 27 "special adjustment" permits allocated to importers who have been forced to enter distribution of their own product as a result of ruling effective next fiscal annum where by licenses will be designated to distributors rather than importers. An additional eight "adjustment" licenses were awarded to four hitherto distributors.

Breakdown of basic allocation for U.S. distributors is as follows: AA (5); Columbia (9); Select International (2); Paramount (14); British Commonwealth Films (8); 20th-Fox (13); Metro (15); UA (7); Universal (11); and Warners (14).

Reflecting on the announcement, MPEA Far East veepee Irving Maas acknowledged that there were no surprises, but expressed disappointment that the Ministry chose to allocate licenses to the individual member companies rather than allow the MPEA to redistribute them among its eight members according to the MPEA formula which he said "is permitted in all other countries where there is a limited import quota." He added, "There is a certain inconsistency in assigning additional licenses on one hand and in not applying our formula on the other."

### RKO, Republic Status Dubious

The Ministry withheld disposition of licenses previously held by RKO and Republic pending further investigation into the status of those companies. They have submitted data attesting to their still being in business and expect a favorable ruling.

Other features include a flexibility in the print restriction which will permit a company to import two additional prints on certain product for greater distribution. These choices must be made at the time of import, however, since the added prints will be deducted from other films of that distributor. The change can boost the number of imported prints on a picture to 14 or if a master print is brought in, then 18 prints can be made locally.

A key feature of the announcement was the elimination of the "global" and "non-dollar" licenses designations which separated categorically U.S. films from others in years past. Now all are on an equal footing, a deference to the free currency adjustment made in Europe.

Ministry also abolished the quota system for import of short films. At the same time is prohibited the practice of re-edited features being brought in as "shorts." It is expected that foreign films made for tv programming will find their way on to local theatre screens as a result of the free import on shorts.

## Oxenbergs Bids to Poulenc, Callas for Opera Society

For its eighth season the American Opera Society, after ego for Allen Sven Oxenberg, will again mount rarities, the first full-score performance of "Les Troyens" by Hector Berlioz and an American first of "La Voix Humaine," the Jean Cocteau libretto.

"Les Troyens" will be sung in two parts the evenings of Dec. 29 and Jan 12 with Sir Thomas Beecham on the stick. Oxenberg is seeking Francis Poulenc, the composer of "Humaine" to come to Manhattan to supervise the production of Feb. 23, at which time his "Les Mamelles de Tiresias," done in 1957, will be repeated.

Maria Callas who did "Il Pirata" for the Society February, after the Met cancelled her, may return again next season for another special with the Society.

## Old Gimmick, New Pix

London, May 5.

20th-Fox is giving the "no-entry-till-end-of-film" edict to ticket-buyers turning up at the Carlton during the last 25 minutes of the pic.

The film is "Compulsion," and the idea is to prevent other patrons having their attention distracted during Orson Welles' speech against capital punishment in his role as defending counsel.

## Irish Slash Tax On Cinema Ducats

Dublin, May 5.

Irish government is to raise the limit of tax-free admissions from 5c to 9c, and will clip an average of 1½c off the tax on all other admission prices to cinemas, effective Aug. 1. The decision follows an intensive campaign by exhibitors and trade union.

The government says this will cost at least \$400,000 this year, and it has increased the rebate of tax which it gives to the 3,500-seat Theatre Royal here for running cine-variety shows. It's the only house in the country staging this type of entertainment. After Aug. 1, it will get back 75% of its tax instead of the 50%, as at present.

This is second year in succession Irish film trade has won government concessions. Last year, the 10% import duty on films was scrapped.

## Nationalization Threat Made in British Gen'l Election by Socialists

London, May 12.

Opening salvos have been fired on what promises to be one of the major battlefronts in the British General Election by the Institute of Directors' publication of a list of companies which, it's alleged, will be nationalized if the Socialists are returned to power. The list includes several major show biz enterprises in the picture, television and legit field.

The Institute has taken as target the last statement of official Labor Party policy which declared that "fewer than 600 giant privately-owned firms dominate the production, investment, finance and trade of the private section of Britain's economy" and that public control must be extended to insure that the decision of the boards "are in line with the nation's interests."

Though it has recently been denied by Morgan Phillips, the Socialists' secretary, that the party will nationalize large firms, the Institute has compiled its table of 520 companies with a capital of more than \$7,000,000 challenging that "those who threaten to nationalize industry through the back door... have certainly not abandoned the idea which could give the State a shareholding in individual firms, a loud voice at shareholders' meetings, and perhaps a State nominee on the board."

The Institute's list of the "threatened" companies appears in a booklet, "Mind Your Own Business," which has been sent to its 31,000 members. Among those in the show biz field are Associated British Picture Corp., Decca Records, Electric and Musical Industries, the Granada Group, Moss Empires, Pye, and the Rank Organization. Others, such as Daily Mirror Newspapers and News Of The World, have stakes in commercial tele.

Immediate sequel to appearance of booklet was a reiteration by Morgan Phillips that there was no intention by his party to nationalize the large firms and that the list, together with another issued by the Conservative Central Office, was "phony."

## 9 U.S. Pix Among First 20 First-Run Grossers In Italy; 'Night' Hot

Rome, May 5.

Seasonal first-run grosses for the Italian market as of last April 5 see nine Yank releases among the first 20 pix, as against six Italomades, four Italio-French co-productions and one German entry. First two vehicles, far in the lead, are Italio-made films but made in combo with Yank firms. These American companies have much of foreign distrib rights. The two pix are "Tempest" and "The Naked Maja."

Full list of winning grosses is as follows: "Tempest" (DeLauren-tis); "Maja" (Titanus); "I Soliti Ignoti" (Lux-Italian); "The Vikings" (UA); "Cat on Hot Tin Roof" (M-G); "Vertigo" (Par); "Les Tricheurs" (Metro-Franco-Italian); "Raintree County" (M-G); "Mon Oncle" (Titanus-Franco-Italian); "Indiscret" (WB); "Summer Tales" (CEI-INCOM-Italian); "Inspector Maigret" (Titanus-Franco-Italian); "Europe by Night" (WB-Italian); "Inn of 6th Happiness" (20th); "Rosemarie" (Atlantis-German); "Brothers Karamazoff" (M-G); "En Cas de Malheur" (CEI-INCOM-Franco-Italian); "Dangerous Wives" (Lux-Italian); "Bravados" (20th) and "Bonjour Tristesse" (Col).

Heavy grosses currently being racked up by Avers Film's "Europe by Night," a potpourri of European vaude and nitty acts, released here by Warner Bros. has resulted in at least two more vehicles patterned after it being planned. "The World at Night," one of them, will be shot in Technicolor by Luigi Vanzi. Lenser Tonino delli Colli will join Vanzi on a worldwide trek starting in Paris, and covering London, Hamburg, N. Y., Las Vegas, among other world centers, where acts of note will be filmed for the production, WB also will release this second item.

Other effort along these lines will be the one by Giulio Macchi for IFI Productions. It will be called "Oriental Nights." Shooting starts next month in Tokyo.

## COL CO-PROD PIX DEAL IN BELGRADE LOOMS

Cannes, May 12.

Mike J. Frankovich, head of Columbia Pictures in Britain, and who, under a recent reorganization is to play an increasingly important role in regard to the company's offshore productions, left here yesterday (Mon.) for Belgrade to begin talks on a long-range deal with Avala Films.

Provided available facilities are up to modern requirements and Avala is prepared to invest substantially, Frankovich is to discuss the prospect of a co-production program which would be spread over a period of time.

Immediate objective of the Belgrade visit, however, is to survey the prospects of using Avala's facilities for two upcoming Columbia releases, Carl Foreman's "Guns of Navarone" and Warwick's "Long Ships." Foreman, currently in Greece in connection for "Navarone," will join Frankovich in Belgrade this week.

## Council of Europe's Awards at Edinburgh

Edinburgh, May 5.

Highlighting the international aspect of the Edinburgh Film Festival, this year's junket will be the scene for presentation of the 1959 Council of Europe Awards. Sixteen nations of Western Europe are sending their films to Edinburgh to be shown to a special Council of Europe panel of judges. Nations competing include Italy, Sweden, Denmark, France, Federal Republic of Germany, Greece, Iceland, Luxembourg, Ireland, Netherlands, Norway, Turkey, Spain and the United Kingdom.

Awards are made to films which "besides possessing great artistic value, faithfully portray the way of life and thought of nations, and increase understanding and co-operation between them."

The 1959 International Film Festival is set for Aug. 23-Sept. 12.

## Formosa: Mad About the Movies

By DON FRIFIELD

It was a sight to inflame the jaded emotions of an old-time Hollywood mogul. The Sunday lines were endless, bending out of sight two blocks away. The police were politely but firmly singling out the "yellow oxen," or ticket scalpers. The queue moved but imperceptibly.

It could have been any Sunday afternoon, or indeed any evening. The filmgoers on this Nationalist Chinese island 100 miles off the coast of mainland China are a hardened, patient lot. Even today's comparative prosperity does not allow many luxuries—true enough, nearly everyone who wants one has a bike, a radio, electric lights, books to read, food and clothing enough, quite a provender for the Orient. Night clubs and automobile trips are somewhat out of the question, though—and you can't hike up to Grass Mountain or into the zoo and the parks every time.

The throng is laughing and joyous-appearing, compared to the sober-visaged ones seen in the Western world. It was a kind of everyday event. Red Chinese lanterns hung on wires along the arched sidewalks; shops were open, as they are every Sunday and every evening. Entire families, couples, soldiers, and a noticeable sprinkling of Americans formed the bulk of the crowd.

Cheap seats, after all, are only 9c; the best seats, on the balcony, run to 27c. At any price, however, you're lucky to get in. Even without popcorn and candy the children are well behaved, although mystified at the voluble expressions of appreciation, laughter, sighs, and other audible emotions of their elders.

Six shows a day are the general rule in Taipei, a bustling city of 800,000. But even in the smaller towns and farm villages the cinema craze is undiminished. The island has 10 million people in an area about the size of Maryland (or New Brunswick). Its 388 motion picture houses seat 562,000 people, a 10% jump over the previous year. Tickets sometimes run as low as 3c in the smaller country theatres.

The picturesque Americans are the most popular film-makers of all. From the U.S. last year came 375 of the 472 foreign films shown in Taiwan. Of the remainder, Japan provided 24, and all of Europe only 73.

Themes that lined them up were human-nature-at-loggerheads-with-human-institutions ("Bridge on the River Kwai"), Napoleonic history, ("War and Peace"), never-the-twin-shall-meet-until-last-reel ("Sayonara"), Main Street Scandal ("Peyton Place"), and mature over of Nymph ("Love in the Afternoon"). These were the smash hits of 1958.

## Jamaicans' Pride-Burst On Havana Festival; 67 in Talent Party

By DUDLEY MACMILLAN

Kingston, May 5.

Jamaican artists numbering 67 and headed by the Jamaica Military Band and the Ivy Baxter Dancers returned here after scoring a success at the Cuban Festival of Goodwill in Havana as guests of the Cuban Government.

Mrs. Norman Manley, wife of Jamaica's Chief Minister, who accompanied the group, declared on her return to Jamaica:

"I have never felt prouder of Jamaica. As long as I live I will never forget Louise Bennett-Coverly pitching her voice at a hitherto unheard of shriek of excitement, and in one minute there was dead silence and Jamaica began to come through as the Baxter Dancers moved forward across Capitol Square.

"The Mayor of Havana said: 'It is terrific, terrific' and Dr. Ribena of the Ministry of Education said: 'It is the hit of the night.'"

Mrs. Manley continued: "The feeling I got was that once again our tiny troupe of dancers, singers, musicians by their very sheer intensity of effort, created something so vivid that they shone in spite of the glittering competition around them. Also and perhaps far more important they gave the impression of not only depending on spontaneity—there was study and planning.

"The Carnival was enormous. It lasted from 9 a.m. to 3 a.m. and thousands of people took part. But Jamaica got the biggest applause. It was glorious and joyous and the result of tremendous and arduous organizing.

"Cuba did a wonderful job, and oh, how kind and thoughtful they were to us all. They gave us wonderful hospitality which we will never forget."

## Bogeaus Film in Mexico

Mexico City, May 5.

Second major Hollywood production in Mexico is set to roll around mid-May, this being producer Benedict Bogeaus' film, "Terror Over the Atlantic." Bogeaus is here supervising construction of sets, with Virginia Mayo, Guy Madison and George Raft expected to plane in shortly.

Last film Bogeaus did here was science fiction yarn "From Earth to Moon," starring Joseph Cotton, Debra Paget and George Sanders.

## Spain's Arts Fest Name-Studded

Madrid, May 12.

Victoria de los Angeles, Jose Iturbi, Alexander Brailowsky and the New York Philharmonic Orchestra will participate this year in "Festivales de Espana." Spain's annual May-to-September music-ballet-theatre fiestas that opened last week in Santa Cruz de Tenerife (Canary Islands) with legit performances staged by the Lope de Vega Company.

Ministry of Information's festival bureau has this year organized over 300 all fresco concerts and performances in an art-mass education circuit that will reach forty-three cities and an audience estimated at over a million.

Ballet companies scheduled to participate are those of Marquis de Cuevas, Maurice Bejart, Paris Opera, Stockholm Opera, American Festival Ballet and two Spanish troupes—headed by Pilar Lopez and Luisillo.

Sharing legit chores with Jose Tamayo's Lope de Vega Company are Nuria Espert's Theatre Group and the Tirso de Molina Company. Lope de Vega's presentation of a Sophocles classic at the Roman Theatre and Roman Amphitheatre at Merida next month is considered one of the festival highlights.

Jose Tamayo will also contribute in the lyric field with light opera performances by his recently-organized Amadeo Vives Company. Madrid's popular Teatro de la Zarzuela, this year directed by Lola Rodriguez de Aragon, will likewise barnstorm the provinces with a varied program of Zarzuelas (Spanish operettas).

Orchestras appearing with soloists or billed for concert programs include the Spanish National Symphony, the Madrid Symphony, the Madrid Chamber Music Ensemble. In addition, the Chamber Music Orchestras of Zurich and Stuttgart will join the New York Philharmonic in featured spots at some of the more prominent festivals organized within annual network.

## Priestley Comedy For Pic With Stellar Cast

Frankfurt, May 5.

The J. B. Priestley comedy, "The Scandalous Affairs of Mr. Kettle and Mrs. Moon," will be made into a German film this year. Pic is being made by H. R. Sokal and Peter Goldbaum for CCC Film's Arthur Brauner. O. W. Fischer, Ulla Jacobsson, Robert Graf and Vera Tschschowa head the cast.

Film is being shot in the CCC studios in Berlin-Spandau.



## Rank Seen Expanding Outside Pix, Seeking More Shares in Southern TV

London, May 12.

The involvement announced last Friday (8) of the Gaumont group of companies, hitherto concerned solely with cinema operations, with the wider affair of the Rank Organization is seen here as significant on two counts. One is that it indicates Rank's growing concentration on ventures outside the confines of films, while the second points to a dogged intention to acquire further shares in Southern Television Ltd., the South of England commercial tv network in which Rank already has a one-third stake.

The "CMA Scheme Rationalization Plan," as it's styled, was detailed in a letter dated May 8, signed by Lord Rank as chairman of Gaumont-British Picture Corp. Ltd., and sent to shareholders of the G-B group. Among other points made were that the two boards had decided:

To extend for 50 years, the pooling agreement on circuits operation handled via Circuits Management Assn. Ltd., with the theatre-owning companies getting pool profits on the basis of 43½% for the Gaumont group and 56½% for the Rank Organization irrespective of the shuttering and disposal of cinemas;

That all new developments, such as commercial tv, disk production and distribution, relay wireless and tv, would be shared between the two groups in the 43½%-56½% ratio. Likewise with other established interests not hitherto shared—film distribution, cinema operations not included in the CMA scheme, Rank Precision Industries Ltd. and Rank Cintel Ltd.

The Rank letter revealed that the Independent Television Authority had approved G-B's acquiring an interest in Southern TV, so that G-B now becomes entitled to a 43½% interest in the Rank investment therein at original cost. "Any further acquisition of capital in Southern Television will be dealt with on the agreed 56½%-43½% formula," said the letter.

### Capital Realignment Changed

Appropos this tv move, the letter reported that to facilitate the arrangements, the Ordinary capital of British and Dominions Film Corp. Ltd., previously owned by the Rank Org. and Gaumont groups in the proportion of 77%-23%, had been rearranged so that the holdings became 56½% and 43½% respectively. B. and D. would acquire the two groups' interest in Southern TV. It was proposed that the name be changed to Rank Television and General Trust Ltd.

The Rank Org's determination to buy further into Southern TV is aided by the fact that, as an existing partner therein, it has first and equal chance alongside Associated Newspapers Ltd., which also has a one-third holding, to bid for the 33½% stake of Amalgamated Press Ltd. Last named has to be disposed of, inasmuch as the Amalgamated assets have been taken over by Daily Mirror Newspapers Ltd. which is a stakeholder in Associated Television. Under the Television Act, no one individual or group can have a financial interest in more than one commercial tv web. Major barrier to a Rank buy hitherto has been the price asked by Daily Mirror about \$4,750,000. At that figure, even taking over an added sixth holding has been stalled.

## Chile Censors Ban

### 3 Yank, 3 French Pix

Santiago, May 5.

Chile's film censorship board stepped up its activities by blackballing five productions—two Americans and three French. These were "La Escuela del Vicio" (High School Confidential), (M-G), "Vidas Privadas" (The Delinquents) (UA); "La Vida Entre Dos" (Leo Films), a Sacha Guitry story, with Fernandel; "Armas de Mujer" (Les Bijoutiers du Caire de Lune), (Col), starring Brigitte Bardot, and "Redadas en la Ciudad" ("Rafes sur la Ville") (Leo Films).

Netro's "High School Confidential" was passed originally by the board. Later the Ministry of Justice intervened and asked that it be kept in the can.

## Takarazuka Troupe Set For 14-Week Tour Of No. America; Aug. Preem

Tokyo, May 5.

Impresario Albert B. Gins and Klaus Kolmer of the William Morris agency finalized arrangements for Japan's famed all-girls Takarazuka troupe to make a 14-week North American tour, opening in Vancouver Aug. 10. The duo completed selection of repertoire for the trek which was two years in the making. But all has now been cemented with cross-country engagements that include 21 performances at the Met in New York beginning Sept. 16, the Shrine Auditorium in Los Angeles, the Chicago Opera House and closing at the Civic Opera House, San Francisco.

Some 40 performers and a staff of 12 will make the tour. This includes a Japanese conductor.

The splashy revue-type Takarazuka displays made their only American tour in 1939. The company has performed in Hawaii three times since the war. An institution in Japan, the troupe was fictionalized by James A. Michener in "Sayonara," which drew further attention in the film of that title. Takarazuka members did not appear in the film, however, balking at publication of the book that the story was detrimental to their interests.

A Takarazuka company toured Europe in 1939 and 17 members played Paris and Rome in 1954. In the latter city, the members were engaged in the Italo-Japanese co-production of a film version of "Madame Butterfly" which starred Takarazuka's Kaoru Yachigusa in the title role.

## Philippine Dance Group Gets Break

Wiesbaden, May 5.

The Philippine Folk Dance Group of Manila got a lucky break here in being hired to replace the American All-Star Ballet Company (Alicia Alonso and Igor Youskevitch) at the Wiesbaden May Festival May 20-21. The All-Stars had to cancel out because of an accident, and the 47-member troupe of young Philippine dancers, all amateurs, is getting its big chance as the replacement.

The Philippine group, which recently made its successful debut during the Paris Festival at the Theatre des Nations, is making its first appearance in Germany.

Group comprises 30 dancers, a six-member rondo orchestra plus advisory and production staff headed by Nicanor Reyes Jr., veepee of the Far Eastern University of Manila. Troupe is also set to tour Holland, the Scandinavian countries, Spain and the U. S.

## Callas on Black Market

Frankfurt, May 12.

Whammo rush for concert tickets, and black market sales mark upcoming series of Maria Callas concerts in Germany. But, protests an angry press, how few of these people are genuine music lovers, and how many are hoping for an outburst of temperament?

With Callas singing May 10 in Wiesbaden, May 15 in Hamburg, May 19 in Stuttgart and May 23 in Munich, tickets have sold for unheard-of high prices of from 10 to 100 marks (\$2.50 to \$25), and are going at several times that amount black market.

Callas will bar photographing during the concert—an unusual in Germany, where artists are typically snapped throat performances.

## Bing Sounds Off On Maria Callas

Atlanta, May 12.

Don't be surprised if Atlanta comes up with a full week of opera after this season. Rudolf Bing, Metropolitan Opera Assn.'s general manager, expressed the opinion that if Atlanta wants it, he is for it.

Met finished a four-day, five-opera run here Saturday (2) with SRO sign hung out weeks before first curtain went up. Opera plays Fox Theatre, Wilby-Kinsey's 4,400-seat flagship here, and annually grosses around \$125,000, which does not include \$5 Atlanta Opera Guild membership tap season ticket buyers must pay.

Francis Robinson, Met's assistant manager, admitted that a week-long season for Atlanta is under discussion.

In re the Maria Callas incident Bing had this to say:

"There is no story. I am a great admirer of Maria Callas, who, in my view, is one of the outstanding artists of our time. But, she is unable to fit into any organization that is not tailored around her. The Metropolitan cannot be that flexible."

"I'm rather old-fashioned, except about productions, I hope. In my time, great reputations of singers have been made by giving performances, not cancelling them."

It was confirmed here on final night of "season" that Met would present full week of opera, seven performances in 1960, instead of bobtailed four-day stand.

Atlanta operators Friday (1) got their chance to hear Minneapolis-born Cornell MacNeil, who scored a success when he replaced Robert Merrill at the Met in New York when the latter had to drop out of the title role in "Rigoletto."

### Clarence Moss Hospitalized

San Antonio, May 12.

Clarence Moss, manager of the State Theatre for the Interstate Theatre Circuit has returned home and is convalescing following an operation at the Veterans hospital in Houston.

He is scheduled to return to the hospital on Friday (8) for further treatment.

## Irrked by Failure of German Pix To Make Strides in British Mkt., Bonn Govt. Now Threatens Reprisals

Cannes, May 12.

Annoyed by the failure of German pix to make any noticeable impression in the British market, the Bonn government, with the backing of the German picture industry, is threatening to introduce sanctions against British films, as a reprisal step.

On May 26, a delegation headed by a Minister in the Bonn administration is to visit London for direct talks with the Board of Trade. The German industry will be led by Dr. Gunther Schwarz, head of the Export Union, and will include leading producers and distributors, among them Herbert O. Horn, chief of Neue Film, and V. Badal, the Transocean topper.

The British film industry also has been invited to take part in the parlays at the Board of Trade, and Arthur Watkins, president of the British Film Producers Assn., will be the main spokesman for the local film makers. It is understood the Germans have requested that leading exhibitors should also participate in the round-table. But it is considered unlikely that the main circuits will be represented.

Last year, a German delegation to London (without Bonn backing) put the case before the BFPA, but so far without appreciable results. On May 26, the Germans will make their position clear: either they're given the opportunity of taking some revenue out of the British market, or they will impose new restrictions on the import of British films into Germany.

Already, because of quota restrictions, Britain only receives some 30 licenses annually from Germany. And there is keen competition for these as Germany is one of the sturdiest markets in Europe. On the other hand, Britain imposes no import restrictions on foreign films, but the Board of Trade (which administers film industry legislation) has always had to explain that its jurisdiction is limited. Also, that while it can compel exhibitors to show British films, it cannot order them to show the product of any other particular country.

## 'Vikings' Runs Ahead Of Russ Film in Germany

Frankfurt, May 5.

In a study just made of the biggest grossing foreign films in Germany for the first half of the 1958-59 playing calendar, the Norsemen and the Russians are fighting for top place. Showing a slight lead is United Artists' "The Vikings," which opened in West Germany last December. Competing with it for top honors is "Wenn die Kraniche ziehen" (When Cranes Appear), Russian pic released here by Deutsche Film Hansa, which opened last Aug. 1.

The Russian pic has had more playdates since its opening than any other foreign film on the 1958-59 calendar. "The Vikings" had just 12 playdates since its December opening, but all with sensational business.

A top German film playing during the same period, "Der Pauker" (The Teacher), Gloria release, opened Oct. 2, 1958, and garnered 88 playdates with top business. Most of the foreign films seemed to be garnering considerably fewer theatre bookings than the German releases.

## Warsaw Pair in 'Halka'

Soprano Maria Foltyn and tenor Bogdan Paprocki have been imported from the Warsaw Opera to sing leads in "Halka," a Polish opera composed 100 years ago by Stanislaw Moniusko. Performances will be given at the Bushnell Auditorium, Hartford, Conn., May 23, and the following night at Carnegie Hall, N. Y.

Presented by the Polonia Opera Co. of Manhattan (Louis Kowalski, director) the cast will include Joanna Gregory, Zygmunt Kossakowski, Kazimierz Zan, Jerzy Pawlukowski.

Conductor will be Jan Wojewodka.

## Germans Seek Own 'United Front' For Day of Reckoning With TV

Vienna, May 12.

With a view to presenting a reasonably united front to television, which really has begun to hurt the film business in Germany, SPIO, the German equivalent of the Motion Picture Assn. of America, is in the process of collecting the tv rights to as many of its member companies' films as it can get.

Aim, according to Horst von Hartlieb, head of the German distributors group, is twofold: (1) To control the flow of films to video, and (2) to deal with television on a united basis and thus to obtain better prices.

"We are under no illusion that, with television, becoming so big and important, we shall have to sell films. And there is really no

reason why we should not deal with tv. But if we do so, we want it to be on a realistic and intelligent basis. We are not going to throw away pictures for nothing when, dealing through one company, we can get much better financial results."

So far, only a handful of German language films have been sold to German tv. There is no antitrust problem involved via the SPIO arrangement since television in Germany itself is a monopoly.

If and when German pictures are sold, their showings will be carefully controlled. The first meeting to discuss the various conditions, such as the dates and times of airings, was held in Baden-Baden last week between SPIO reps and the tv service. Included on the agenda of these discussions

is a demand that, if and when the tv people go into production, established film studios shall be used. Also, SPIO wants to make sure that, when theatre tv arrives, it'll be the theatres and not other halls which will be tied in.

We want to become another partner of television," Hartlieb said.

Difference between what the new SPIO-tv company can get from tv acting as an industry body, and what the producers would normally get negotiating singly, will be used for distribution among members whose films have—deliberately or for some other reason—been sold. Hartlieb said he was frank to admit that his constituents had learned a bitter lesson from the U.S., where companies sold out to tv, some even giving up their negatives.

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## Doing The Cannes-Cannes

Continued from page 4

Russo jury member, director Serge Vassiliev, opined that one of the great advantages of the Soviet political system was that television could not be a competition to films! . . . Yank foreign film distributors bidding for the charming 20-minute French short "Story of a Goldfish," but the producers want almost the money asked for features due to its sock impact here.

Ex-film critic Francois Truffaut, whose "Les quatre cents coups" is the official French entry, delivered negative himself to Le Bret and made up with him. Truffaut had been blacklisted at the last year when he wrote some heated articles against the Cannes fest and Le Bret. . . . Young pic producer Joseph Lisbona showing his "Les Dragons" (The Girl Hunters) to visiting Yank buyers and already getting a few offers for the p.c. Lisbona is the youngest producer in France.

### Part of The Libretto

Christiane Rochefort, head of the festival press office, wrote a novel this season, "Repos de Guerrier" which has been picked up for filming by Robert and Raymond Hakim. . . . Zsa Zsa Gabor's last bon mot, before leaving: she never accepts presents from perfect strangers, but nobody was perfect. . . . Rhonda Fleming bedded for a day with a throat infection. . . . A. M. Julien, new head of the nationalized Paris Opera and Opera-Comique, asked Yank jury member Gene Kelly to choreograph a modern ballet at either of these houses sometime next season.

### More U.S. Importers Due

More Yank foreign film distributors in: Frank Kassler, Ilya Lopert, Nathan Katz, F. Kronenberg, also Walter Reade and Richard Brandt are expected. This may turn out to be a highly commercial fest with a lot of buying and selling contrary to general Yank distrib opinions about buying at fests where producers have a tendency to hike prices.

## David Raphael as 20th's Video-Mapper; See Future Air Market for Films

Cannes, May 12. Though still comparatively insignificant in terms of "paying power," European television is beginning to loom large in the mind of American film distributors over here. It is largely a question of recognizing the future and manipulating it to avoid disaster.

And it's not only independent U.S. companies, but the majors also who look to European tv as a source of considerable new revenue in the years to come. 20th-Fox, for one, is planning to open its European distribution setup to U.S. telefilmers, which thus will get their product released to the Continental tv mart.

The man in charge of that operation, which may eventually embrace some production, and which certainly takes in the growing number of tv series being produced at the 20th studios, is David Raphael, formerly one of 20th's "bright young men" in the Paris supervisory office, which now has been dissolved. Raphael is the son-in-law of Albert Cornfield, former European topper for 20th and now detached for special duty. Raphael goes to the States this week for confabs in N.Y. and at the studio. Details of the new setup are to be worked out and finalized at that time.

Not only 20th, but its competition, too, is impressed with the way the European tv picture is shaping up. In Britain, of course, tv is already well established and the commercial service is operating and able to buy filmed shows at good prices. In Germany, tv looms large, and the Germans will have commercial service on an extended scale soon. In France and Italy, tv is spreading, as it is in Spain, the Scandinavian countries, etc.

"Examining European television is very exciting. It's like living through the same history twice," Richard Brandt, head of Trans-Lux Theatres and Distributing, said here last week. "To me, the big question is: To which degree will the various governments insist on retaining control?"

What motivates 20th in entering the tv scene in Europe is the same concern that is held by its competitors, who see in the rise of European tv a proportionate decline in foreign earnings. These revenues are now at a record high. Should they diminish seriously, as a result of tv—and Britain has demonstrated how easily this can happen—the American film biz will find itself in serious difficulties. For once, the thinking tends to anticipate the gap and, in one way or the other, to bridge it.

As pointed out that, in a sense, the U.S. companies seem quite prepared to repeat the process of their own, American experience, which has seen them feed material to tv at the expense of the theatres.

France, Germany, Italy are all places where dubbing for wide

release is more or less obligatory. Thus dubbed versions for possible sale to tv are available, in addition to the tv series themselves. Observers pose the interesting question what the American attitude to tv will be in the future, particularly in the light of the strenuous efforts being made by the Europeans themselves to artificially limit the release of theatrical features to their local tv services.

### Graetz

Continued from page 4

are preparing in Italy, Greece and Spain.

"There is a certain irony in the fact that, if the current trend continues, television will be the most profitable outlet for foreign films in the United States," Graetz commented here last week. "When I had 'God Needs Men,' only a couple of dozen theatres would play it. Now, in its dubbed form, that same picture has been sold to several hundred tv stations. This, certainly, is one of the positive and constructive sides of tv. Television is conveying Europe and its spirit to the large American audience."

NTA International, only recently organized, can take "incidental" pictures, which means it can release foreign films and reissues. It cannot take on new American films without the okay of the courts riding herd on the antitrust decree. This is to the fact that NTA is now a part of National Theatres.

Graetz said he was giving his "Faible Femmes" to NTA "for the simple reason that they can operate more efficiently than a major company, by which I mean they can do the same job, but with no more than 10 offices and without ordering a couple of hundred prints." Picture has been dubbed for U.S. release.

### Houses Fox-Pass

Continued from page 5

the Moiseyev tour, ditto on a lesser scale with the Beryozka Girls.

Whether \$450,000 was an absolute pledged price, or an "ifly" result, preliminary to scouting theatre-arena reaction is not known: Nor how the \$450,000, if actually put into escrow, would be divided between the (1) Bolshoi, (2) Hurok, and (3) ANTA, Hurok's Bolshoi partner by edict of the Russians.

Bolshoi is the biggest thing in ballet ever to hit America. No doubt of that. That Hurok has long been an advocate of tollvision is known. And his closeness to Fox is recognized. Fox, as per his usual practice, kept himself unavailable to interrogation.

## Detroit Preems 'Anatomy'; Preminger Edited Film On Location as Shot

Detroit, May 12.

World premiere of "Anatomy of a Murder" will be on July 1 at the United Artists Theatre in Detroit, producer-director Otto Preminger has decided. Preminger and the film's stars will attend performance.

Filming of the book by Michigan Supreme Court Justice John Voelker now is being completed at Marquette and Ishpeming in this State's Upper Peninsula. Contrary to usual practice, film has been edited on location, hence can be rushed to market.

## MARILYN'S GUARDIAN, HE AIN'T NO BAD GUY

On the basis of "Some Like It Hot," it appears that United Artists' "no look" policy, as promulgated by sales v.p. William J. Heineman, is not as tough as it originally seemed.

At least that's the impression gained from the bulletin of the Independent Theatre Owners of Ohio. The Allied States affiliate, noting that the Marilyn Monroe starrer is doing outstanding business "in practically all situations," says that it understands that UA is holding out "for tough terms," but that the "no look policy" is being applied "much more realistically than recent statements indicated."

## 'Nurse' Breaks Every Assoc. British Record

London, May 5.

Anglo-Amalgamated's "Carry On Nurse," produced on a budget of around \$200,000, has broken every record on the Associated British Cinemas circuit during its London release. This claim was made last week by D. J. Goodlatte, ABC's managing director.

To achieve its new record-breaking status, "Nurse" topped the previous holder, "The Dam Busters," and is maintaining its status on out-of-town engagements. Produced by Peter Rogers and starring a number of British artists, pic was the second in a series which began last year with "Carry On Sergeant." The latter was one of the top UK grossers in 1958.

Lone Star Pictures Corp. has been authorized to conduct a motion picture and production business in New York, with capital stock of 200 shares, no par value, Margulies, Heit & Boverman, were filing attorneys at Albany.

## Boy Directors, Some Ex-Film Critics, Dominate French Entries at Cannes

Cannes, May 12.

This year's film festival here has been dominated by young filmmakers. France had three features on view. Two were "first" films, the another a "second" film.

Situation points up new stress upon story and treatment in French studios over the old spectacle and star values. It's notable, too, that recruits among the "boy" directors include those conditional as film critics. Conventionally they come up via training as assistants to producers and directors.

Ex-critic Francois Truffaut scored roundly with "Les quatre coups" (The 400 Blows), the official French entry, which got top reviews and made \$176,000 in foreign sales in one day. It cost \$80,000, advanced by Truffaut's father-in-law, I. Morgenstern, top French film distrib.

"Hiroshima Mon Amour," a "first" feature from documentary maker Alain Resnais, was shown out of competition to mixed reactions. Its knowing evocation of a hopeless affair between a French woman and a Japanese man is a moving plea for peace and human understanding.

Marcel Camus' second film "Orpheus Negro" transposed the Orpheus legend to the Brazil of today in a tragic love affair between two negroes. Foreign sales were also big for this.

Camus is 45 but Truffaut and Resnais are under 30. Claude

## Manhattan Handlers Chary About Satellite Features for America, Though 'Quality' Much Better

Cannes, May 12.

## BUYS FAN MAG SPACE TO PLUG REISSUES

Paramount for the first time is buying space in the fan and teenager magazines to plug reissue product.

Company, now sending out for a second time "Loving You" and "King Creole," both starring Elvis Presley, is running half-page display ads in the July issues of Seventeen, Modern Screen, Screen Stories, Movie-Life, Movie Stars Parade, Motion Picture, MovieLand and TV Time, Photoplay, Movie World, Silver Screen, Stardom, Movie Mirror and TV Movie Screen.

## Small-Burbs Holler At 'Hot' and 'Life' Rentals

Minneapolis, May 12.

"Rebellion" among this territory's small-town exhibitors against what they felt to be "skyrocketed" and "intolerable" percentage terms for two current releases, "Some Like It Hot" and "Imitation of Life," has been successful to the extent that the distributors concerned have come somewhat off "their high perches."

The 60% initially demanded by United Artists and Universal for the foregoing pictures represented one of the infrequent times that this area's small-town exhibs have been confronted with such high asking terms. In fact, in film history hereabouts so steep a demand has been exceedingly infrequent.

As a result of what they're calling in local film circles the spontaneous "rebellion," however, the pictures now are being offered for 50%. In the current North Central Allied bulletin, members are advised that "Imitation of Life" is only "fair" for small towns and that "Some Like It Hot" terms "make it impossible for the exhibitor to make any money." But the bulletin was issued before terms for the pictures were moderated.

In the Twin Cities, as elsewhere throughout the country, "Hot" and "Life" are, of course, boxoffice smashes. The winning competitive bids for their first runs in Minneapolis and St. Paul are said to have called for 60% their first weeks.

American independent distributors attending the festival here are in something of a quandary when it comes to Iron Curtain country films. They have seen a number of Eastern European pictures which have struck them as very interesting and artistically valid, yet they fear that these same films would fail to gain acceptance in the States.

American film men here are frank in admitting that the output of the Communist countries has improved considerably. The pictures are less severe, better photographed, give wider latitude to emotional themes and, last but not least, contain less propaganda and, in some cases, none at all.

The Russian picture "Destiny of Man" and the East German-Bulgarian coproduction, "Sterne," are excellent examples of this artistic "awakening" in the Soviet bloc. The first is a war picture containing some exquisite photography, the second deals with the relations of a German soldier with a group of Jews who are being deported from Greece to the concentration camp of Auschwitz. In contrast, the Hungarian entry, "Anna," is nothing but rather crude Communist propaganda.

Even though the Red orbit product can be had for comparatively little money, the indies nevertheless hesitate to take a chance on them. Trans-Lux did it a year ago with a Hungarian film and found its theatre picketed by a group of shouting Hungarian refugees. Richard Brandt, T-L prexy, says he's no longer in a mood to run the political gauntlet.

Other indies have a similar reaction, though they are intrigued by the often provocative themes and the more frequently expert treatment in the Eastern pictures. There is a good deal of confusion about the Russian product, which is in a class by itself inasmuch as the U.S. State Dept. has officially encouraged the cultural swap. Most of the independents are under the impression that they cannot buy Soviet films pending finalization of the Soviet-American film deal.

Actually, the way appears to be open for private individuals to make any deal they want as long as such deals are submitted to the State Dept. for approval.

Indies take a practical view of the problem. Even if they, personally, like a film, they're strongly aware of the political overtones and undertones and of the charges to which they are apt to lay themselves open in purchasing Iron Curtain product.

## Europe's Producers

Continued from page 4

also the Germans) that the streets in the States are paved with gold and foreign films are earning small fortunes for their distributors even as the producers are left out in the cold.

It is, according to the indies, a totally erroneous impression and, in their view, a dangerous one. "How often do you think we can afford to get stung with those high guarantees," asked one indie. "Take the Germans. They don't do much in the States, but now they are asking \$100,000, too. In one or two cases, such as in the instance of 'Rosemarie,' they have been able to get big money, but there's no question that when a distributor gets stuck once or twice, he'll never take German films again."

Stories of individual U.S. successes, such as some of the Bardot films, vastly impress the European producers, who are quite aware that the American market for their product is definitely expanding. This expansion isn't denied by the indies. What they are saying is that the Europeans fail to appreciate the risk that is taken, and they point to a series of imports which justify that contention, pictures like "Gervaise" and "Inspector Maigret" which did well in New York but failed to click in the rest of the country.



“‘PORK CHOP HILL’  
IS UNIQUE IN ITS  
CLASS... AS WAR  
PICTURES GO, THIS  
ONE MAKES MOST OF  
THE REST LOOK PALE.  
IT SHOULD GET ITS  
JUST REWARDS AT  
THE BOX OFFICE!”

-- VARIETY

**GREGORY PECK**

IN  
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## Eastman Kodak's Hi-Speed Color Negative Shown

Eastman Kodak has unveiled a new high-speed color negative motion picture film which took three years to develop and which, it claims, will bring both savings and greater quality to Hollywood producers. In photographic terms, the new product is twice as fast as Eastman's current color negative film and thus will enable filmmakers to use color film where never before possible and in as little as half the light previously required.

Developed in Rochester, and tested in Hollywood, the new film was introduced to the press at Eastman's motion picture division office yesterday. An 11-minute demonstration reel was screened to prove that, with the increased sensitivity of the new film, there is no sacrifice of definition, over-all quality or color. Most obvious advantage is the photographer's ability to use smaller lens apertures, thus gaining greater depth of field, i.e., objects in the foreground and background can come closer to being in focus at the same time. While not as readily apparent as the improvement in focus, there is color improvement in less contrast, better reds and yellows and deeper blues. "The changes are subtle but they mean a great deal in over-all quality of the production," according to Emery Huse, Coast manager of Eastman's motion picture division.

Coded Type 5250 (present film is Type 5248), the new film will be available to motion picture and television companies through W. J. German Inc. in limited supply after July 1. It will be manufactured in 35m, 65m, and 70m widths and in standard 100', 400', 1,000' and 2,000' reels.

Eastman points out that Type 5250, which will require lower heat-illumination levels on set, "will mean added comfort for the studio's most valuable property—the actor." Company further explains longer takes will be possible under the cooler lights and more scenes can be completed at one shooting, thus bypassing problems involved in "piecemeal shooting." It also notes that fewer interruptions for make-up repair should contribute to actor's concentrative ability before the camera.

Production and lighting economies are expected to encourage more color filming for television, according to Eastman. Film producers who work in low-light levels—documentary, industrial, armed forces and other nontheatrical units are likely to find the film of prime importance. The test footage exhibited yesterday included a sequence, taken in Rochester, of Shipstad and Johnson's "Ice Follies" which was photographed without added illumination and which evidenced remarkable clarity.

Eastman Kodak's current Type 5248 is the only color negative film marketed for professional use and, in summary, officials said yesterday, the new film "is expected eventually to become a standard color film for professional motion picture use."

A New York press conference was held simultaneously with the Hollywood meeting, and at Miami Beach (at the Society of Motion Picture and Television Engineers conclave) Dr. Merle Dundon, of the Film Emulsion and Plate Manufacturing division of Eastman Kodak, read a technical paper on the new film.

## RKO CHAIN LEASING HILL ST. TO CORWIN

Los Angeles, May 12. RKO Theatres' downtown Los Angeles house, the 2,752-seat Hill Street Theatre, has been leased for a long term to Sherrill C. Corwin, proxy of the Metropolitan Theatre Corp., which operates eight other theatres in the downtown area.

The lease leaves RKO with only two theatres on the Coast—the Pantages in Hollywood and the Golden Gate in San Francisco. The Hill Street, built by RKO in 1922 was a four-day vaudeville house during the Thirties.

## Shooting 'Our Man In (Troubled) Havana'

By HALSEY RAINES

Havana, May 12. A decision by Columbia Pictures to establish closer liaison than any film company has previously exercised between home base and roving location units was revealed here by Paul N. Lazarus, vice-president in charge of advertising and publicity.

In Cuba for several days to get a first-hand close-up of the Kingsmead Productions-Columbia project, "Our Man in Havana," Lazarus indicated that his trip is an expression of a new, flexible policy his company is putting into effect immediately, whereby major executives will visit independent, travel-based units at some phase of the operation. They will confer with production personnel and the cast, and try to establish not only maximum unity of reciprocal effort, but also planning of publicity, exploitation and advertising campaigns farther ahead and with more effective first-hand knowledge than in the past.

The trip by Lazarus is being buttressed by other company activities. Rube Jakter, vice-president and general sales manager, has just returned from a quick trip to Ishpeming, Mich., where he met with Otto Preminger and members of the cast of "Anatomy of a Murder." Jonas Rosenfield Jr., plans a short hop to confer with the same troupe. Abe Montague is planning to spend at least two days in Cuba before completion here of location sequences of "Our Man in Havana." Abe Schneider and Leo Jaffe have in the past few days clocked off plans to visit both London and Paris in June, during production of interior sequences of "Our Man" and "Suddenly Last Summer" in Britain, and "Once More With Feeling" in the French capital.

This new policy," said Lazarus, "is in line with what we visualize as both a growing need and a great opportunity existing in the field of independent production. It is becoming more and more evident that to attain best sales results company management should develop and maintain the strongest possible personal and organizational ties with independent producers, directors and stars and give them a kind of cooperation never before considered."

Great satisfaction was expressed by Lazarus at progress made to date by Sir Carol Reed and the unit filming "Our Man in Havana" on Graham Greene's screen adaptation of his own novel.

**Ignoring a Revolution**  
"Press reports about problems in Cuba," said Lazarus, "would by themselves give a very distorted idea of actual conditions. The changes asked for by the Cuban Film Commission and the Ministry of the Interior have been negligible. On the other hand, I am delighted to find that the half-completed five weeks' shooting in Cuba is at this point right on schedule—something unheard of in Latin-American location work—and that the general cooperation of press and public has been remarkably cordial and friendly. There's been an unusual amount of space given the films in the Cuban papers, including interviews with Alec Guinness, Maureen O'Hara, Ernie Kovacs, Noel Coward and Jo Morrow. Burl Ives has just arrived and will certainly get similar attention."

A final decision to make the feature in Cuba was not reached actually until the first week in March. Carol Reed and Graham Greene, on a two-week scouting expedition in Havana in September of last year, left with the desire to make the film here, but with reservations about the political unrest. In October the director and writer spent another two weeks in Cadiz, looking for locations that would closely match the ones Greene had written about in Cuba, and collecting stacks of Roliflex pictures to compare with those they had previously brought away from Havana. The overthrow of Batista by Castro in January, 1959, left the situation still in doubt.

William Graf, Columbia British production supervisor, made a flying trip to Cuba and brought back assurances that the enterprise would be welcomed. On March 13, exactly one month before the inflexible starting date (based on star contracts) Ray Anzart, Kingsmead's production supervisor, ar-

rived in Havana with John Box, the art director. Setting up headquarters at Skip Shepherd's chic Hotel Capri, once the home of the voluntarily exiled George Raft, the push was on to make each 24 hours do the work of 48. The amount of ground to be covered was extensive, since the film unit had no mechanical set-up and no roof of attachment other than a vague nod of acceptance.

Anzart, who has just won special recognition as associate producer of the British film, "Room at the Top," showed both tact and tenacity. Many different governmental committees had to be consulted but major problems were resolved. The Cuban labor union and its growingly potent Artists' Syndicate (Acad) came up with some fairly strict requirements. It was finally arranged that all but a half-dozen of the incoming British personnel of 43 persons were to be matched by Cuban stand-bys.

### Cubans Cooperative

"This turned out to be not too bad," said Anzart. "We have found that most of the Cubans in the unit have been very active and useful workers, and we have been able to utilize them to advantage. The police in Havana have been as cooperative as any I've ever worked with—more so than most police staffs in certain respects. In some cities anything from a couple of days to a week's conference is needed to get full police action. Here we have sometimes got it on the spur of the moment, where plans were changed overnight. In a couple of instances the police have gone along with us even to the point of disregarding traffic bottlenecks that might result. I can't overstate our appreciation for the help they've given us."

Manana, manana may still be the Cuban watchword but it has been effectively bypassed by Anzart, by Jimmy Ware, the unit manager, and by Guido Alvarez, the energetic go-between for the Cuban technical corps. Barring some unforeseen problems or a sustained tropical cloudburst, it looks as though the wind-up of local operations would be completed on the nose, May 13, and that the start of the eleven-week schedule of studio interiors would begin at Shepperton, outside London, five days later.

After intensive study of local facilities it was decided to bring virtually all equipment, with the exception of a few small pieces, from London and New York. The Mitchell cameras, raw stock and sound recording equipment came from London. All the electrical equipment required for the film, with 85 lamps ranging from 20,000-plus to 5,000 wattage, came from New York. So did the pair of 1,200 ampere generators for day shooting and the 1,500 auxiliary unit for night scenes. Wardrobe problems were handled locally.

### Other Problems

There were a few other bridges to cross, and a less resourceful or experienced tactician than Carol Reed might have considered some of them to be areas of risk. The noise prevailing normally in a Cuban street, perhaps a shade shriller than the Paris vintage, made it essential to do post-record-of sound track at a local studio. This has been done invariably at the end of each working day, under the director's supervision. His theory has been that spontaneity lapses if you wait an extra day for sync voice recordings, especially when on location, and the stars have gone along with him all the way—tired or not.

Another crucial question has been that of daily rushes. It was decided before the start of production that these would be sent to London. Each day's completed footage is now picked up and sent to the airport the following morning. The shipment reaches Idlewild in the afternoon, is transhipped to London that evening, and is processed in the British capital the following evening. This means, for example, that the results of a Monday shooting in Havana are viewed in London on Thursday morning. The expert who studies the results overseas is Bert Bates, Carol Reed's film editor for such movies as "Trapeze" and "The Key." Reed relies implicitly on his judgment and gets a fast cabled report. With the third week of shooting winding up

here, it's an amazing commentary on the director's prowess that no retakes have yet been required, and an additional mark of distinction for Oswald Morris, in charge of cinematography for the movie. For other producer-directors, or camera-wielders it might be precarious, even disastrous, not to get any processed rushes back and not to have any of them available for screening elsewhere for three days, but here it's working like a charm.

The late April-early May Cuban thermometer has been unduly up, the tourist business unduly down, but there's been no variation in the intensive six-day a week shooting schedule of Kingsmead Productions. "Our Man in Havana" has been moving along with the regularity of clockwork, including Saturdays and Sundays (one weekday is taken off to balance up). Ernie Kovacs is consuming an even ratio of 23 to 25 Cuban cigars daily. Maureen O'Hara is charming the natives by her skill in Spanish, and Jo Morrow, a Texas-born honey blonde, is getting the kind of attention most honey blondes get in a Latin country, only much more of it. Since Alec Guinness and bearded Burl Ives have always been favorites in Cuba, the report on international amity as exemplified by these Anglo-American film stars is all on the plus side.

P. S. Castro hasn't met with them yet, but he's back in town, both sides are allegedly in the mood, and it might happen any month.

## Wald's Valentine

Continued from page 5

all segments of the film business, Wald declared that a recent survey of exhibitors revealed that business had increased 25% for the Oscar winners as a result of the telecast. He said theatremen characterized the telecast as a "great public relations arm" and urged the Academy to continue the telecast.

Wald acknowledged that fault could be found with the type of program and its length, but he pointed out that 100,000,000 people had seen the event and that the Oscarcast trend had topped the Emmy telecast by a wide margin, revealing that the public was interested in pictures and film personalities. "The Oscar telecast was a strong plus all around the world for the industry except for Youngstein," Wald declared.

### Another Lover?

Emphasizing the strength of the Academy telecast from the standpoint of the television industry, Wald revealed that the Academy had received the "most fantastic offer" from a network other than NBC to take the telecast on a sustaining basis. He declined to disclose other details.

Wald will be in New York for 10 days to supervise the location shooting on "The Best of Everything," which is based on the novel by Rona Jaffe. He said all exterior locations will be filmed in Gotham, with the aim being to capture the "new New York." As a result, the concentration will be on the new buildings along Park Avenue, the Museum of Modern Art, etc. He declared that his casting of "The Best of Everything" was an example of the mixture of new and established performers as contrasted with UA's policy of taking the easy route and employing only top personalities.

## '100's' As Model

Continued from page 5

exposed over a long period. After it completes its initial 35m dates, it will continue to be specially handled as it is moved to other theatres. So far no drive-in policy has been determined. Approximately 225 prints are being earmarked for the 35m engagements.

Breaking down the \$9,000,000 film rental from the Todd-AO dates, Harrison disclosed that \$6,000,000 came from the domestic market and \$3,000,000 from abroad. Sugar stressed the picture's staying power, noting that it is now in its 28th week in Omaha and that it had run 45 weeks in Salt Lake City.

## French Smooth Yank Permits; Feud Seen Over

Paris, May 12.

The French permit situation for the year ending in June, 1959, has been ironed out and Universal has recouped the three licenses which it lost when the French Centre National du Cinema made its allocation.

Two other companies, which lost one permit each, also now have their full quota of licenses.

Equalization, which corresponds to the division under the Motion Picture Export Assn.'s own global license formula, was worked out here by Fred Gronich, the MPEA's Continental manager, and Jacques Flaud, head of the Centre. It removes a source of considerable bitterness among the companies themselves and a point of friction between the Americans and the French. Allocation of three permits to Universal was made possible primarily because Gronich was able to persuade Flaud to issue two extra permits, the understanding being that U would print in France.

The remainder of the French licenses came from RKO, which put four permits back on the table, being unable to cover them with licenses.

The American companies get 110 permits for France. However, this past year, Flaud handed out only 70 and reserved the right to allocate the remaining 40 on a "merit" basis, i.e., on the basis of which companies had done the most for the French industry. When the division came, several companies, including United Artists and Columbia, gained one and others lost. U was especially hard hit. The MPEA argument, that Flaud should allocate on the basis of the global formula, didn't register with the Centre. Now, however, in a roundabout way, Gronich has been able to achieve precisely that ratio.

## MONTANA EXHIBITS TO UTAH MEET NEXT SPRING

Billings, May 12.

The Montana Theatre Assn. will combine with the Mountain States Theatres Assn. for a three-state joint annual convention next spring. The decision of the two regional units of Theatre Owners of America to meet jointly in Salt Lake City in the spring of 1960 was voted last week at the concluding session of the Montana association's two-day annual convention here. Session drew about 80 exhibitors to the Northern Hotel.

Finus Lewis, of Livingston, Montana, succeeded Clarence Golder as president of the Montana unit. Other new officers elected were Chris Gordon of Poplar, vicepres, and Robert Suckstorf of Sidney, secretary-treasurer. Arthur Laney was re-elected general council and Carl Anderson, renamed official delegate to National TOA. Elected to the board of directors were Henry Lusey, Adam Leistmeister, E. H. Davidson, E. R. Munger, William Larcombe, Mrs. Grace Severson, Orville Locurm, Norman Stubblefield and Arthur Jensen.

## Ende-s in UA Veepee

Joseph Ende, controller of United Artists since 1952, has been elected a vicepresident of the company, board chairman Robert S. Benjamin disclosed this week. He will continue in his present capacity as controller.

Ende, who was elected to the UA board in 1952, was associated with Price Waterhouse from 1938 to 1947 as supervising accountant, specializing in motion picture activities. In the next three years he was controller of Film Classics and after this was associated with Chemical Bank & Trust Co. as disbursing agent on motion picture finances.

Storebook Movies, Inc., of Queens County, has changed its name to Moviemakers, Inc., according to a certificate filed in Albany by Stuart Klopfer, of Jamaica.

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the vengeance of an  
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## Inside Stuff—Pictures

Big hit of the current times so far as Paramount ad-pub v.p. Jerry Pickman and his exec aides are concerned is Danny Kaye in the role of bally-maker for "The Five Pennies," in which he stars. The ad-pub toppers at Par have found Kaye not only agreeable to the extensive appearance and interview schedules they've mapped out but, also, going out of his way to make contact with press reps of his acquaintance over the course of his tour.

In New York one day, then Atlanta, Dallas, Minneapolis, etc.—in behalf of "Pennies" and Dot Records—Kaye is drawing a good press notice for his cordiality with the fourth estaters. This was particularly evidenced with the Page One treatment all over Boston, to cite one example.

Hardly matters whether Kaye's on-the-ball attitude simply reflects a star's concern about properties in which he has an interest, or whether he's just savvy anent the ways of press relations in a general way. End result is that Kaye and the community he represents come out looking just fine.

Recording companies have become more discriminating in their selection of music for dramatic film soundtrack albums, with the lush days—when a pic's boxoffice success usually meant high salability of its recorded musical score—apparently over.

The diskies, who are the final judges of whether or not a dramatic score finds its way to commercial wax, presumably are realizing the novelty of playing dramatic scores in one's own home has worn off.

While record sales continue to skyrocket, it's interesting to note, as an example, that soundtrack albums were pressed for only eight 20th-Fox films released in the past 12 months, compared with 11 in the previous year. The musicians' strike, from Feb. 20 to Sept. 1, accounts for part of the decline, but the general approach seems to be the average score for an action picture just will not stand up for soundtrack waxing. Musicals, of course, are high on the salability list, with Metro's "Gigi" a long-time best-seller. Apparently, the comparatively dramatic films, those which demand strong thematic touches, bear listening on their own, Alfred Newman's "The Diary of Anne Frank" score being a case in point.

Structure of a system of publicity outlets for the film industry—to handle promotional material dealing with the industry institutionally—has been set up on a permanent basis.

It amounts to a network of exhibitors and press execs in the field whose job is to service blurb matter, as furnished from New York, to their respective local papers and radio-television stations.

For the most part the participants in the hinterlands are the same theatremen and bally merchants who were gotten together for work on the publicity for the recent Academy Awards tv show.

This new lasting setup was voted by the ad-pub directors of member companies of the Motion Picture Assn. of America, which in turn is working with the Council of Motion Picture Organizations.

COMPO has the assignment of providing the territorial industry units with the institutional matter. In immediate supervision is Charles E. McCarthy, COMPO's public information director.

Exchange locals of the International Alliance of Theatrical Stage Employees are being polled by the international office on the type of money settlement to accept in an agreement with the film companies.

The deal, worked out by IA prexy Richard F. Walsh after he had been threatened with a revolt by the N.Y. white collar employees, calls for \$6 money package, either as a \$6 cross-the-board wage increase or a \$5.25 hike with 75c being earmarked for the exchange pension fund. The exchanges are being asked to decide which arrangement they prefer. The desire of a majority of the locals will decide which deal the IA will take.

New contract, still to be signed, calls for a three-week vacation after 14 years instead of the previous 15 years, and increases the maximum severance pay on layoffs from 10 weeks to 12 weeks.

In the current North Central Allied bulletin, Frank Mantzke, the organization's president, belatedly takes a rap at Hollywood for the latter's Academy Awards show. "What is the matter with Hollywood? The Academy Awards tv program was watched by an estimated 75-million people. What do they do? Just talk about a few of last year's pictures, waste many minutes of valuable tv time and fail to mention one word about the new coming attractions.

"Why could not each company have run a one-minute trailer on the important pictures which are to be released this year?"

## MPAA Hosts With Most Beef

Continued from page 11

man for UA and not a legal eagle. The original committee of MPAA prexy Eric Johnson, Skouras and Krim was hailed in exhibitor quarters, chiefly because Skouras and Krim were considered as representatives of the more enlightened viewpoint in matters concerning relations with exhibition. Although in point of service Skouras relates with the "old guard" he has been regarded as somewhat of a maverick and has rarely been part of the standoffish and adamant policy associated with Barney Balaban,

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president of Paramount; Jack L. Warner, president of Warner Bros.; the late Harry Cohn, former Columbia topper, and Nicholas M. Schenck, former president of Loew's Inc.

The position of Loew's has changed considerably since Joseph R. Vogel assumed the presidency. Vogel and his sales chief, Jack Byrne, are highly regarded in exhibitor circles. Therefore, Byrne's appointment to the MPAA committee as a distribution representative is seen as somewhat offsetting the naming of Montague to the same group.

C. of E. is going into tomorrow's (Thurs.) meeting—"hopeful that it may be the beginning of a new and constructive era in distributor-exhibitor relations," asserts S. H. Fabian, its chairman. He called meeting unique on two counts—(1) it is the first time that the MPAA has appointed a distribution representative and (2) it represents the first time that exhibition has achieved "the overall unity which now makes such a meeting possible."

Fabian pointed out that theatremen have been very vocal in airing their beefs, but he noted that "all is not caviar and champagne for distributors. They are engaged in agonizing re-appraisals—and tempted by policies of desperation—as we are."

C. of E. committee in addition to Fabian consists of George Kerasotes, Horace Adams, Harry Brandt, Sol A. Schwartz and William Forman.

## UA's Quarterly 40c Divvy

United Artists the past week declared its regular quarterly dividend of 40c per share on the common stock, payable June 18 to stockholders of record May 25. Divvy also goes to persons who convert debenture holdings to common stock by the latter date.

Meanwhile, gross revenues continue on the climb. UA's quarter ended at the close of March brought total income of \$19,300,000, compared with \$16,500,000 for the corresponding period of a year ago.

## Summer Product

Continued from page 11

summer release additionally include "The Devil's Disciple," "Timbuktu," "The Pusher" and "Gunfighter at Abilene."

**Allied Artists**—"The Big Circus," "Crime and Punishment USA," "Beatsville," "Post Office Box 303," "King of the Wild Stallions," "Speed Crazy" and "Just Kids."

**Paramount**—"The Five Pennies," "Don't Give Up the Ship," "Last Train from Gun Hill," "Tarzan's Greatest Adventure" and the re-issue of two Elvis Presley films, "Loving You" and "King Creole."

**Metro**—"The Angry Hills," "Ask Any Girl," "North By Northwest," "The Beat Generation," "Tarzan, the Ape Man" and "For the First Time."

**American International**—"Diary of a High School Bride," "The Fall of the House of Usher," "The Living Dead," "Sheba and the Gladiator," "The Headless Ghost" and "Horrors of the Black Museum."

**Warner Bros.**—"The Nun's Story," "John Paul Jones," "The Philadelphians" and "Hercules."

**Universal**—"This Earth Is Mine," "The Mummy" and "Curse of the Undead."

**Buena Vista**—"Darby O'Gill and the Little People" and "The Big Fisherman."

**Filmgroup**—"The Wasp Woman" and "The Beast from Haunted Cave."

## Joliet Ozoner Sold

Joliet, Ill., May 12.

Hilltop Drive-In here has been sold by H. & E. Balaban to Marlee Theatres, a new outfit headed by Robert Bachman, ex-Alliance circuit.

Details of the deal, which took effect at the start of the month, were not disclosed.

## Hollywood Help Makes Outlook For San Sebastian Festival Very Nifty

By HANK WERBA

Madrid, May 12.

With American companies taking the initiative in making a reported total of 15 films available to San Sebastian film festival director Antonio de Zulueta, Spain's July 11-20 Seventh International is expected to overcome, for the first time since its inception, the problem of quality entries.

Confusion of Hollywood riches is influencing Britain and major European film-producing nations to follow suit with choice product or at least the very best after the mightier Cannes-Venice brethren have selected.

Organizational novelty this year is fest research staff supplying Zulueta with a graphic world film production chart to locate category pix. And thereafter diplomatic channels will play an important role in support of Zulueta requests to individual nations for specified entries.

San Sebastian calendar is studded with extra-curricular fest activities. In addition to the expanded commercial section, fest will feature the twelve best films of all times selected last year at the Brussels Fair. While government authorities oppose entrance of three Russian film classics among the Brussels dozen, they will accept one, maybe two.

Also billed is a retrospective screening of three Rene Clair films as a homage to the famed French director. Clair has been offered to chair the Golden Seashell jury. Already assigned jury seats are Arturo Lanocita, film critic of Milan's Corriere della Sera, and Spanish film director Juan Antonio Barden.

Seven countries previously unrepresented at San Sebastian—India, Japan, Sweden, Rumania, Hungary, Yugoslavia and Israel—will boost nations officially participating to well over 20. Addition of Rumania and Hungary to last year's Czechs and Poles (Poland won the Seashell) will make four red nations entered after foreign ministry gave green light this week. What happens if Russia applies, is a question mark? Two years ago, a Russian delegation to San Sebastian reached Paris but got no further.

Seen as aiding fest brilliance in July, is a premiere international art show for motion picture acting talent.

## HECHT SETTLES WITH FUCHS

Believed Paying 50G To His Former Author—Client

An out-of-court settlement, thought to be large, has ended the two-year litigation of screen writer Daniel Fuchs against producer Harold Hecht concerning Hecht-Hill-Lancaster's top-grossing "Trapeze" feature. Fuchs, via attorney Gordon Levoy, had demanded one-sixth of the picture's profits, estimated to be \$8,000,000 in the complaint (VARIETY estimated the 1958 year-end gross to be about \$7,500,000).

Basis of Fuchs' suit, which was officially closed out and dismissed in L.A. Federal District Court following the settlement, was the contention that "Trapeze" was based on the writer's 1940 Collier's story, of which (the complaint alleged) Hecht was aware since he had been Fuchs' agent prior to becoming a producer. Hecht had also represented Burt Lancaster, his present partner, as an agent.

None of the parties would disclose the amount of the settlement. It's believed in the neighborhood of \$50,000.

## D. Kaye Was Here

Boston, May 12.

Danny Kaye created mild hubbub in Hub last weekend in for sneak of "Five Pennies" at the Paramount. Kaye greeted guests in the mezz of the film house, watched the first 25 mins. of his film, and after calling for sound adjustments, exited for a cross-town trip to Symphony Hall where he conducted the Boston Pops orch in a surprise bit.

Kaye followed his guest conducting by hosting a party at the Sheraton Plaza oval room Sunday night and stayed over for press interviews on Monday. His conducting of the Pops, stunt similar to one he pulled two years ago when he conducted the Boston Symphony, while appearing in his own vaude show at the Colonial, nabbed page one space in Boston newspapers.

National Cinema Guild Inc. has been formed to conduct a motion pictures business in New York, with capital stock of 100 shares, no par value. Irving Stone was filing attorney at Albany.

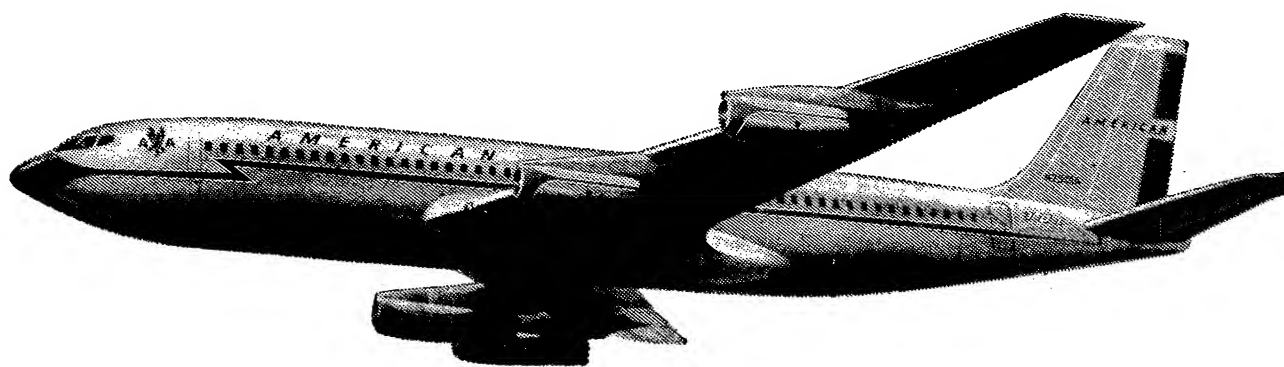


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Ar. Los Angeles	—	12:20 pm	2:20 pm	9:20 pm	All times local

# Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
233 1/2	185 1/2	ABC Vending	166	197 1/2	194 1/2	197 1/2	+ 1 1/2
273 1/2	201 1/2	Am Br-Par Th	271	277 1/2	263 1/2	277 1/2	+ 1 1/2
84 1/2	67 1/2	Ampex	277	77 1/2	71 1/2	72 1/2	- 2 1/2
48 1/2	35 1/2	CBS	270	48 1/2	47	47 1/2	+ 1/2
24 1/2	19 1/2	Col Pix	44	19 1/2	19 1/2	19 1/2	- 1/2
21 1/2	18	Decca	300	19 1/2	17 1/2	17 1/2	- 1 1/2
59 1/2	42 1/2	Disney	81	56 1/2	53 1/2	54 1/2	- 1/2
91 1/2	75 1/2	Eastman Kdk	284	88 1/2	84	85 1/2	- 2 1/2
9 1/2	7 1/2	EMI	559	8 1/2	7 1/2	7 1/2	- 1/2
14 1/2	13 1/2	Glen Alden	410	14 1/2	13 1/2	13 1/2	- 1/2
37	28 1/2	Loew's	214	30 1/2	29 1/2	30 1/2	- 1/2
14 1/2	10 1/2	Loew's Thea	372	13 1/2	13 1/2	13 1/2	- 1/2
12 1/2	10 1/2	Nat. Thea.	124	11	10 1/2	10 1/2	- 1/2
50 1/2	46	Paramount	72	46 1/2	44	44 1/2	- 1/2
36 1/2	21	Philco	1237	36 1/2	34	34 1/2	- 1/2
145 1/2	96 1/2	Polaroid	268	145 1/2	134	137 1/2	- 6 1/2
71	43 1/2	RCA	2101	71	62 1/2	68 1/2	+ 5 1/2
10 1/2	8 1/2	Republic	118	9 1/2	9 1/2	9 1/2	- 1/2
14 1/2	9 1/2	Rep. pfd.	3	14 1/2	14	14 1/2	+ 1/2
26	18	Stanton War	170	24 1/2	23 1/2	23 1/2	- 1/2
33 1/2	24 1/2	Storer	26	30 1/2	29	30	- 1/2
43 1/2	37 1/2	20th-Fox	188	40 1/2	38 1/2	38 1/2	- 1/2
32 1/2	24 1/2	United Artists	417	29 1/2	26 1/2	28 1/2	+ 1/2
29 1/2	27 1/2	Univ. Pix	20	29 1/2	29	29	- 1/2
84	75	Univ. pfd.	1120	76 1/2	75 1/2	75 1/2	+ 1 1/2
41 1/2	24 1/2	Warner Bros.	188	41 1/2	38 1/2	38 1/2	- 2 1/2
335	178	Zenith	117	324	305	310	- 9

American Stock Exchange

5 1/2	3 1/2	Allied Artists	77	4 1/2	4 1/2	4 1/2	- 1/2
11 1/2	8 1/2	All'd Art. pfd	2	10	9 1/2	9 1/2	- 1/2
12 1/2	7 1/2	Buckeye Corp.	14	8 1/2	8 1/2	8 1/2	- 1/2
7	2 1/2	Cinerama Inc.	394	4 1/2	4 1/2	4 1/2	- 1/2
29 1/2	17 1/2	Desilu Prods.	120	18 1/2	17 1/2	17 1/2	- 1/2
9 1/2	6	DuMont Lab	787	9 1/2	7 1/2	9 1/2	+ 1 1/2
9 1/2	7	Filmways	47	7 1/2	7	7	- 1/2
3	1 1/2	Guild Films	706	2	1 1/2	2	+ 1/2
10 1/2	7 1/2	Nat'l Telefilm	52	8 1/2	7 1/2	8	- 1/2
10 1/2	5 1/2	Skiatron	122	8	7 1/2	7 1/2	- 1/2
9 1/2	7 1/2	Technicolor	246	9 1/2	8 1/2	8 1/2	- 1/2
7 1/2	4 1/2	Tele Indus	11	5 1/2	5 1/2	5 1/2	- 1/2
22 1/2	9	Teleprompter	50	21 1/2	19 1/2	20 1/2	- 1/2
14 1/2	7	Trans-Lux	18	10 1/2	9 1/2	9 1/2	- 1 1/2

Over-the-Counter Securities

	Bid	Ask
Chesapeake Industries	2 1/2	3
Cinerama Prod.	2 1/2	2 1/2
King Bros.	1 1/2	1 1/2
Magna Theatre	3	3 1/2
Metropolitan Broadcasting	17 1/2	17 1/2
Seranton Corp.	4	5
U. A. Theatres	8 1/2	8 1/2

\* Week ended Monday (11).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

## Maryland Gets Censorship Law, But Exhibs Shrug at 'Impracticality'

By CEDRIC CEDRONE

Baltimore, May 12. What exhibitors here thought wasn't likely to happen, did, and Maryland is now a state with a film censorship law. Bill was passed and signed by Governor Millard E. Tawes on Tuesday (5) and goes into effect June 1.

Reaction to the bill-signing is split with some exhibs frankly unconcerned about it saying they feel it is unrealistic and innocuous and others who are seriously concerned about effects it may have.

Censorship was one of the bigger political footballs at legislative session with debates long, hot and fuzzy on the matter. It began with three bills, two of which were twins and gave added power to the State Board of Censors who, under it, would have been able to label films as "obscene" to children under 18 and would have called for \$25 fine for violators.

Twin bills died in the legislature and what was passed was the substitute or "police" bill which supporters of the twin bills labeled a "diversionary action." This one provides for a \$100 fine and 30 days in jail for exhibitors who show films thought "obscene" to children under 18.

Even when it passed, most exhibs were not too worried. They thought it would be tagged unconstitutional by the Attorney General and never get to the governor but Attorney General okayed the measure and signing then seemed inevitable.

Optimistic exhibs feel the law will be little threat. While quick to label it "foolish, impractical and unworkable" they feel it will probably never be put to test and

should this ever happen, the matter could be pushed to the highest level where verdict would no doubt be in favor of exhibs since late court rulings have already taken care of and clearly defined the matter.

The less optimistic have another story. It could be a real menace, they think. Under the law, a policeman can walk into a theatre, cite a picture as "obscene" and arrest the violators. Decisions would vary with the counties, one not caring what happens in the other.

Pressure groups could add plenty of trouble, too, they caud. If police don't take it on themselves to act as moral judges, groups could "force" them to take action and push the matter into court.

Whatever their feeling, the censorship law will be soon a reality and something exhibs will be watching with interest and apprehension.

## 59% of Housewives In No. Midland Area Of Brit. Never See Films

London, May 5. Of the 1,100,000 housewives living in the North Midlands region of Britain 59% never go to the cinema, according to a Newspaper Society readership survey based on 2,181 interviews. Only 8% go once a week or more. Those viewing commercial television regularly are estimated at 47%.

Commenting on the cinemagoing statistics, the survey says: "At only 8%, this proportion is among the lowest in the country, being the same as was found in the eastern, southwestern and southern regions."

## Exhib Turns Teacher

Albany, May 12. Bob Hirsch, who operates the Thousand Island Park Theatre near Alexandria Bay, will graduate June 7 from Plattsburgh Teachers College. He joins the public schools system in Norwich, N. Y., next fall.

Hirsch has owned the semi-open-air film house four years. It opens for the season June 24.

## Yap at High Cost Of Kennelling Disney's 'Dog'

Exhibitors like Walt Disney product, but when it comes to his terms—that's another question. "Shaggy Dog," Disney's current entry via his own distribution firm, Buena Vista, is doing "phenomenal business in all situations" and in many cases "has broken records of many years' standing," it's admitted, for example, by the Independent Theatre Owners of Ohio, an Allied States affiliate.

But, the exhibitor org sadly comments, Disney is asking almost prohibitive terms for drive-in engagements of "Shaggy Dog." It's charged that Disney is demanding a per capita deal on the picture, meaning that children under 12, usually admitted free by ozoners, will be charged admission for the Disney opus.

Commenting on the Disney policy, the ITOO says its difficult to understand how big stars feel that their pictures can play free to children while Disney wants to charge for a "picture about a dog in black and white."

The exhib group says it understands that the picture will not be available to drive-ins until after school is out. It raises the question that the remarkable business currently being racked up in conventional theatres may have drained the possibilities for the drive-in trade.

## Tijuana Film Studio Plans Heated Up Again

Mexico City, May 5. Juan Jose Perez Padilla, militant head of the proposed Tijuana film studios, again has been beating the drums for his favorite project, establishment of studio facilities in Baja, California.

Story was leaked out to the press that Paramount planned to take over studios for production of "All God's Children" this May. This was reported as a super-production on a lavish scale with color, Cinemascope and an all star U. S. and Mexican cast. Par flatly denied such plans.

Also, neither the Film Bureau here, the National Association of Actors nor the technical and manual worker's section of the film union received any requests for personnel.

C. R. (Tip) Roseberry, feature writer for the Albany Times-Union, took over the reviewing of motion pictures and the drama during the vacation of Edgar S. Van Olinda. Roseberry was once critic for Gannett's Albany Knickerbocker News.

## City-Owned Aud as Exhib's Rival

Red Wing Gets State Legislature's Okay to Show Films—'Taxpayer' Angles

Red Wing, Minn., May 12. Jack Wright, owner of the Chief Theatre here, says he'll fight to the limit in the courts to invalidate a bill just passed by the Minnesota legislature granting permission to this municipality to resume operating the city-owned Auditorium as a film theatre competitor.

Wright succeeded in obtaining an injunction to restrain the operation which had been pursued by this city without hindrance from the time the municipal Auditorium was built in 1914 until his recent

## Spain's Sarita Montiel Global Allure Makes Her Trading Item With Yanks

Madrid May 12. Spanish producer Benito Perojo confirmed reports he has received offers from United Artists and Metro for the three remaining films Sarita Montiel will make in Spain. Perojo is now producing her current vehicle, "Carmen of Granada."

Following "Carmen," the Spanish screen star has non-exclusive contracts to appear in one more for Perojo and in two for Cesario Gonzalez Suevia Films. In an unexpected move, Perojo and Gonzalez teamed up their top-ranking producing companies to coproduce Miss Montiel's twin Suevia commitments.

These are the three pix now the subject of active trading that opens prospects for the tidiest global distribution deal in Spain's film history.

Both Perojo and Gonzalez have strong lines with N. Y. and Paris Metro execs who initiated Montiel feelers at the recent "Ben-Hur" Conference in Madrid.

United Artists, however, is also very much in the Montiel picture. Edward Small has her scheduled for a Hollywood starring role in "Ripe Fruit" later this year through U.A. and the Krim-Benjamin Cie is taking to Anthony Mann, her husband, about producing-directing a four-picture program in Europe with U.A. financing, partnering and releasing.

What lies behind the Metro-United Artists distrib contest, that could catapult another Continental film star into the Lollobrigida-Loren-Bardot orbit, is the emergence of Sarita Montiel in the past two years as a multi-million box-office draw in the Spanish-language markets where her stardom outgross all contenders—including Hollywood's mightiest product.

What spurred U.S. offers at this time, Perojo thought, were reports from Paris that Montiel screen appeal and her brand of "Back when..." tunes and torch delivery were taking firm hold on the Continent and spilling over into North Africa and the Middle East.

While VARIETY reports from various world sectors, registering record runs of the actress-singer's "Ultimo Cuple" and "La Violetera" features, primed trade readership for current Montiel developments, the translation in \$\$\$ and cents of her achievement as a summit boxoffice magnet has only recently pierced the iron accounting curtain every self-respecting film-maker (and distrib and exhib) here maintains.

"Ultimo Cuple" budgeted at under \$100,000, grossed \$4,500,000 in the Spanish-language market, including fancy returns in the U.S. lingo circuits.

Small Costs, Big B.O. "La Violetera" was brought in last year for \$150,000 and, having bettered "Cuple" first-run figures in addition to smash premiere trade in Europe—N. Africa and Middle East, is expected to rack up at least \$5,000,000 at the box office.

"Cuple" and "Violetera" gains in Spain alone are in the neighborhood of 180,000,000 pesetas or the equivalent of \$3,600,000.

As for Montiel's current chandon costumer, "Carmen of Granada," (half-way through a \$150,000 budget), it is reliably reported that distrib advances locally, from Europe and Latin America not only covered production costs but netted

producer Perojo \$350,000 before cameras started turning early last month.

Considering the broad latitude between Perojo's pic cost and gross, Miss Montiel's twenty percent producer's net participation is tall revenue even by Hollywood standards.

Although current U.S. distrib proposals to harness the Montiel market are in a class by themselves, th's is not the first time Yank companies have tried.

Last year, the producer stated, Metro and Columbia made bids for world release of "La Violetera" only to discover that Perojo had already profitably pre-sold the Montiel musical to fast-moving, dollar-waving Latin American distributors who had cleaned up on "Ultimo Cuple."

In the present situation, an early commitment is being sought. Subsequent to the United Artists offer last week, Perojo said, Metro's European director David Lewis asked the vet filmmaker to withhold final action on other Montiel release deals until they hold pre-arranged talks at the Cannes Film Festival.

As trade observers here point out, regardless which Yank company inks the deal, Sarita Montiel, Benito Perojo and Cesario Gonzalez can't lose.

## Crisis in Sweden Stems From Product Shortage; Many Oldies Launched

Stockholm, May 5.

Whatever might be termed a crisis in the Swedish film industry currently stems from what appears to be a real lack of new product in the market here. However, judging from the number of films opened in Stockholm so far this year, there actually may be more new pix released in 1959 than last year. And 1958 is credited with having the highest number of feature pix in the modern era. Also, the number of imported films is running above the average.

The shortage of first-run product in the city is reflected by the large number of reissues out so far during 1959. Usually Mondays (ordinary opening days at the Swedish cinemas) show as many reissues as new pix at first-runs, and sometimes there are even more oldies than fresh product.

On the reissue list currently is "Gigi" (M-G), originally here last November when received coldly by the critics. After the Academy awards, the company rushed out the film again.

There was a time when pix ran months, when it was changed to weeks. But now most pix run only a certain number of days.

However, the one-year mark was set by "Around World in 80 Days" (U.A.) which ran in 1958-59. The 421-day mark is a record that probably will stand for sometime.

Top runner among 1959's films so far has been the Oscar-awarded "My Uncle" (Cont.), which ran 79 days.

## Rochester Nabe Pushes Action Versus Schines

Rochester, May 12.

A Rochester neighborhood exhibitor has carried its treble-damages suit against Schine theatre circuit to U.S. Supreme Court.

Appellant, Webster-Rosewood Corp., operating the Webster Theatre, claims that Schine monopolized supply of films so as to prevent it from obtaining any except after their runs at Schine houses. In its argument, Webster-Rosewood cited antitrust consent decree against Schine interests in 1948.

Lower courts, ruling against Webster-Rosewood, said exhibitor had not proved it had made demands for pix from Schine and that the Government's consent decree had no "evidential" force in the case. Webster-Rosewood, in its appeal to Supreme Court, said these rulings "drastically and illogically" restrict scope of Clayton antitrust act.

Mrs. Vera Cockrill opened the remodelled quarter million dollar combination indoor-outdoor Wadsworth Drive-In with Bill Van Devanter as resident manager.



# Slow-To-Change Ways, Politicos See Truman Cabled-Fete As A 'Format'

By LES CARPENTER

Washington, May 12. What did Harry S. Truman's 75th birthday start?

It kindled thinking among many Democrats (plus Republicans) that when they are expected to kick in heavily for party fund-raising affairs, they might as well be entertained, and entertained well. Could be that a re-formatted type of money-getting parties will result. Show biz personalities, if willing, would be drawn into the political arena.

For the Truman Diamond Jubilee transcontinental closed circuit telecast Friday (8) at Gibraltar hard ticket prices (to benefit the Democratic Party treasury), top talent in both show and political trades took part. Wherever Democrats gathered (the show, through TelePrompTer, went to 15 cities), they saw stars.

Among participants were Truman himself, Jack Benny, Adlai Stevenson, Peggy Lee, Sam Rayburn, Jimmy Durante, Lyndon B. Johnson, Mort Sahl, Eleanor Roosevelt, Leonard Bernstein and others.

Except for a few technical problems (there were brief blackouts, and in Washington, at least, the quality of the screen's picture was generally poor), the show, produced by Marshall Jamison and Dick Schary, had imagination and skillful showmanship.

## \$100,000 Profit?

Certainly, it beat the usual fare offered to Democrats and Republicans alike. The take on the Truman telecast won't be completely figured for weeks, but party leaders believe the profit could run over \$100,000. There was a big final expense when everyone wanted more time and the show, planned for 90 minutes, went two hours. The telecast production cost, originally budgeted for \$80,000, probably doubled that, but the cost hasn't been finally figured.

Political groups are slow to make changes in old-fashioned organizational methods. For countless years, they've fattened their treasuries with dinners where the entertainment was a parade of the party's office holders who orated at length about how great it was to be a Democrat (or Republican).

Generally speaking, this has been all right in the major cities where the biggest guns in the political party could be lured to do the oratorical firing. But in the smaller cities, it has been hard to get political VIPs as speakers. And they've found it tough to sell many tickets without the lustre of a name.

## More Names

Closed circuit tv, the new enthusiasts note, provides more big political names at one time than any one dinner could ever attract. Also, it offers an "exclusive" gimmick in that no one can see the show without buying tickets.

Further, closed circuit tv offers cities flexibility in the form of presentation. In New York's Waldorf, where most of the program originated with Melvyn Douglas as emcee, it was a dinner, with \$100 the price of the meal. Same in Boston. In Washington, it was minus food in Constitution Hall, where seats were scaled from \$20 to \$250. Chicago also used the auditorium plan. Other cities receiving the telecast were Dayton, Detroit, Gary, Ind., Denver, San Francisco, New Orleans, Chattanooga, Kansas City, Houston, Dallas and Oklahoma City.

Republicans have tried the closed circuit to carry President Eisenhower's party fund-raising speech to other party dinners the same night, but they haven't mixed show biz names with politicians in such a venture.

Entertainers, of course, have been bouncing in and out of active political participation on a national scale for some time and have performed at numerous political rallies. Tallulah Bankhead's radio program in behalf of the '48 Truman candidacy (when she confessed that urge to murder Tom Dewey's hair) is well remembered. In '52, the Democrats put one hour of big name show biz stars performing for Adlai Stevenson on a commercial tv network. There have been other instances.

## Absconder Jugged

Ottawa, May 12. Bruce Eldridge, assistant manager of the Rideau film who absconded with \$470 of theatre funds, has been sentenced to eight months in the Ontario reformatory.

He was known at the theatre as Charles Hall.

## President Reports Club In Honor of Mae West Has 3,000 Membership

Editor, VARIETY:

As the president of The Mae West Fan Club, I take this opportunity and pleasure to write to you.

We have a membership of 3000, we are organized since 1943 when we just started with 75 members. Since then we have been staunch, loyal fans of Miss West, we love her dearly, we think she is one of the all time great sex personalities and a great star. We have always taken a deep personal interest in her career. As a person, she is just a wonderful human being in her appreciation to us, she has been always very kind in return.

The only fault we have with Miss West, she hasn't done too much in the past few years, we have been always after her to be active, because we believe she deserves the world of her great humor, but the material must be right.

We had the great pleasure on May 3rd of seeing our star on the Dean Martin show on TV, we simply loved her and the entire Club went wild over her performance on this show, as well as non-members. She looked the same as ever and she improves with age. She hit this show like a cyclone.

Many of us are writing into N.B.C. for more of her.

The rating for the Dean Martin Show was about 26 points against Ed Sullivan which was a weak 14 points, so this alone tells the story.

You know how terrific she was in the 1938 Oscar show with Rock Hudson. She stole the whole show that evening.

Since your paper has followed her career for many years, where her name has been mentioned thousands of times—this is the reason we wish to invite you and want you people to know that she has an active fan club and that we worship this to no limit.

Hoping to read in your columns soon where she will be doing something soon again—one of the grandest stars today in show business.

It is indeed an honor and a great pleasure in writing to Variety—a friend of ours for a long time too. P.S. I might add their is only one Mae West.

Most Sincerely,  
Walter Johnston  
Pres. of Mae West  
Fan Club, N.Y.,  
N.J. and Conn. members

## Exhibs Share-the-Woe; Television Big League Game Kills Home Clubs

Minneapolis, May 12. After what happened on Sunday, local exhibitors are wondering if Twin Cities' minor league baseball isn't "still another victim" of television and daylight saving time.

With weather perfect for baseball, but a major league game being televised and local DST in effect, only 2,691 turned out for the Sunday double-header between Minneapolis and Dallas American Association Triple A (highest minor league classification) teams.

This was despite the fact that the Minneapolis club previously had won four straight games and was in first place in the league.

And in St. Paul for a single game the same Sunday afternoon the crowd numbered only a pathetic 1,136. In all this connection, it's pointed out, Sunday traditionally is the week's best day attendance-wise and that crowds must average around 4,500 for a club just to break even.

After the games, George Brophy, the Minneapolis team's general manager, immediately appealed to baseball commissioner Ford Frick and minor league czar George Trautman to use their efforts to prevent major league games from being televised here when Minneapolis is playing at home. He pointed out there's a rule reading major league telecasts must be blacked out within a 50-mile radius of a minor league game one-half hour ahead of game time, 1:30 p.m. for Minneapolis on the Sunday.

The major league game in question, between National League clubs Pittsburgh and St. Louis and out of the former, was advertised as being on KSTP-TV. Claiming the telecast cost the Minneapolis club a minimum of 1,000 fans on the day, Brophy says KSTP-TV didn't go off until 1:10 p.m. when he called the station. The big league game was scheduled to start at noon, but was delayed by rain.

WCCO-TV, as well as KSTP-TV carries Saturday and Sunday major league games telecasts, but the former will not schedule them when the Twin Cities' teams are playing at home. WCCO-TV also televises Saturday afternoon Minneapolis home games through an arrangement with the club which is reported to net the team \$1,000 per telecast.

The Minneapolis club is owned by the Boston American Leaguers; St. Paul by the Los Angeles Dodgers of the National League.

Deer Park Theatre Corp. has been authorized to conduct an entertainment business in New York, with capital stock of 200 shares, no par value. David H. Isaacson, Manhattan, filed at Albany.

## Toll Test May Gather Rental Fees

### Original Limitation of Public Paying for 'Research' Now Modified

Washington, May 12. Federal Communications Commission will likely permit pay television systems to charge a rental on coin boxes or other conversion equipment necessary to receive teevee programs during the three-year test recently sanctioned by the Commission.

When it issued its Third Report on pay-tv authorizing tests, FCC wrote: "The public should not be called upon to purchase any special receiving equipment required for subscription television operations but not needed for the reception of free television broadcasts."

Tip-off that rentals will be OK with FCC came from FCC chairman John C. Doerfer in a tv film he made (before leaving for an International Telecommunications Commission meeting in Tokyo, from which he returns May

18) with Rep. Alvin M. Bentley for use over Michigan tv stations last week.

On the program, Doerfer remarked that FCC will permit rental "at a reasonable price" of necessary conversion equipment during the pay-tv tests.

Other commissioners said Doerfer jumped the gun because FCC has reached no final decision on such a rental charge. But, they said, FCC probably will agree to it. "If we don't permit a rental charge," one commissioner said, "the pay-tv people will get their money back for the conversion costs through a higher fee charged for programs. They'll get it one way or another; so we might as well allow rentals. We did want to protect the public from buying coin boxes and such things because this is only a test. The public should not buy equipment

## Theatres Just Can't Win on DST?

Minneapolis, May 12. Fighting to prevent more daylight saving time which has hurt their boxoffices the past two summers, Minnesota exhibitors were dealt a severe blow the past week-end. And it's indicated the worst yet may be coming.

They were hit when Gov. O. A. Freeman, acting under authority which the state Supreme Court ruled him to possess by virtue of one of the 1957 DST laws, stepped into the situation. The governor proclaimed DST for the entire state starting May 24 and immediately in some 21 counties where it already had been established. The 21 counties include the state's three largest cities of Minneapolis, St. Paul and Duluth.

This official gubernatorial DST establishment carries through only to midnight July 1 because the governor's authority in the matter expires then.

However, in taking action immediately after the Supreme Court spoke out, the governor emphasized that the state legislature, still in special session trying to agree on a tax measure, could take over on what's to happen with DST after July 1. And that's what the lawmakers must do.

## June 25 Bout to TelePrompTer Though Halpern Bid 50% Higher

Closed-circuit theatre television, radio and motion picture rights to the June 25 Floyd Patterson-Ingram Johansson heavyweight championship fight have been acquired by TelePrompTer Corp. for \$300,000, it was disclosed Monday (11) by Bill Rosensohn, promoter of the fight.

Irving B. Kahn, president of TelePrompTer, said he had reason to believe that the closed-tv event will establish a new record for the medium, topping the 364,000 seats in 174 locations racked up for the second Ray Robinson-Carmen Basilio middleweight title fight. He said the gross was approximately \$1,400,000.

In revealing the deal with TelePrompTer, Rosensohn, a former employee of Kahn's firm, acknowledged that he had received an offer for \$450,000 from Nathan L. Halpern, head of the rival closed-tv company, Theatre Network Television, but that Halpern's offer, made via a telegram received 10 p.m. Sunday (10), was too late since the agreement with TelePrompTer had already been made. He intimated that Halpern's bid was a grandstand play. "He might as well have offered \$800,000," he said. "It was safe at that time."

### Says Fenster

Milton Fenster, a spokesman for Halpern, disputed Rosensohn's version of the negotiations with TNT. He declared that Halpern had spoken to Rosensohn twice on Sunday and had been assured by the promoter that the bidding was still open. "If Rosensohn thinks our offer was a grandstand play," he declared, "all he has to do is accept and we'll deliver a check for \$450,000 immediately."

However, Rosensohn said that the money involved was not the primary consideration in taking the TelePrompTer offer. He stated that he accepted the offer of the company which, in his opinion, would do the best overall job in helping the promotion of the fight. He added, too, that he had never indicated that the rights would go to the highest bidder, a contention that Fenster also disputed, saying that Rosensohn had agreed to accept sealed bids, with the rights going to the best offer.

Cus D'Amato, Patterson's manager, acknowledged that he had also received the telegram from Halpern. He said that Halpern had a date with Rosensohn in Indianapolis during the Patterson-Brian London fight but that the TNT topper never showed up. Fenster stated that he had gone to Indianapolis as Halpern's representative and had made a number of fruitless efforts to see D'Amato, since he had been told that D'Amato was the one that would make the final decision.

### 75-Miles of Stadium

Aside from the controversy on the bidding, Rosensohn stated that a 75-mile radius of New York will be blacked out since the fight will originate at Yankee Stadium. Kahn indicated that theatres and arenas would split the b.o. take 50-50 with TelePrompTer. Situations carrying the event, he added, would pay for rental of equipment, the local loops, and local promotional expenses. TelePrompTer will pay the long line costs.

The \$300,000 bid for the ancillary rights tops the \$275,000

guarantee for the second Robinson-Basilio fight and the \$210,000 for the Patterson-Roy Harris fight, both closed-circuited by TelePrompTer.

Kahn declared that he has as yet made no deals for the radio or motion picture rights. He noted that if he did not receive a satisfactory offer for the radio rights, he would withhold them as he did for the Patterson-Harris fight. He said he expected to begin the radio and film negotiations immediately. Recent films of closed-circuited title fights have been distributed by United Artists.

The usual division of the minimum \$300,000, which can be more under certain circumstances not disclosed, would see the champion receiving 40%, the challenger 20%, and the promoter the remainder.

## Caemmerer of Germany Closes Product Booking In Japan, Korea, Formosa

Tokyo, May 5. Expert manager Roland Caemmerer of West Germany's Universal Film Action Co. successfully negotiated for distribution of product in Japan, Korea and Formosa. On the last leg of his global exploratory and selling trip, Caemmerer inked pacts that will result in the showing of from four to 10 UFA pictures in Japan per year, five per annum in Korea and seven each year in Korea.

Caemmerer signed a basic three-year agreement with the Towa Film Corp. for distribution of a minimum of four UFA films each year in Japan. The UFA rep feels this number can go as high as seven. In addition, the Nippon Cinerama Corp. (NCC) will allocate some licenses for UFA. During fiscal 1959, Caemmerer said, there will be eight UFA pictures shown in Japan.

Caemmerer also contracted for five years with the Bullee trading Co. of Korea and signed a pact with Far East Film and Tetra Film Co. to distribute his product on Formosa for four years.

With the exception of "Montpi" (My Little One) which NCC distributed here last year, the new arrangements mark the return of UFA films to Japan. Caemmerer cited that before the war, U.S. and German pictures were the main foreign product shown here. Controlled by the Allied Occupation Forces as a state property during the Occupation, UFA reverted to private ownership in 1953. Caemmerer believes there is a yawning vacuum in Japan for German films and will attempt to fill it. He said there is an emotional link between the Japanese and Germans that can be exploited via films.

A German film fest here in October will introduce six of the new entries. En route back to Germany, Caemmerer, who also explored and established distribution in South and Central America and the U.S., will make brief stops at Hong Kong and Singapore.

Hartian Corp. has been authorized to conduct a motion picture programs business in New York, with capital stock of 200 shares, no par value. Reinheimer & Cohen, Manhattan, filed in Albany.

# HOW CREATIVE ARE TV NETS?

## NBC-TV's Fri. Nite Parking Lot

NBC-TV is currently hatching a "plot" on inviting sponsorship for its Friday night weekly series of 8:30 to 9:30 specials. It's so daring in its sales concept that, if the network pulls it off, it will go down as history-making in the unravelling of the product conflict situation and will represent one of the major coups of recent years.

In a nutshell, NBC wants to lump all—or most—of the automobile sponsors into the same Friday night hour on rotating basis. Such a thought until now would have ranked as sheer heresy. But heartened by its recent innovation in paving the way for back-to-back sponsorship among cigaret companies (an unprecedented move in itself), NBC has decided to go ahead with its Friday scheme.

If the various agencies and automobiles respond kindly toward the NBC move, it would permit the network to slot into the Friday period the Chrysler-sponsored series of specials; the General Motors-sponsored series of Art Carney specials (nine in all); the Buick-sponsored Bob Hope series, and some proposed Pontiac specials. Mercury-Edsel coin will also be invited (although Ford will have its own Tuesday night NBC showcase for specials).

Whether NBC will meet with any kind of success is something else again. The automobile companies, unlike the ciggie outfits, are notoriously conservative when it comes to tampering with sales formulae. Thus far, it's reported, the resistance to such a move has been strong, but NBC hasn't abandoned the project by a long shot, feeling there's considerable merit to the plan so long as no rival cars get plugged on the same night and proper heed is given to avoiding cross-plugging.

## 'Amateur Hour,' Music Hall In Unique Tieup to Develop Talent

Deal is scheduled for finalization this week whereby the Ted Mack "Amateur Hour" and the Radio City Music Hall, N. Y., would join in a talent exchange with tyro winners getting a stand at this prime theatre showcase. The Music Hall would get the benefit of the plugging via the CBS-TV show.

The tentative schedule worked out in the deal would place the Hall's senior producer Leon Leonidoff in charge of screening vocalists and novelty turns. Russell Markert, director of the Rockettes, would pass judgment on dance numbers; Raymond Paige, the Hall's music director, would appraise the instrumentalists, with overall supervision by Russell V. Downing, MH prexy.

This mating is designed to increase the amount of talent available to the simonpure show which would eventually filter into professional ranks. Various impresarios have long mourned an absence of talent (Continued on page 46)

## RCA Coin May Ride 'Riverboat'

NBC-TV has scheduled its new hourlong "Riverboat" property (acquired from MCA) for the Sunday evening 7 to 8 period. That means it will have to recapture from the stations the 7 to 7:30 period. That's valuable time to the stations, notably for slotting of half-hour syndication product geared for the kids.

NBC's only hope of recapturing the time is to deliver a built-in sponsor with the series. As a result, the parent Radio Corp. of America is expected to go for half the tab on the show. There's another factor, too, in RCA's interest in the show. "Riverboat" will be in color and traditionally RCA has always utilized the early Sunday time period as a showcase for tint shows.

## Parliament Pacts For CBS-TV 'Rawhide' Series

Parliament Cigarettes signed for one-third alternate week sponsorship of CBS-TV's full-hour "Rawhide" series starting in mid-June. Same show also picked up alternate week renewal contract from Pharmaceuticals Inc.

Other renewal deals wrapped up this week include American Home Products Corp. (Whitehall Labs Division) for alternate week, half-hour on "Name That Tune" and Pillsbury for two soapers, "As the World Turns," "Edge of Night" and "Art Linkletter's House Party."

## 'OUTSIDE' BUYS ON THE INCREASE

By GEORGE ROSEN

A glance at the three TV networks' program schedules for next season leads to the inescapable conclusion that the webs, if anything, have progressed even a step further in abdicating their control of programming. With but a few exceptions, the effort to assert a creative influence on programming has been relinquished to outsiders.

To an even greater degree than this past season, it's such houses as MCA, Warner Bros., Ziv, 20th-Fox TV, Screen Gems, Four Stars, Talent Associates, Desilu, et al, who will dominate the program schedules when the fall curtain rings up on the '59-'60 semester.

Today the antitrust boys in Washington would find it hard going in trying to pin a monopoly rap on the networks insofar as program control is concerned. But the webs have retreated so far in the other direction in assuming any such responsibility that they are left with only a handful of "created in the house" properties.

A CBS can point with pride to a "Playhouse 90" as "our own, our very own," and there are others out of the CBS shop, but it can no longer boast that the bulk of its program wares bear the network's creative stamp. The same holds true for NBC, despite whatever protestations either network might make that "we keep a supervisory finger on most of our shows." ABC makes no bones over its virtual 100% allegiance to outside programmers (a situation resulting in the fact that next season will witness one-third of the network's entire 7:30 to 10:30 nighttime schedule coming off the Warner Bros. tv production beltline). And that ABC-WB togetherness is almost duplicated in the case of NBC and MCA.

It's a situation that can only be viewed as deplorable since, should the practice continue, the networks, who after all represent the broadcasters among the many parties involved, could merely wind up as the middle men with a cable to peddle.

It's hardly a secret within the trade any more that the Bob Kintners and the Hubbell Robinsons are reduced almost to second-string status in contrast to the Tom McDermotts, the Danny Seymours and the other agency tv factotums who are really the determining factors today in the acquisition of properties. There was a time when it was the network chieftains, by virtue of their toehold on programming, who would influence a General Foods, a General Motors or a Procter & Gamble on their program commitments. But very often today a network will find that it has been almost completely bypassed in the arrival at a decision. When, some weeks back, J. Walter Thompson and Perry Como got together and cooked up the \$26,000,000 two-year Kraft deal, NBC was among the last to (Continued on page 46)

## Best of 'Playhouse 90' In as Summer Repeats

Hollywood, May 12

"Playhouse 90's" summer season will consist of tapes of 11 shows, eight from this season and three from last, containing such top current-season entries as "Days of Wine and Roses" and "The Old Man."

Trio from last year, which Martin Manulsky produced, are "Bomber's Moon," "Nightmare at Ground Zero" and "Rumors of Evening." Series will kick off July 2 with "Wine and Roses," followed by Jackie Gleason in "Time of Your Life."

Schedule then has "Free Weekend," "Rumors," "Ground Zero," "Seven Against the Wall," "The Velvet Alley," "Bomber's Moon," "World from a Sealed-Off Box," "The Old Man" and "Shadows Tremble."

## Bell & Howell's \$1,000,000 For News Specials; CBS-TV Pubaffairs Division's Hot \$25,000,000 Billings

### Britain's TV Language

London, May 12.

What's on tv? Commopt, commag, seopt or sepmag?

The four coined words have now been officially agreed by BBC-TV and the European Broadcasting Union to identify the different types of finished television film. Hitherto they've rated as technicians' slang. First couple indicate film on which picture and sound (optical or magnetic) are combined, latter two that pic and track are separate.

## NBC-TV Daytime Revamp as P&G Cancels Soapers

NBC-TV today (Wed.) will make a final decision on the disposition of the daily 3-4 p.m. programming, with Procter & Gamble scheduled to both soapers in that period within the next few weeks. At deadline yesterday, NBC was planning to replace "Young Dr. Malone" at 3:30 with Goodson-Todman's stanza, "Split Personality."

At 3, NBC is contemplating a human relations package called "House on High Street," although there is a remote chance that P&G will retain one of the two soapers in the 3 p.m. slot. This depends entirely on the last-minute decision today. Should "House" go in there at 3, it will give NBC and CBS three new human relations packages, others being "Court of Human Relations," which NBC plans to put in at 2 p.m. as of June 22, unless the most recent tape pilot doesn't satisfy the network brass, and the John Guedel package, which CBS-TV plans for 2-2:30 this summer.)

If things go as anticipated in NBC executive headquarters, it will mark the end of another rash of soapers, the longtime staples of pre-dark network television. Besides "Malone" at 3:30, NBC (and P&G) have "From These Roots" at 3.

Reason why CBS is only "99.5% certain" on insertion of Guedel's "For Better or For Worse," is that P&G may decide to move one of the two NBC-slotted to the 2 p.m. CBS slot. This alternative wasn't given much of a chance however. "Split Personality" can only go at 3:30 for the moment, because NBC has a gentleman's understanding with producer Goodson-Todman that this new offering won't be put opposite any other G-T show. And G-T has "Beat the Clock" as the current ABC-TV 3-3:30 entry.

## Vincent Sheean to WBC As O'seas Correspondent

Vincent Sheean, the author and 35-year veteran of the foreign correspondent ranks, is joining Westinghouse Broadcasting Corp. as the chain's fulltime correspondent in the Far East. Writer left last Sunday (10) for New Delhi, to produce a special radio-tv show and interview Indian Prime Minister Pandit Nehru for the WBC stations.

Sheean's journalistic exploits range back to the early 20's when he interviewed one of the principals, Abdel Krim, during the Rif Rebellion. Since 1925, after staffing for the Chicago Daily News and the Tribune and the N. Y. Daily News, Sheean has been freelance.

CBS-TV's sale of five special news shows to Bell & Howell for next season at \$200,000 per show, representing total billings of \$1,000,000, accents the key role the CBS Public Affairs Division has been assuming in the overall gross billings picture.

It's anticipated, by virtue of the sales wrapped up this spring, that the CBS Public Affairs unit will account for somewhere between \$20,000,000 and \$25,000,000 in '59-'60 billings.

Not since the days back in '52 when Alcoa was putting its coin into "See It Now" has the network been able to woo a sponsor into the fold for a \$1,000,000 series of news-public affairs programming. The Bell & Howell shows, incidentally, are to be slotted in prime time.

Recently the network got a renewal from Prudential on its "Twentieth Century" pubaffairs series. It also negotiated a new season ride for Olin Mathieson on "Small World," pacted Monsanto to a series of "Conquest" shows for next season and has achieved SRO status on sale of the Doug Edwards 7:15 news strip.

## Why Did Ford Reject Olivier?

NBC-TV, anxious to put its best foot forward in courting Ford Motor Co. favor, offered to turn over to the auto company the network-owned "Moon and Sixpence," 90-minute taped property starring Laurence Olivier as one of the entries for Ford's Tuesday night weekly series of specials next season.

Although the Ford shows will average out under \$225,000 per show (with NBC reportedly picking up the tab for any of the entries that exceed that amount), the network spent something like \$300,000 to acquire the Olivier show from Talent Associates. Yet it offered to throw it into the Ford bundle without extra cost.

Surprisingly enough, Ford turned it down cold, despite the fact that it's already being pre-dramatized as one of the major drama attractions for next season. NBC's puzzled but isn't asking any further questions.

## TONI SHARING TAB ON LORETTA YOUNG

Chicago, May 12.

NBC-TV has plucked Toni Co. to split the tab with Marlboro ciggies on the "Loretta Young Show," lately reinstated to Sundays at 10 p.m. Time and talent cost for the year's run is understood to be \$2,400,000. North Advertising handled the buy for Toni.

NBC has also added around \$1,700,000 in daytime coin (based on the full year) from Miles Labs for alternate week contiguous segments of "Tic Tac Dough," "Treasure Hunt," "It Could Be You," and "County Fair." This represents money lured away from CBS-TV daytime and puts Miles on NBC every week instead of every other, the skip-week daytimers of the present season having been renewed. New buy interlocks the skip week purchases this semester of "Price Is Right," "Queen for a Day," "Concentration," and "It Could Be You." Latter is the only show on which Miles is repped every week.

All told, Miles is spending around \$3,500,000 in NBC daytime, providing it options all four 13-week cycles.

# U.S. Taxpayers Picking Up Tab For Segregationist TV-Radio Propaganda

Washington, May 12.

The American taxpayer is subsidizing the segregationist propaganda through cut-rate tv films and radio tapes produced in the U. S. House and Senate Recording studios at the U. S. Capitol, VARIETY learned today.

Through the "sponsorship" of Mississippi's Sen. Jim Eastland and Rep. John Bell Williams, the White Citizens Council Forum of Jackson, Mississippi—the "educational" arm of the segregation-buff organization, the White Citizens Council—is able to get Congressional rates on tv films and radio tape for duplication and distribution to more than 200 station outlets.

It's all accomplished within the Congressional rules which limit the recording studios (equipment and staff are maintained by government funds) to members of Congress only.

The studios were established to give Congressmen and Senators a convenient and inexpensive way to send radio-ty reports back to their Congressional districts. The member is billed at cost. A 15-minute tv film costs \$30 to \$55, depending upon how many cameras are used. A radio tape costs \$1.50 to \$5. Commercially, the cash would be many times this figure.

Both Rep. Williams' and Sen. Eastland's offices have been active in arranging films and tapes for the Forum series. More than 40 members of Congress have been interviewed in the studios, by Williams or Eastland, and often with a moderator sent up from Jackson headquarters.

Rep. Williams and Sen. Eastland are billed at the regular rate. Then, the film and tape is shipped to Jackson where it is duplicated and mailed out to the Forum list of stations.

Most recent interview was Rep. Williams' discussion with Gov. Orval Faubus of Arkansas who was in Washington to appear on "Youth Wants to Know," the Westinghouse Broadcasting syndicated show.

Note the difference in the costs of Faubus' tv time in Washington: The 30-minute tv film and radio tape of "Youth Wants to Know," at commercial rates, in Westinghouse Broadcasting Co.'s studios cost \$2,000. This was the production bill received by Producer Ted Granik.

The 15-minute tv film and radio tape for the White Citizens Council Forum, made at Congressional rates in the tax-supported House Recording studio, cost \$30 to \$55. This was the bill received by the "sponsor," Rep. Williams.

## Met B'casting In 287G 3-Month Net

First 13 weeks of 1959 netted the Metropolitan Broadcasting Corp. \$287,512 as against \$56,021 in the similar 1958 quarter, radio-ty chain's stockholders were told at the annual meeting in N. Y. on Monday (11).

John W. Kluge, new president and chairman of MBC, informed the stockholders at a relatively brief (30-minute) meeting that the chain was in the position for the first time to declare a dividend to stockholders. Corporation at the beginning of 1959 owed two banks. Manufacturers Trust and the Bank of N. Y., \$2,450,000 but, Kluge said, the company's debt will be down to less than \$1,000,000 by the end of the year.

On the strength of the quick loan payoff, the banks granted Kluge the right to declare a quarter of the net returns as dividends. Kluge, however, says he'll probably wait until the end of '59 before deciding on whether a dividend is sound and then the matter has to be turned over to the entire board for final approval. The president said it would depend on whether the profit stays generally as high the rest of the year as it was the first 13 weeks.

Mrs. Ruth H. Axe became the first woman Metropolitan director.

### Copy Cat

For years the Saturday Evening Post has been employing illustrations of Perry Mason that make the Erle Stanley Gardner fictional detective look handsome but hardly distinctive. Yet in the latest issues, including the one of May 16 in the latest Gardner serial, the national mag serves as an example of how pervading television's influence can be.

The James R. Bingham illustration now bear a resemblance, especially in full-face, to the square-jawed, highly distinctive face of tv actor Raymond Burr, who fronts as Mason over CBS-TV.

## British Meet May Spark Actions On Sponsored TV

London, May 12.

Some 30-40 toppers representing European Broadcasting Union are skedded to arrive in London next week for a three-day looksee into the workings of British commercial tv. Visit is of more than passing interest inasmuch as it may presage an acceleration in the introduction of commercial tv in various European countries, with a consequent increase in the potential market for packages from British webs.

Whole venture isn't without its ironic touch. The EBU contingent has been invited by the British commercial companies but will be welcomed by Sir Ian Jacob, director-general of the Government-supervised BBC, who is the Union's chairman. Most of the EBU members represent networks operating on BBC-style lines.

Special 90-minute program compiled by Bill Ward, production controller of Associated Television which is handling most of the ar-

(Continued on page 48)

## 'Zane Grey' Reruns As Danny's Summer Stand-In; Pact Melvyn Douglas

Melvyn Douglas has been signed to host "Frontier Justice," western series which is slated to be the summer replacement for "Danny Thomas Show" on CBS-TV starting July 6.

Show, sponsored by General Foods, will be reruns of "Zane Grey Theatre." This means web will have two Zane Grey rerun shows during the hot spell—the original with Dick Powell as host, showing reruns in its regular Thursday time and under its official title, "Dick Powell's Zane Grey Theatre."

General Foods also decided on its summer replacement series for "Ann Sothern Show," which is presented back-to-back, Mondays on CBS-TV. "The Joseph Cotton Show," a filmed rerun series will spell Sothern starting the same date.

## TV Sked Firmed Up By Philip Morris

After much deliberation and delay, Philip Morris is wrapping up its fall network schedule. PM, for Parliament, has signed for alternate-week thirds for the hour-length "Lineup," the stanza CBS-TV has slotted for Wednesdays 7:30 to 8:30. Cig company has renewed the same network's Saturday hourlong "Perry Mason" show for alternate-week thirds next semester and it's also keeping its share in the Doug Edwards newscast.

PM, with some tv coin left, is now eyeing participation in CBS' "Rawhide." Last week, the bankroller signed its "Troubleshooters" action-adventurer for Thursdays at 10:30 on NBC and bought half of the Loretta Young anthology for Sundays at 10.

## Midgets & Missiles

Hollywood, May 12. The "Little People of America" (midgets) have charged the U.S. Government and tv producers with snubbing them as America's first space-travellers.

Nels Nelson, four-foot tall veepee of the worldwide organization, claimed members of the group "beat their little knuckles raw on the 'Desilu Playhouse' casting office door trying to get work" in the studio's telepic, "Man in Orbit," which beamed over CBS-TV Monday night.

"Instead," said Nelson, "they hired Lee Marvin, a huge, big giant who must weigh 200 pounds. He can't go far in any orbit."

Nelson further charged, "everyone except the Pentagon and Westinghouse-Desilu seems to understand that payload problems would be minimized with a midget," and revealed a list of 68 perfectly-formed American midgets who could be utilized to take the load off the missile program.

## British TV's Bigtime Studio

Com'l A-R's \$2,800,000 Layout, But 'It'll Be Inadequate in 6 Years'

### MILLS, PARK, ELKINS TRIM TV OPERATION

Ted Mills, Ben Park and Hilmy Elkins are about to end their active participation in Mills-Park-Milford, the year-and-a-half-old tv production company. M-P-M hereafter will limit itself essentially to the sidebar interests, such as a promotional company, which were designed basically to sustain the tv production interests of the company.

Nonetheless, M-P-M, under the direction of Jim Troy, who headed the related companies, will retain its corporate interest in "Skinny & Me," a pilot telefilm, now being handled by Galaxy Attractions, and in potential properties like "Mary Hayworth."

Also Mills and Park, who are after other fulltime occupations, will retain a financial interest in these shows if they are sold. Elkins, who is a personal manager and actors agent and who has been sales veepee for the past few months of M-P-M tv productions, will retain an interest in "Boomerang," a half-hour telepic series now being lensed on location in Australia.

Company has not sold any of its programs to commercial tv and that has led to the plan for retrenchment of M-P-M.

London, May 12.

Probably one of the most graphic comments yet on the mushrooming of British commercial tv was voiced by a production exec last Thursday (7) after a foundation stone laying ceremony at Wembley, Middlesex, for Associated-Rediffusion's Studio Five. The web, which operates, weekdays in the London region, claims that the \$2,800,000 studio will be the largest in Europe when it starts operating in the summer of 1960. Said the production man, "It'll be inadequate within six years."

The new studio will be three times larger than A-R's biggest existing one at Wembley, Studio 1. Divisible into two stages by a soundproof partition, it will cover 14,000 sq. ft., with no obstructions to a height of 30 ft., will hold an audience of 500, and will carry equipment—including five-lenses cameras—that will enable it to operate on the 525-line and 625-line standards. Allowance has been made in the design in anticipation of color tv.

Four cameras, one using tape, covered the opening ceremony which was performed by Sir Ivone Kirkpatrick, chairman of the Independent Television Authority, and some of the results were beamed to viewers that evening by Independent Television News. Sir Ivone, in his speech, paid tribute to the commercial webs generally and pointed out that it was "too much to ask" of networks putting out nine hours' programs for 365 days a year that every show should hit the same uniform high standard.

Introducing the ITA chairman, A-R's topper J. Spencer Willis recalled that in its early days—less than four years back—his outfit had met a loss of \$9,800,000 and had considered liquidation. Records show that its trading profit nowadays is somewhere around \$14,000,000.

## Emmy's Slip Is Showing & Vice Versa

Academy of Television Arts & Sciences faces a proposal to eliminate the Emmy award categories entirely and perhaps forever, and a decision might be forthcoming at the next meeting of the Academy's board of trustees.

Following the heavy criticism levelled at the plethora (42 national categories) and nature of the latest Emmy awards, it's understood some members of ATAS are

interested in making an additional proposal to alter the manner of choosing winners by eliminating a national membership vote of the Academy and replacing the present ballot of 4,500 people with selections by a board of eight or nine experts, a la the Pulitzer or Peabody awards.

In Hollywood, a drastic overhaul of the Emmy awards structure was proposed by William F. Dozier,

who as co-chairman of the awards structure committee, was responsible for the expanded list of categories this year. The expansion, Dozier admits, turned the Emmy ceremony into "an attenuated parade of awards lacking in showmanship, excitement or glamor." And in N.Y., Ed Sullivan was suspicious of "block-voting" for Awards.

Dozier now proposes a severe cutback to 16 Emmys next year, in order to "preserve the prestige, news value and audience interest in the awards." His is only one of several recommended revisions.

Dozier's proposed list of 16 awards would cut away most of the detailed distinctions between hour and half-hour shows, between live and film, and between the types of programs. He would also eliminate from Emmy competition such achievements as camerawork, editing, art direction, music, choreography and engineering, awarding in these categories special Academy plaques in recognition of these achievements. Reason is that last week, "Emmys were like confetti, 50 or 60 of them must have been given out."

Main objection to the present Emmy awards system seems to be, and appears to have been since they were instigated, that the surfeit of compulsory awards demeans the importance of the individual laurels, even the ones generally conceded to be fair—and essentially valuable—such as the recent ones to Fred Astaire and "Little Moon of Alban."

Emmy award telecast of Wednesday (6) on NBC-TV was placed in interesting, though possibly innocent, juxtaposition with a re-

(Continued on page 52)

## Dozier's New Emmy 'Format'

Hollywood, May 12.

William Dozier, an Academy of TV Arts & Sciences officer, shouldered his share of the blame for this year's Emmy trouble and recommended for future years a proposed abbreviated list of Emmy awards, as follows:

1. Best single comedy, musical comedy or variety production.
2. Best single dramatic production.
3. Best single news or public affairs presentation.
4. Best regular series, any type, any length, which has been on the air consecutively for longer than the current season.
5. Best new regularly scheduled series of the season, any type, any length.
6. Best male performance in a single comedy, musical, musical comedy, or variety production.
7. Best female performance in a single comedy, musical, musical comedy or variety production.
8. Best male performance in a single dramatic production.
9. Best female performance in a single dramatic production.
10. Best direction of a single comedy, musical, musical comedy or variety production.
11. Best direction of a single dramatic production.
12. Best writing of a single comedy, musical, musical comedy or variety production.
13. Best writing of a single dramatic production.
14. Best actor in a regular series (continuing character), any type, any length.
15. Best actress in a regular series (continuing character), any type, any length.
16. Best news or public affairs commentator or personality.

## Mutual & Yankee Affiliation Setup

Boston, May 12.

Arrangements for direct affiliation between Yankee net stations and Mutual were completed this week. MBS and Yankee, in a joint statement, said direct lines between Yankee affiliates and Mutual would be "mutually advantageous to all concerned."

George Steffy, Yankee exec veepee, said key station WNAC, Boston, is the only Yankee station directly affiliated with Mutual. It, in turn, alternately feeds Mutual and Yankee programming to the 26 others in the New England group.

Under the new direct affiliation plan, both Mutual and Yankee would have their own lines to each station. A five state area is involved. There are 10 stations in Mass. in addition to WNAC, five in Conn., seven in Maine and two each in Rhode Island and Vermont.

Costs of line service are now divided between Yankee and Mutual.

Yankee net now leases lines (Continued on page 50)



# TV'S TA: SOMETHING SPECIAL

## David & the Goliaths

David Susskind, long known in tv precincts as the "humility kid himself" took off once again on the networks, this time by name and alleged crimes, on Mike Wallace's WNTA-TV, N.Y. interview session Monday (11) night. It was a two-part tirade, with more of the same last night (Tues.). By Tuesday morning he had alienated a large segment of the trade, particularly within the network fraternity.

Susskind, on the subject of NBC: "I think NBC is probably the saddest case history in network programming... It is the network of antiquity... I think it is mired in nonsense and I think it is pandering to the lowest element, trying to catch up with the third network, which is ABC."

Susskind on ABC: "ABC is westerns, mysteries, quizzes and Lawrence Welk from top to bottom, Monday through Sunday, and it represents, I think, television at its lowest conceivable level."

Susskind on CBS: "I think CBS is the best network by a country mile. I think it has responsibility, more show business know-how, more sheer intelligence and flair, and I think there is a consciousness at CBS. That's a network where the man who owns it is running the store. He is not an absentee landlord. And it is not a small section of a large empire."

Reminded that CBS' Hubbell Robinson had once said: "David Susskind has produced a torrent of regimented nonsense, more notable for rant than reason," Susskind quipped: "Hubbell is a gifted man with words and he is also an ardent defender of the status quo, and I had previously taken a real jump at the television of which he is a leading practitioner."

For a guy who expresses such impatience with mediocrity, how come, an NBC exec was quick to point out, Susskind's newest tv entry, for Oldsmobile, is a major flop that's going off the air, that couldn't even make the Top 100 in ratings? Susskind's a guy continually carrying the torch for tv originality and freshness, but Timm mag last week echoed the sentiments of those familiar with the chapter-&-verse contributions of Susskind's Talent Associates, adding up to 99% forays into adaptations "Browning Version," "Bridge of San Luis Rey," "Winslow Boy," etc. etc.).

"Naive" and "immature" were among the words with which the network boys responded to the new Susskind tirade, deeply resentful of what they characterize as "pontificating by a self-styled Lord High Executioner."

Since Susskind, as packager of so many network entries (see separate story), is toiling in the tv vineyards all his working hours, and with daily intercourse with the networks, what, the trade is asking, is to be gained by inviting such antagonism and bitterness? "Can he be that great?" summed up collective network brass thinking.

### NBC Hits Back

An official statement by Sydney Eiges, v.p. in charge of publicity, NBC, reads thusly:

"Since David Susskind is an expert at personal publicity, and since I am head of NBC publicity, I feel I am the logical person to answer questions concerning his recent blast at NBC and its programming."

"Dave's success in developing adaptations of well-known classics for tv specials—including next season's 'Moon and Sixpence' for NBC—and his even greater development of the art of self-promotion have obscured the number of mediocre programs he has produced over the years. A current example is his original live musical drama series on NBC—his only weekly show now on the air. It has been universally criticized by the press for its lack of originality and its mediocrity. It ranks 114th in program popularity among 125 programs. It has just been cancelled by its sponsor."

"Compared with his lofty vocal pretensions, his recent program submissions include '87th Precinct' and 'Alias Mr. White,' both mysteries; and a private eye series 'Sutton Place South.' I assume the last program, at least, derives its quality from its address."

"I think it is appropriate to disclose that Dave's Talent Associates recently approached NBC with the hope of negotiating a million dollar employment contract. The deal was not accepted by NBC."

"His view that NBC lacks quality and creativity is strikingly at odds with the judgment of the industry and others, as evidenced by the fact that they have recognized the full range and totality of NBC programming by giving it more awards than any other network. Only last week the Television Academy bestowed 27 out of 42 Emmys on NBC programs."

"Based on Dave's performance on the Mike Wallace program, Time magazine understated the case when it indicated that Dave runs as fast as Sammy."

## SUSSKIND & CO.'S WHOPPING SKED

More live tv specials will come out of the Al Levy-Dave Susskind Talent Associates shop next season than all three networks combined. Sounds staggering, yet it dramatizes in meaningful terms the TA ascendancy for the '59-'60 season as perhaps no other statement can.

Something like \$9,000,000 in production coin will be channelled into the Talent Associates coffers for the multiple series being undertaken for next season. That's based on an average of \$200,000 per show, although many of the specials will far exceed that figure. The \$9,000,000 figure in itself may not sound too impressive, but translate it into the fact that Dave Susskind and his TA henchmen will represent virtually the entire creative arm of the BBDO agency insofar as live programming is concerned, and that's something that the whole industry can ponder.

The unprecedented TA commitments for the new television season include the following sponsors: Du Pont, Rexall, General Mills, General Motors and Armstrong. All but General Motors are out of the BBDO shop.

Susskind & Co. will do nine Du Pont specials for CBS-TV next season. There will also be nine specials for General Mills, all based on former Metro pix clicks. There will be four specials for Rexall (no network chosen as yet) and eight of the Art Carney specials for General Motors (with NBC designated as network). A renewal has come through on the alternate-week 'Armstrong Theatre' Wednesday night dramatic series on CBS-TV.

## Southern Dailies, Stations Accept Nathan Straus' Anti-Lynch Reward Ads

Unusual move by one southern radio station and two Dixie newspapers was taken this week in support of a New York radio operator's editorial campaign to get the lynchings of Mack Charles Parker, WMCA, N.Y., topper Nathan Straus has been offering a \$5,000 reward for information about the lynchings of the Negro youth, and this week WRJW, in Picayune, Miss., accepted a series of one-minute paid ads from Straus.

Bogalusa, La., News also took a Straus anti-lynch ad—a quarter of a page to the citizens of the very town where Parker's bullet-ridden body was discovered. And the Poplarville, Miss., (where he was kidnapped) Weekly Democrat has accepted the same advertising copy from the N.Y. radio station.

### Alfred P. Sloan Awards

Alfred P. Sloan Awards for promoting traffic safety were presented yesterday (Tues.) at the 11th annual award dinner at the Waldorf-Astoria.

This year's honors went to Station WGN, Chicago; WAVZ, New Haven; KDPS-FM, Des Moines; Triangle Radio-TV Stations, a regional network consisting of WFIL, Philadelphia; WFBG, Altoona; WNEB, Binghamton, and WHNC, New Haven. Triangle group and its tv affiliates won two awards—first double award to be made in the Sloan recognition program.

Other awards went to KWTV, Oklahoma City and Canadian Broadcasting Corp. tv network. Commercial sponsors receiving awards were Metropolitan Life Insurance, General Motors, H. H. Meyer Packing, MFA Mutual Insurance, First National Bank and Roseth Auto-Electric Co.

## Stanton & Hirohito Talk About TV; CBS Prez Bullish on Int'l Exchange

By DAVE JAMPEL

### That's Life

Tokyo, May 5. CBS prez Frank Stanton said that in the war for advertising revenue, such publications as Time and Look have little choice but to walk on a double street since they own a number of tv stations themselves.

Concerning the criticism that tv has come under as a result of the great percentage of westerners on its popularity polls, Stanton said, "This has been characteristic of all mass media—saturation phases of all subject matter." He added: "I think it significant that Life magazine is devoting space to stories on the American west tapping the same appetites that are reflected in the scheduling of the tv networks."

Tokyo, May 5. An increased international exchange of tv programs is in the offing, according to CBS prez Dr. Frank Stanton.

The network topper told VARIETY, "I think there will be a greater exchange as time goes by. For a variety of reasons—it's got to happen." Stanton said that entertainment and documentaries would be the most exchangeable programming.

Under the first heading, he specified, "Entertainment in which language is not the primary carrier of the story." He added, "Then I think there is a considerable amount of interest in the documentary type of program that shows how people live and work in various parts of the world. These would supplement the whole tourism wave which is sweeping the world."

In Stanton's view, the role of video tape would not be a key factor in global program circulation.

He said, "I'm not persuaded that the tape per se will accelerate the exchange. There's no reason why you can't exchange film. A good portion of the present schedule is on film anyway. I don't see video tape as having a very significant role in the exchange conception."

While he acknowledged that video tape "won't slow anything up," Stanton also pointed out the technical hindrance of the difference in standards from country to country.

Asked about the pacifying of studio technicians once the international exchange gets into full swing, Stanton replied, "This is a problem that has to be resolved."

Elaborating on the exchange potential, he offered, "When I was in Moscow last year I met with the Minister of Culture. When I asked what kind of programs the Russians wanted from the U. S., he named serious music and the kind of program that would show the Russian people how we lived. He added that of course they didn't want any Cold War propaganda. I asked what that meant and he said it meant showing how well off we were in living standards."

"He said they were also interested in news broadcasts of a non-political nature. He said that they didn't want any pictures of Dulles talking about the Iron Curtain. At the same time, he deplored jazz," Stanton recalled. "He said it was not fit for Russian ears. Yet everywhere I went—where any music was being played—the kids were playing jazz."

Questioned about a recent wire service interview which quoted him as echoing the protests of all American telefilm distributors (Continued on page 46)

## 'New Contract' Talks Between NBC & NABET

Issues in the dispute between the National Assn. of Broadcast Employees & Technicians and NBC by yesterday (Tues.) had gone well beyond the one problem that supposedly instigated the walkout of technicians on April 27. Union and network negotiators, met for the fourth day in a row to arbitrate their differences and when both sides caucused by mid-afternoon yesterday, they were hardly a step closer to agreement than 17 days ago.

Instead of simply arguing the one point, which started the whole fuss, as to whether NABET had jurisdiction over network shows

### Natty NABET

Hollywood, May 12. Dressiest picket line ever seen hereabouts pounded the beat in front of Moulin Rouge nitery, where Emmy awards were held last Wednesday (6). NABET strikers were decked out in tuxedos and homburgs. Not to be outdone, NBC management decked out its technicians and cameramen with dinner jackets and black tie.

made overseas, the web was taking the stand that there was no longer a contract to bind itself to NABET and, consequently, demanded renegotiation of some major clauses which have long irked NBC officials.

Network was holding fast to these demands prior to the latest between-dickers caucus: (1) That NABET end the present grievance-writing mechanics in the contract; (2) Want the unilateral right to determine the method of operation, since now, whenever NBC starts a new plant or facility, the union has a group of men involved. (Continued on page 50)

## Kimberly-Clark Joins 'Wanted—Dead or Alive'

Kimberly-Clark (Kleenex) signed for alternate-week sponsorship of "Wanted—Dead or Alive" on CBS-TV next fall. They'll join the incumbent, Viceroy Cigarettes, which has had the show exclusively since it was launched last September.

Kleenex also signed for alternate-week sponsorship (with General Foods) of the new CBS-TV "Twilight Zone" series penned by Rod Serling. This one is slated to go into the Friday 10 to 10:30 slot in the fall.

## 'Untouchables' An ABC-TV Poser

ABC-TV, though definitely committed to Desilu for the program, may find the hourlong "Untouchables" unusable before January, when there's a chance it will replace something else in the mid-season shifting. However, for the time being, ABC-TV is pushing most strongly the Thursday 9:30-10:30 slot for the stanz and this maneuver would require moving at least two other programs and three sponsors.

Though part would be moving American Dairy and Pharmaceutics out of Thursday 10 to 11 p.m., which the two bankrollers own for a Lawrence Welk hour next fall, ABC is mulling the idea of asking Pharmaceutics—and the sponsor says the web hasn't asked yet—to Tuesday 10 to 11. Alcoa says it would give up Tuesday 10-10:30, if asked, and move its contract (good until next January) over to Thursday 9:30. Such a deal, though, would necessitate ABC placing "Untouchables" from 10-11 Thursday instead of starting it at 9:30. (Continued on page 50)

## GUEDEL PANEL SHOW FOR DEAN CBS SLOT

"For better or For Worse," a paneler produced by John Guedel, is a "99.5% certainty" to replace CBS-TV's 2-2:30 p.m. cross-the-board Jimmy Dean stanz in July. There's an ironic twist in this for the rival NBC-TV and ABC-TV networks. CBS bought the show, which a year or so ago was kinescoped for the first time with NBC coin. After NBC dropped its option, ABC (last summer when its "Operation Daybreak" was on the planning boards) paid for a new script and, then, it also dropped its option on the Guedel package.

### WIP 'Packaged' Rate Card

Philadelphia, May 12. In a bold stroke to cut paperwork confusion in spot radio purchases, WIP has announced a new rate card in which all charges—time, music, copyright, news and talent—are included and completely commensurate to the ad agency. New rate card is the first to be issued since Benedict Gimbel Jr. and a group of Philly business men took over control of the station last October.

## '21 Beacon St.' As Summer TV Entry

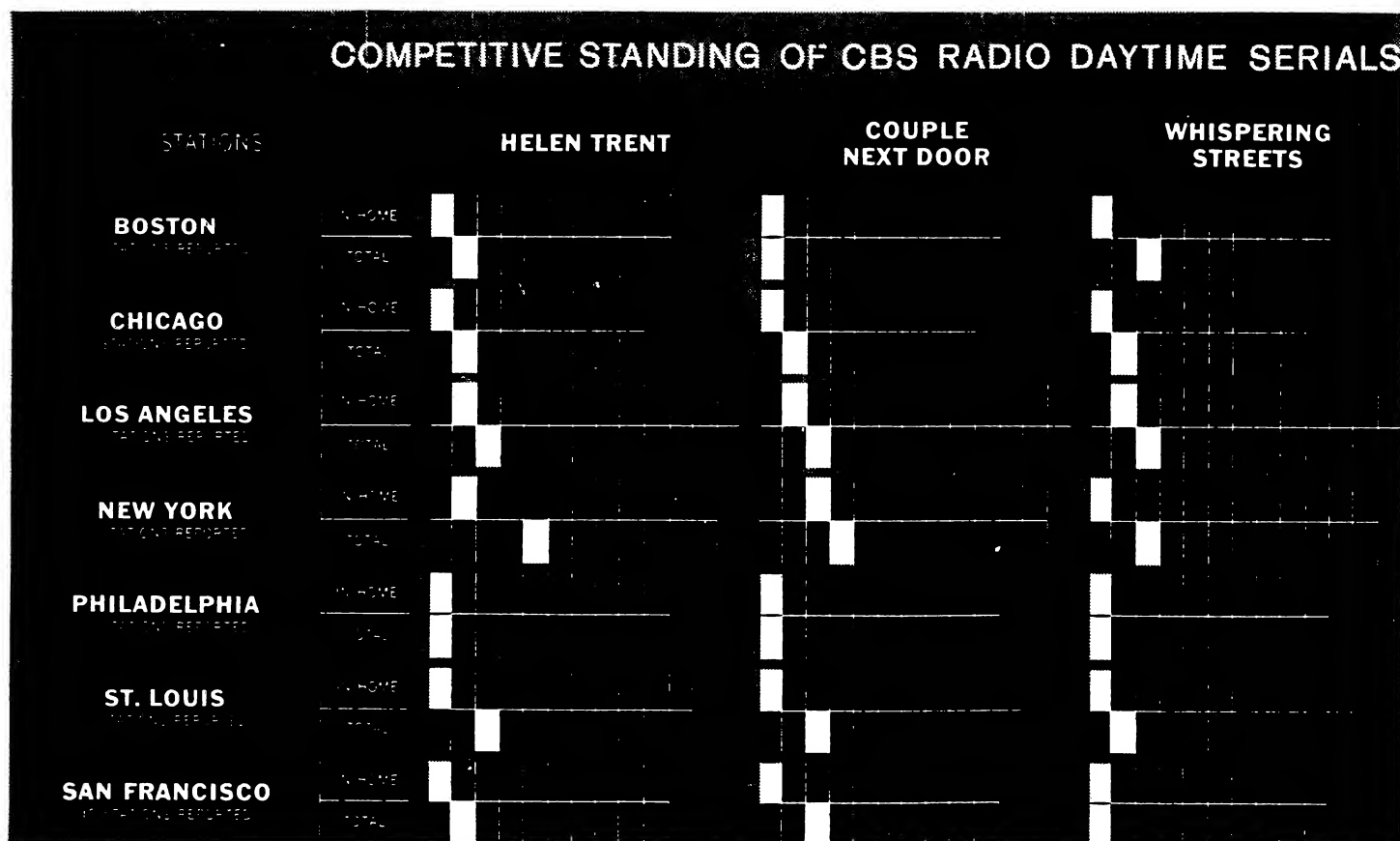
Ford has decided to give summertime exposure to a new half-hour skein off the McCadden belt-line called "21 Beacon Street," with an eye to using it next fall. It'll be the hotspot sub for Tennessee Ernie Ford, bankrolled by Ford cars. Thursday nights on NBC.

Thirteen of the detective telefilms have been bought from producer Al Simon by J. Walter Thompson. Ford's agency. There is no pilot but Simon has already started pinning down the production details. Going in Ford Motor's favor is the fact that it launched a new show, "Buckskin," in the summer slot last year and it wound up in the Top 10.

Show won't stay in the Thursday slot, because singer Ford's return in the fall is a certainty. If the new stanz pans out okay, the automotive sponsor will fish around for another slot next fall.

This chart is ***THE MOST*** telling demonstration we have found of the audience sweep of CBS Radio Network daytime drama. The significance is very clear when programs score so high—in 7 of the toughest (and most sophisticated) markets in the U.S. And it goes on year in and year out. It must be that housewives really want these programs. These are the facts.

### COMPETITIVE STANDING OF CBS RADIO DAYTIME SERIALS



Rank of daytime serial program in time period

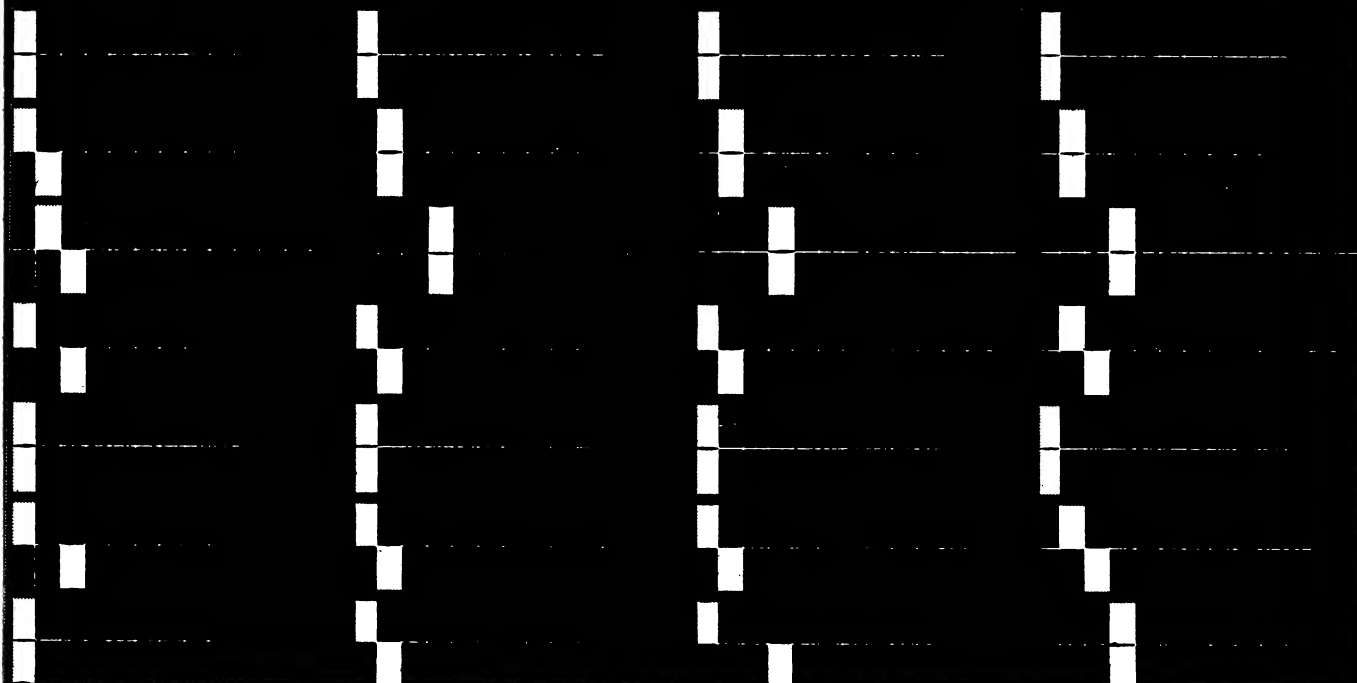
# IN MAJOR MARKETS

MA PERKINS

YOUNG  
DR. MALONE

SECOND  
MRS. BURTON

RIGHT TO  
HAPPINESS



**THE CBS RADIO NETWORK**



## Gardner & Levy's Timetable, Or: How Robert Taylor Came to TV

Hollywood, May 12.

Conflict between motion picture commitments and the time necessary for production of a full-scale telefilm series has been one of the key stumbling blocks to the casting of top film names in tv series. How two ingenious young producers resolved the problem is the story behind the appearance of Robert Taylor in a series of his own next fall on ABC-TV.

The producers are Jules Levy & Arthur Gardner, who with Four Star Films produce the top-rated "Rifleman" series. Last winter, they set out to plot a "formula for a star"—a series with a production timetable that would not only enable the star to double in television and motion pictures but would also give him sufficient time off in between.

Gardner & Levy had no specific star in mind at the time, but figured—correctly—that if they could solve the mechanics the deal would be attractive enough to draw a top name. They figured the maximum time a star could spend on the tv show would be five months out of the year, and there had to be time off enough during those five months out of the year, and there had to be time off enough during those five months so that the star could pack the remaining seven months of the year solidly with pie work, if he chose.

They already had a format for a detective show, and they revised that for their purpose. Entire series was plotted at 32 shows, of which the star would appear throughout in six. In the remaining 26, he would appear in only two scenes, an opening scene in which a crime is reported to the police, and in a seven or eight-minute final scene in which he solves the crime. In these segments the burden of the story would be carried by three costars, police lieutenants working under Taylor, who plays a captain of detectives in a major city. Levy & Gardner felt that final scene, along with the framework they had provided, would satisfy the public they were not being cheated.

Then came the mechanics of shooting. Levy & Gardner had to set up the schedule so they wouldn't have to carry actors over too long a period in the star's off-schedule. Yet they had to compress the star's schedule and give him time off in between shooting days.

They worked out a three-day shooting schedule per episode, and decided to shoot two at a time, back-to-back, over a six-day span. Those six shows in which the star was present throughout would involve a full three-day schedule on his part. But the others were set up this way: two days of shooting without the star, the third day with him; the fourth day, starting a new show, with the star, and the next two days without him. Under the

(Continued on page 52)

## All-Femme Series For Anna Neagle

London, May 12.

Herbert Wilcox and Anna Neagle are planning an immediate trip to New York with a view to launching Miss Neagle as a tv impresario. They aim to interest U.S. tv networks in a skein of 60-minute classics by such writers as the Bronte Sisters, Jane Austen, George Eliot and Fanny Burney.

Stories such as "Jane Eyre" and "Pride and Prejudice" and others written by classical women writers will be adapted for tv by women, produced by women and a star actress will lead every cast. Miss Neagle will produce and the series will have America in mind as well as Britain.

Miss Neagle told VARIETY: "Women have got tremendous reserves of untapped creative ability but they seem to be too difficult to go in for executive work on tv or films." Miss Neagle's experience in producing recent Frankie Vaughan pix gives her confidence in feeling that she can successfully launch this all-out femme attack on masculine preserves in tv.

## 'Ani-Live' Blurb Upbeat

Integration of live action into animated telefilm blurbs, and vice versa, is emerging as a major trend in commercials this year, according to Robert L. Lawrence, prexy of the Gotham-based vidblurbery bearing his name.

In RLP's \$4,000,000 production output thus far this year, there is a greater proportion of such commercials than in any year since the company came into existence seven years ago, Lawrence stated. Amount of "ani-live" (trade label coined for the combo) has jumped from 9% of 1958 blurbs put out by the Lawrence firm to 26% this year. Present indications are that all-live action spots will constitute 63%, all-animation 11%, of the company's 1959 output.

## Jayark Expands; Reub Kaufman's \$5,000,000 Hypo

Reub Kaufman, founder and former boss of the now-troubled Guild Films, is expanding his new company, Jayark Films, with the help of motion picture distributor Jacques Grinfeff and financier Jerry Pressman. They have contributed, along with Kaufman's own share, over \$5,000,000 in capital assets, according to the company.

Money is going into almost immediate production of at least two 39-week half-hour series for syndication. Jayark, since it began last year, has limited its sales-production activity up to this point to "Bozo the Clown," an animation series. Kaufman declined naming the two 30-minute skeins until he finalizes production details, which should be within the next few days.

Pressman, a private banker, had lent money to Guild at one time. He has become treasurer of Jayark and, according to Kaufman, disassociated himself from other film ventures to take a full time part in the latecoming distribution-production house. Grinfeff, major Kaufman described as a major distributor of indie-made American features, has become chairman of the Jayark board. Kaufman remains the company's president under the expansion plan.

## Amoco Plays 'Patrol' Like a Network Run, Snaring 7 P.M. Time

Despite the tight time situation prevailing for syndicated properties, CBS Films has been able to place "Border Patrol" for Amoco in the 7 to 7:30 p.m. time slot in many markets.

Survey of Amoco placements (show has been set in 57 out of the 69 markets bought by Amoco) finds the Richard Webb starter in the 7 to 7:30 p.m. time slot in 35% of the total markets placed to date. On 14 other stations, it took over the 7:30 to 8 p.m. period. A 10:30 to 11 p.m. time was acquired on 10 stations; 9:30 to 10 p.m. on five stations; 10 to 10:30 p.m. on three stations; 8 to 8:30 p.m. and 6 to 6:30 p.m., on two stations, and one station 6 to 6:30 p.m.

Besides the 69 market Amoco buy, CBS Films property has been sold in 39 other markets.

## Van Marter's 'Triple C'

Hollywood, May 12.

George Van Marter, former art director at McCadden Productions, has sold a pilot script, "Triple C," to Louis Edelmann Productions as the basis of a projected series. Pilot will be filmed this summer and played off as an episode on the Barbara Stanwyck show, which Edelmann is shooting for fall.

Van Marter is not a newcomer to scripting, having done some even while an active art director.

## Goldwyn Studio Deal Goes Cold, CBS-TV Put In Spot on 5 Series

Hollywood, May 12.

CBS-TV suddenly found itself without a studio for five of its filmed shows when the deal under which the web's production would be consolidated at Goldwyn Studios fell apart. By week's end, however, the network had installed three of the shows at California Studios and was close to a deal for the others to be filmed at Republic under Four Star production auspices.

"Gunsmoke," "Have Gun, Will Travel" and the expanded "The Lineup" will film at the California lot, with "Lineup" starting next Monday (18) and the others May 25. For "Gunsmoke" and "Have Gun," it's a return to their original production base, but Filmaster Productions, which filmed the series in the past for CBS, is now out of the picture and CBS will produce the shows directly.

Still up for grabs are "Perry Mason" and "Twilight Zone," though it's likely the Four Star-Republic setup will be used on one or both.

Goldwyn deal had been a verbal agreement between CBS and the studio. Just prior to the start of formalizing the contract, Goldwyn prexy James Mulvey reviewed the deal and found it unsatisfactory. When initiation of formal negotiations started, Goldwyn presented a complete different set of costs and fees, and CBS pulled its people and phone lines off the lot and cancelled the whole business.

## Kron's New Setup For Old Product

Working on the theory that there is still extensive domestic potential for old telefilm skeins, Jack Kron, formerly overseas managing director for Screen Gems, has been dickering with nearly every one of the major tv film production companies here in an effort to buy their past product. He is understood to have had extensive talks with CBS Films over the purchase of "Navy Log," "Cases of Eddie Drake" and "Whistler" and is thought to be near a deal with the network subsidiary.

CBS had also talked with Independent Television Corp. about sale of the same series, but the proposed purchase by Jack Wrather's ITC fell dead.

Kron plans to establish a distribution company on his own, the first to deal exclusively in sale of programatics that have already had multiple runs on tv. He would be, in effect, depending solely on sale of these films for his firm's immediate livelihood. Kron would deal mostly in station sales and by "concentrating entirely" on these residuals he figures he can still get plenty of sales mileage out of them.

According to Kron, there are plenty of unsold markets still left for older shows and that there are tv markets that haven't seen certain shows, "new" marks for their sale.

Kron has contended to the various companies with which he has talked that they cannot devote full-time to rerun sales whereas he can.

## CUFFO FILMS ON OLYMPICS THRILLS

"Greatest Thrills from the Olympics," a series of 13 filmed episodes, hosted by Bob Considine, is available to stations free of charge.

Series, episodes which run three minutes and 25 seconds each, is part of the Olympics Committee fund raising drive. American Dairy Assn. has underwritten the cost of the sports series as its contribution. Radio and Television Packers, Inc., produced the show and also will act as distributors. Each episode highlights the gold-medal winning performance of American Olympic stars.

Stations can present the series either as a public service or under commercial sponsorship. However, such products as drugs, laxatives, beer and other beverages must not be advertised in connection with the Olympic series. All stations telecasting the complete series will be awarded a citation by the U. S. Olympic Committee.

## 24 Ziv Series Ride in N. Y.

Ziv, which has a long backlog, has a record number of 24 film series playing in the New York market. (Three of the 24 series are web shows; the remainder are all syndicated properties).

Six of N.Y.'s seven outlets carry Ziv series, the one exception being WNTA-TV, Newark-N.Y. indie. The syndication lineup is as follows: WABC-TV, the heaviest user of Ziv product: "Sea Hunt," "Yesterday's Newsreel," "Men of Annapolis," "Target," "Your TV Theatre," "Harbor Command," "West Point" and "Man Called X." WOR-TV carries seven Ziv shows: "Boston Blackie," "Corliss Archer," "Favorite Story," "Times Square Playhouse," "Science Fiction Theatre," "Eddie Cantor Comedy Theatre," and "New Adventures of Martin Kane."

WCBS-TV has "Bold Venture," "Mackenzie's Raiders," and "I Led Three Lives"; WRCA-TV, "Highway Patrol"; "Dial 999 and "Mr. District Attorney"; and WPIX, the "double-exposed" "Sea Hunt" and "HP."

Counting the multiple exposures, Ziv product totals 18 hours of potential viewing in the N.Y. market.

## Too Many First-Runners, NTA To Play It One at a Time in Future

Simultaneous handling of five first-run telefilm properties, as well as video tape shows, is an interim situation at National Telefilm Associates.

NTA program sales division prez Michael Sillerman said in the future he plans to concentrate on one telefilm property at a time, the traditional practice of many major telefilm outfits. He sort of inherited the situation of so many first-runners at one time following his moveover some months ago when NTA absorbed the Gross-Krasne-Sillerman distribution firm.

For video tape shows, Sillerman plans a separate sales force with an overall tape topper. (He's on the prowl for such an exec right now.) Currently, NTA has three taped shows in the market, "Bishop Sheen," "Peter Potter's Juke Box Jury" and "Open End," with two more upcoming.

The five telefilm series now being sold in syndication are "Glen Cannon," "William Tell," "How to Marry a Millionaire," "This Is Alice," and "Man Without a Gun." "Millionaire" and "Gun" will consist of 26 episodes telecast on the NTA Television Network and 26 fresh episodes. "Alice" will consist of 26 episodes off the NTA Television Network and 13 episodes never before exposed. Fresh production on "Millionaire" and "Gun" is just getting started on the Coast.

The way Sillerman plans to run the division when things simmer down is to have Famous Films pick up the remaining markets following the introduction and sell-off of a first-run property. With the Famous Films department picking up the residual markets, the program sales division will be free to pick up another first-runner. The key to the operation, as it was when Sillerman was an exec at Ziv and the sales v.p. at the old Television Program of America, will be to handle one first-runner at a time.

## OF Sets Sights On 3 1st Run Series

Within the next six months, Official Films will have three first-run syndication entries.

Due for this month is "What Are the Odds?" half-hour offbeat him property keyed to human interest features on odds ranging from becoming a millionaire before reaching 10 years old (Jackie Cooper is in that one) to being mysteriously swept off an ocean liner.

Another will be Eddie Sutherland's "International Detective," filmed in England and based on the files of the Burns Detective Agency. The third is Sandy Howard's "Police Station."

In conjunction with the upbeat in properties, Official plans to beef up its syndication sales force, taking on additional men.

Last year, Official took a hiatus on first-run properties for quite a long spell, concentrating on selling its off-network properties, "Robin Hood," et al. At the same time, outfit pared down its syndication sales operation.

## 4-Star's Rep Studio Pact

Hollywood, May 12.

Four Star Films last week signed a five-year lease on the Republic Studio, giving it exclusive use of 17 of the studio's 19 stages. Jack Webb's Mark VII Ltd. retains its two stages and offices on the lot.

Concurrent with the lease deal, Four Star is planning to expand into the field of below-the-line production for other producers. Company is already handling below-the-line filming on "Wichita Town" for the Mirisch Co. and Lou Edelmann, and is dickering a deal with CBS-TV to do the same on two of the network's shows.

Four Star will begin to move from 20th-Fox's Western Ave. studios in mid-June. Under the deal, Republic will provide all backlot labor, while Four Star moves in more than 100 of its own personnel, including cameramen and editorial people. Four Star's commercial department, headed by Walter Bien, will also move over, and Four Star will move the interior western street it constructed at the Western lot.

Dick Powell, Four Star prexy, said he expects to have 10 shows in production at Republic by fall.

## UAA Pool Now 2,220 Features; Gets RKO Bundle

United Artists has completed its acquisition of the residual rights to RKO Pictures feature library from Matty Fox's Television Industries and has handed over the RKO pix for selling to its affil United Artists Associates.

In effect, UA now will have the largest backlog of oldies for sale to tv. The RKO backlog numbers about 720 pix. In addition, UAA has 750 Warner Bros. features and 250 cinematims, initially distributed by United Artists, as well as 500 oldies originally garnered under the leadership of Eliot Hyman, UAA prexy. That gives UAA a total of 2,220 features in its tv pool.

UA's deal with Fox is virtually at the signing stage and calls for UA payment of about \$6,000,000 for tv residual rights on the RKO pix.

## 'Custard Pie Playhouse'

National Telefilm Associates has packaged a group of shorts, the personalities of which are vaude names. Titled "Custard Pie Playhouse," the package consists of 223 shorts, with an average running time of 10 minutes.

Composition of the package includes Mack Sennett one and two-reelers; Robert Benchley, W. C. Fields, Willie and Eugene Howard, Smith and Dale, Billy House, Jack Benny, Lulu McConnell, Victor Moore, Tom Howard, Eddie Cantor and Ben Dova. They were culled from the Paramount shorts purchased by NTA.

# LITTLE SYNDICATION ELATION

## TV Features Sweet Music to AFM

Coffers of the American Federation of Musicians have been swelled in the millions by the cinematic sales to tv.

A case in point is that of the Metro and Paramount pix, the two mightiest grossing libraries released to tv. AFM gets a royalty fee of 5% of the gross on cinematics released to tv. To date, Metro has racked up about \$59,000,000 on its pre-'49 library and MCA \$54,000,000 on the Paramount backlog. The combined tab to the AFM from these two libraries is \$5,600,000. Both MGM-TV and MCA-TV state that their deals provide that the stations buying their respective libraries pay the AFM tab. Another extra tab for the stations buying the oldies are the print costs, which swell the coffers of the processing plants.

## GROSSES IN '59 HIT A PLATEAU

For the first time in years, the general level of the syndication biz is not expected to rise in 1959. Contrary to the "happy days are here again" tune sung on the network level, many telefilm execs feel this year will be more of a "holding on" period, characterized by total syndicated telefilm grosses flattening out to a plateau.

No one's ringing the panic button; it will remain a comparatively substantial biz. Total telefilm grosses for '58 were estimated to have passed the \$100,000,000 mark, a rough syndication estimate, for many of the houses, being privately held, play the figures close to the chest.

But for the past few years, as indicated by the over \$100,000,000 '58 estimate, the bullish sentiment prevailed in the market. Now, notes of caution have set in. Of course, there are minority views, taking exception to the dominant tone. (The year has too many months to go to spell out a definitive answer.) But the dominant tone, backed up by experiences in the field and the current network situation, is that the '59 syndication pie will not be any larger; the big competitive struggle will be each company's effort to get as large a slice as possible.

### Networks Recapture Time

What's happened to alter the bullish mood at a time when the networks never had it so good? First, the very prosperity of the networks CBS, NBC and ABC have been chopping into the 7:30 and 10:30 time slots, traditionally the half-hour periods usually allocated to the stations. The 7:30 to 8 p.m. (EDT) and 10:30 to 11 p.m. (EDT) are the prime hours for syndicated properties. These are the time slots most desired by the hefty regional buyers. NBC and ABC haven't moved in that time area nearly as hard as CBS, so the situation isn't nearly as dark if only the CBS web schedule for next season is studied. But in terms of the economics of the syndication biz, a CBS or an NBC moving to recapture a half-hour from affiliates, leaves a wide array of key markets tightened, as far as their ability to consume first-run syndicated product keyed to good time slots.

There has been a growth in participation buys in syndication, as opposed to program buys. Participation buys either on the station level, or with a "built-in" spot buyer corralled by the syndicator, doesn't bring in the same money for the syndicator as does a program buy. Rising station rates are blamed for this development.

Also entering the market at this time are the tape programs, added shows which will compete with the wide array of the syndicated telefilm product. Tape at this point is hardly the factor that features

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## 'RHUMBA BEAT' AS CUBA-MADE SERIES

Hollywood, May 12. Deal was finalized last week for the first American telefilm production in Cuba since the advent of the Fidel Castro regime. Series, titled "Rhumba Beat," will depict the adventures of an American newsman in Cuba, and will be produced by Herts-Lion Productions.

Participating with Kenneth Herts in production of the projected 39-segment series will be Larry Udell, of Gulf Stream Productions, and Mario Barral, Cuban writer-director-Producer. Full cooperation has been secured from the Cuban army, navy, air corps and police force, whereby their respective personnel may be utilized in filming. Herts will function as exec producer, Udell as producer, Barral as writer-director, with male and female leads to be cast in Hollywood. Episodes are budgeted at \$15,000 apiece, and will be bankrolled by Herts-Lion.

## 51 Markets Fetch \$54,000,000 In

## Par Pix Sales; Will Hit \$64,000,000

### Maybe It's Better

Hollywood, May 12. Mirisch Co. had to do several retakes last week in the first day's shooting of its "Wichita Town" show at the 20th-Fox Western Ave. lot. It was only after several scenes were shot that it was realized that the studio paint department, setting up a sign for one of the sets, had spelled it "Whichitah."

## NAACP Implores Sterling Lay Off 'Birth of Nation'

Sterling Television has been urged to reconsider its planned TV showing of D. W. Griffith's "Birth of a Nation" by the National Assn. for the Advancement of Colored People.

In a letter to Sterling proxy Saul J. Turell, NAACP exec secretary Roy Wilkins warned that if "Nation" is shown on tv "to young and old Americans who know nothing of the truth or falsity of the historical period it claims to depict, it will plant hatred and lies in them because of its over-riding and highly charged theme of racial antipathy. It will encourage violence because the film advocates and glorifies violence (of the Ku Klux Klan) as a means of "controlling" Negro citizens.

"Whatever justification there may be for showing it in recent years in museums and so-called art theatres as a 'classic'... vanishes when it is proposed to release this libel into the living rooms of our country."

Sterling proxy Turell, asked for comment, said he planned to answer the NAACP letter shortly. He added that he has no intentions of aggravating the racial problems, referring to various ways he hopes to edit the pix to cut out racial references. He stated that he hoped to meet with Wilkins on the problem.

## AP's Charles Mercer Carries Torch For Herridge TV Series

Associated Press moved a story on its wire by radio-TV AP man Charles Mercer probably unique to the wire service and to the tv industry. Story was an unreserved pitch for Robert Herridge's "Theatre for a Story," done for CBS Films. It was written on the basis of two episodes seen by Mercer.

Mercer's story opened: "Let's address this one to responsible executives in the television networks—ABC, CBS, NBC—with the hope that somebody will try to make a great viewing treat available to you, an individual viewer."

"My role is frankly that of pitchman. I'm trying to promote a tv series." Remainder of Mercer's piece was a rave review of the two taped episodes "A Trip to Czardis" and the "Miles Davis Jazz Show."

Show is currently being pitched by CBS Films as a network entry.

## Wm. Dothard to UA-TV

William R. Dothard joins United Artists Television June 1 as regional sales manager of the eastern division, reporting to Phil Williams, eastern division manager.

Like Williams, Dothard is an alumnus of ABC Films. United Artists Television, which has been adding key personnel to its syndication division, is expected to have its first syndication entry in June.

In another area, Edward Ray Downes has been named chief story editor of UA Television.

MCA TV's grossing performance on the Paramount 'pix now has reached \$54,000,000 in 51 markets, with virtually all of the major markets already inked. Forecast is that the Paramount library of 700 pix will gross about \$64,000,000 the first time around in the U.S.

The \$64,000,000 forecast will outgross the money performance of the Metro library. MGM pix currently have been sold in 167 markets and have grossed about \$59,000,000. Subsid MGM-TV, distributing the Leo the Lion label, now is down to such markets as Casper, Wyo.; Carlsbad, N.M., and Cheyenne, Wyo.

There is little doubt that the Paramount pix will outgross the Metro cinematics domestically the first time around. Greater residual values seen in the Metro pix on the rerun route may make the competitive grossing performance of the respective libraries a nip-and-tuck affair in the future.

Major factor in the greater grossing performance of the Paramount library is that of timing. Metro entered the market in '56, competing with the backlogs of all the major Studios. MCA-TV came in with the Paramount vault as the last backlog of a major studios.

Breakdown of the MCA-TV sales finds half the station sales to date with CBS affils, and a little less than one-quarter apiece to NBC and ABC affils, with three indies racked up. Most of the sales have been library deals. Latest station to ink is KONO-TV, San Antonio.

## Top Price to Date On Silvers Show

Syndication prices currently being quoted on the "Phil Silvers Show" probably hit a high mark for an off-network entry.

CBS Films didn't detail the price structure, but it's known to be about 25% higher than the prices secured for the Jackie Gleason "Honeymooners," which didn't exactly go for peanuts in syndication. Contrary to reports, CBS-TV's deal with Carling's Ale for two Silvers' network specials next season, doesn't at all affect the ride of the vidfilm property. Beer sponsors, on the regional and local level, are welcomed to the series. Any Carling's Ale exclusivity on Silvers' services probably is confined to "live" appearance. And, anyway, there's a strong possibility Carling may make a big regional syndication buy on Silvers.

Currently, the off-network entry is being pitched only to regional sponsors. It won't be released on the local level until July 15. Plan on the 142 episodes is to release them in two groups of 52 and one in a package of 39.

Reason for the sought-after high prices is attributed to the stiff residual payments due to the performing and writing talents.

## SAM GANG O'SEAS ON SCHUBERT DEALS

Sam Gang, newly-appointed director of international sales for Bernard L. Schubert, Inc., will leave here Friday (15) on a two-month trip through Europe and the Far East.

Gang, in addition to offering the Schubert film properties, will set two co-production deals and open new branch offices for the Schubert firm. The co-production deals will be set in Japan and Germany, the locales of episodes in Schubert's forthcoming "Counterspy" project.

The foreign exec also will appoint a Schubert representative for Germany and the Scandinavian countries while in Europe.

## That Tax Rap Makes Vidpix % On Ownership Risky Biz: Hudson

Hollywood, May 12.

Those creative individuals who view ownership in a package as the most desirable end should think twice about the kind of deal they make, warns Hal Hudson, producer of "Zane Grey Theatre," and a partner with Four Star Films and the Grey estate in the series. The tax disadvantages of an ownership stake in a series can far outweigh the other advantages, he states.

Hudson believes a straight profit participation is more desirable than ownership. Best bet is a percentage of the gross, but these deals are extremely hard to come by, existing, to Hudson's knowledge, only in some star deals at Ziv. But otherwise, profit participation appears the best tax bet of all.

The hooker on ownership, Hudson avers, lies in the fact that the part-owner is liable for income taxes on a series. Tax picture on film production is still a confused one, centering over the fight between the cost-recovery and amortization methods of production writeoff. Treasury Dept. field agents are insisting on amortization.

As an example, Hudson takes a theoretical series that makes no profit in its first year, filmed at a cost of \$1,000,000. Treasury agents insist on a 60% amortization schedule, which means that \$600,000 of the production costs are written off but tax must be paid (at 52%) on the balance of \$400,000. That's a tax rap of over \$200,000 on the package, even though it made no profit, and if an individual

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## Bikel Dickered For NTA Series

Hollywood, May 12.

Theodore Bikel may do a series of 26 half-hour taped segments for National Telefilm Associates, following success of the 90-minute one-man show he did for NTA's WNTA-TV in New York several weeks ago. The 90-minute special has already been sold in 11 markets.

Bikel is inclined to do the half-hour series, if he can find the necessary time. He's here shooting "Blue Angel" at 20th-Fox, and estimates the series would take seven weeks to tape, doing four shows per week. If he can work out the timing—a possibility is to do some of them here—he'll do the show, which will air on the NTA stations and will also be syndicated.

Actor-folk singer hopes to do a similar to his once-weekly hour-long FM show, now on the air in seven markets and slated to bow soon in two more. Bikel's FM'r is sponsorless, at his request, and he does it sans payment and syndicates it at cost. Show originated with WBAL-FM, New York, where it's still on the air, and is also heard on KRHM here, KPFA in San Francisco, in Detroit, and on college stations including Oberlin, Antioch and others.

Show, which he pretapes at his leisure, combines conversation, disks, interviews and some of his folk singing.

## 'MacKenzie' Rides Again

Hollywood, May 12.

Ziv Television has decided to film a second year of its "MacKenzie's Raiders" syndicated series. New cycle of 39 episodes starring Richard Carlson will go into production early in June.

Carlson just returned to Hollywood after a three-week tour of 11 cities, visiting with sponsors of the show.

## 'You Asked for It' Stockpile a Lulu For Syndication

Hollywood, May 12.

Cran Chamberlain and Wayne Steffner Productions are mulling moving into syndication with one of the largest stockpiles of reruns of a network series ever assembled, nearly nine years of "You Asked for It" footage.

Chamberlain and the Steffner unit, which own the show jointly, found themselves in the unique position of having to turn down their sponsor for next fall because the bankroller, Best Foods, wouldn't meet their minimum budget—\$20,000 per show. They're now mulling several courses of action for the footage, comprising 436 shows in all.

One is a straight leasing deal for syndication, on which they've held several huddles with distributors. Another is a national spot sale of the shows. Still another is an outright negative sale. Another is breaking down the footage into specialized shows; Chamberlain claims the largest stockpile of animal footage extant.

Footage is somewhat complicated by the fact that while the hosting-emceeing on the show was done live, the actual show segments were filmed, and some reshooting or re-taping would be necessary to fill the half-hour. However, via tape, film or kinnie, there are a total of 104 shows intact and the others could be filled quite simply.

## Dept. of Commerce Telepix For TV Stations Overseas As Come-on for Tourists

Washington, May 12.

To lure travelers to the U. S. in 1960, the Department of Commerce plans to film scenes of U. S. tourist-attracting activities for use on foreign television networks, it announced this week.

Plans are well underway to make 1960 a banner year for travel to the U. S., Secretary of Commerce Lewis Strauss said. Last year foreign visitors to the U. S. spent nearly \$800 million, about \$9 million more than previously.

Through U. S. Information Agency, films and picture stories, pamphlets, posters depicting cultural scenic and social life in the U. S. are being widely distributed overseas.

*With all my Thanks*

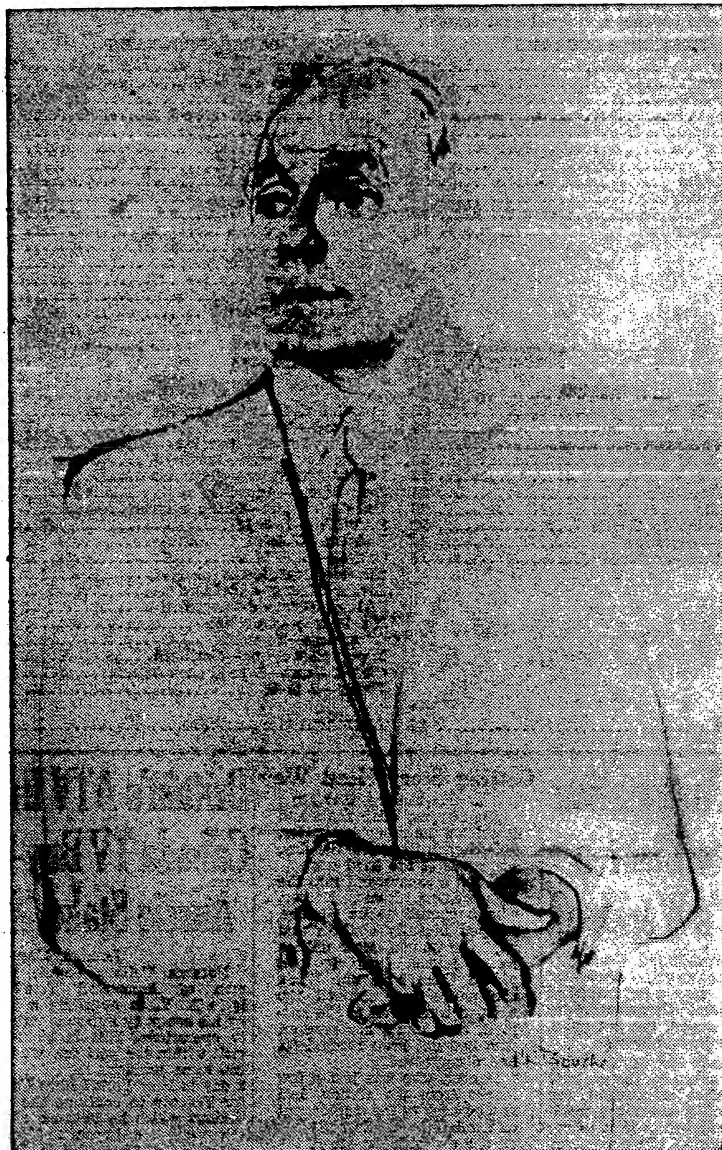
FRED ASTAIRE



ACADEMY OF TELEVISION ARTS AND SCIENCES



*Thanks*



**Best Actor In A Leading Role In A Comedy Series**  
**Best Comedy Series**

"THE JACK BENNY SHOW"

**ACADEMY OF TELEVISION ARTS AND SCIENCES**



# Can Congress Or FCC Order Mfrs. Go All-Channel?

Washington, May 12. Television manufacturers are girding for an industry-wide fight to ward off any federal requirement for production of all-channel sets only.

In this effort, they are counting on the support of influential Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee. Harris told VARIETY that he doesn't think either Congress or Federal Communications Commission should tell manufacturers what kind of receivers they should produce.

Strategy will be mapped at the Electronic Industries Assn. convention in Chicago later this month. EIA's consumer products division, headed by Robert Bell of Packard-Bell Electronics, is scheduled to huddle May 21 to draw up a plan of action for submission to EIA's Board of Directors.

An industry rep here said EIA members are "very much concerned" about the stepped-up talk for banning 12-channel receivers from interstate commerce. He said members of the association's consumer products division, representing all the major set makers, will come to the Chicago confab "loaded for bear."

Federal Communications Commission, in its recent policy statement to Senate Commerce Committee, made plain it regarded manufacture of all-channel sets essential to a satisfactory solution of the allocations problem. It said Congress should consider legislation enforcing this after a given date. No bill has been drafted so far, but the FCC plans to discuss its ideas about specific provisions before the Senate group at hearings later this session.

The issue was highlighted last week by Commissioner Frederick W. Ford in a talk before the Institute for Education by Radio-Television in Columbus.

Ford went a step beyond FCC's proposal for all-channel receivers. He said FCC should also be authorized to set standards for highest quality reception possible without economic reason.

**A.C.'s Closed-Circuit Plan; Catch Convention Without Leaving Hotel**

Atlantic City, May 12. A closed circuit television system here would link the big beachfront hotels, the city owned convention hall, plus avenue hotels and the scores of motels which have been built the past half dozen years, in the works here.

Senator Frank S. Farley, who represents this area in Trenton, is the Republican boss of the county, and the city knows pretty well what the city will or will not get, announced plans for the closed circuit system.

It came as an incidental part of a speech he was making at the Marina Yacht club when he assured officers of the organization that their building would be linked too with the closed circuit system.

Big point is, however, that cameras in Convention Hall, where most of the big shows are held, could be trained on speakers and delegates could attend the convention in their hotel rooms instead of crowding into the big auditorium.

Instead of watching convention demonstrations from the sometime far distance of their seats in the Convention hall, they could obtain a much better view and insight too by viewing the program in their rooms on large television screens.

As seen here, it would be a decided added selling point in bringing conventions to the city, at nearly any time of the year. With closed circuit tv there would be no problem of keeping a convention out of the big hall because some amusement, such as Ice Capades in the summer, was using it.

Of course, where conventions called for exhibit space, or debate and most of the large ones do, closed circuit tv would be effective only as meetings were held.

# Some Nielsen Summations On '59-'60

Of the 40-plus new network tv shows that premiered this season, some 14 (or about 30%) figure to be around when the new fall curtain goes up. There is particular interest in who did what to whom among the tobacco companies, particularly since they're going whole hog into the medium next season with something like a \$100,000,000 expenditure for network programs, probably giving them a No. 1 status among all sponsors. Of the 28 tobacco shows on the air (10 westerns, 18 other than westerns), the Niensens give the others an average of 26, with the average on the others 18. By company, the average rating is as follows: R.J. Reynolds 24; Liggett & Myers 22; Brown & Williamson 22; American Tobacco 21; Philip Morris 23; F. Lorillard 17.

Here's how Nielsen averages out all the new '58-'59 entries that have managed thus far to survive \*asterisks indicate a renewal next season):

WESTERN PROGRAMS		OTHER PROGRAMS	
* Rifleman	34	* Peter Gunn	30
* The Texan	29	* Sunset Strip	28
* Dead Or Alive	27	* Ann Sothern	25
* Rawhide	26	* Alcoa	24
* Lawman	25	* Desilu	23
* Masterson	24	* Garry Moore	21
* Derringer	23	* DA's Man	19
* Black Saddle	22	* Naked City	19
* Cimarron City	22	* Donna Reed	19
* Buckskin	19	* Steve Canyon	18
* Rough Riders	16	* Richard Diamond	17
		* Hit Parade	17
		* Step Beyond	15
		* Closed Doors	14
		* Elery Queen	14
		* Oldsmobile Theatre	10
		* Keep Talking	8

## Rating All The Tobacco Shows

WESTERN		OTHER	
Gunsmoke—L & M	38	I've Got A Secret—Reynolds	29
Wagon Train—Reynolds	37	M Squad—American	22
Wells Fargo—American	29	Bachelor Father—American	21
Texan—B & W	29	Person To Person—Lorillard	20
Wanted—B & W	27	People Are Funny—Reynolds	20
Lawman—Reynolds	25	Jack Benny—American	20
Black Saddle—L & M	22	Tell The Truth—Philip Morris	19
Tombstone—Philip Morris	20	DA's Man—L & M	19
Trackdown—American	16	Rodgers—L & M	19
Rough Riders—Lorillard	16	Canyon—L & M	18
		Silvers—Reynolds	18
		Arthur Murray—Lorillard	18
		Richard Diamond—Lorillard	17
		Hit Parade—American	17
		Cummings—Reynolds	16
		Masquerade Party—Lorillard	14
		Closed Doors—L & M	14
		Fights—B & W	14
AVERAGE	26	AVERAGE	18

# Study Automation Plan To Lighten FCC's Workload

Washington, May 12. If no hitches develop, broadcast applications may be whisked through Federal Communications Commission almost, but not quite, untouched by human hands.

Studies are in the works (\$100,000 has been asked for the project) to see whether automation can cope with FCC's enormous workload more efficiently than sheer numbers of people. Congress seemed almost certain to go along with financing it after the House Appropriations Committee Friday (8) approved \$90,000, saying the job could be done with the lesser amount.

IBM, Burroughs and Remington Rand have been contacted, but the feasibility study will be handled by an expert from the Bureau of Standards.

According to Edward W. Allen, FCC Chief Engineer, a first problem area to be attacked is broadcast processing. If electronic gadgetry replaces human scrutiny, a change in application forms would be necessary so that they could be run through a machine which would automatically decide whether Commission rules are being complied with. Allen, in recent Congressional testimony, said machines may be able to determine not only the technical and engineering qualifications of a station applicant but his ability to finance the venture as well.

Automation might even reduce the workload on FCC's big legal staff, Allen opined. Although a machine can't be expected to turn out legal opinions, it could furnish attorneys with some of the material on which they are based, he said.

FCC officials were not certain whether automation would result in great manpower savings. Chairman John C. Doerfer was of the view that its primary value would be in enabling FCC to spend less time on routine paper handling. He said that if proven practical, chances are that an electronics processing system will be installed in 1961.

## Getting Story Hard Way

Harrisburg, May 12. Joe Harper, WHP radio and television news commentator, got an exclusive the other day, but made it the hard way.

When a woman fell into the Susquehanna River, Harper, who happened to be passing, jumped in fully clothed, and kept the woman afloat until a motor launch came by and picked them both up. When the police had shipped the rescued woman off to the hospital, they found her rescuer, who had not been recognized, had disappeared.

Harper, who was just a few blocks from the station, had rushed back to the studios, put on some dry overalls, and gone on the air with the story.

# Canadians Like Their Own Shows

Ottawa, May 12. Canadian Broadcasting Corp's tv network shows are increasing in popularity, despite availability of U.S. shows to large areas—mostly much of Quebec province; Toronto and southern Ontario; Vancouver and southern British Columbia. (CBC also carries many U.S. shows.)

"Front Page Challenge" (Tuesday evening) reached an estimated 3,600,000 persons in February, with "One of a Kind" (Wednesday evening) just below that. Both are prizes. "Showtime," Sunday evening half-hour variety show, has half-hour quizzes with no large doubled its average audience since last year, to 2,530,000. "Close-up," half-hour interview stanza on Wednesday evenings, hit 1,564,000 in February. "Folio," unsponsored longhair Tuesday evening full-hour, usually drama but sometimes music or ballet and occasionally 90 minutes, more than doubled its last year's average audience, from 592,000 to 1,375,000.

Canada's population is about 17,000,000. All above shows originate in Toronto, third largest live tv production centre on this continent.

# Britain's ATV In Canada TV Buy-In; Aussie Stake, Too

London, May 12. Norman Collins, deputy chairman of Associated TeleVision, is in N. Y. to negotiate a buy-in by his company into new Canadian tv operations. This is his second visit within the past few weeks on the same mission.

A day in New York before heading for Toronto to continue the negotiations which he began earlier in the year. He hopes to forestall American participation in the Canadian companies which, by a local law, are restricted to a maximum 25% foreign investment.

ATV, the commercial tv company which operates the London outlet on weekends and the Midlands station on weekdays, has already spread its wings in the Commonwealth with an investment of close on \$2,500,000 in Australian television. If the Canadian deal goes through ATV will be the first British company with a major interest in a North American outlet.

John McMillan, program controller of Associated-Rediffusion, is also currently in Canada ostensibly for a look-see at the situation, but, according to informed insiders, gauging the possibilities of his company investing in one of the new Canadian tv enterprises. A-R is the company which has the concession for the London commercial tv outlet on weekdays. McMillan was in Australia earlier this year surveying investment possibilities in the Antipodes.

**Int'l College Bowl**

An effort is being made to line up quiz teams from Oxford and Cambridge Universities for an upcoming "G-E College Bowl" over CBS-TV. John Moses, co-producer of the program planned to England this week to wrap up the deal.

British students would most likely appear during the holiday season when program's regular college "question - and - answer" teams are holidaying. Winner of the all-English match would remain here to compete against defending U. S. team.

# Dick Powell Isn't Too Worried About TV Time Squeeze

Hollywood, May 12. The network time squeeze has hit all Hollywood producers hard, but perhaps none are so extensively affected as Four Star Films. Despite the fact the Dick Powell-Charles Boyer-David Niven company has five series already firm for the fall, it is hung up on two other current shows for lack of a firm slot and has several hot pilots which have been running hot and cold for lack of a slot.

But prexy Powell, while asserting that the time squeeze is the toughest he's ever seen, is optimistic that additional time for the half-hour shows will open up. "There's going to be more time available than you think," he said last week. Powell feels the webs won't be able to sell many of the hours they have scheduled, and before long will open up those time slots for sponsors presently beating on the doors with their own half-hours. Moreover, he thinks all three networks will have their firm schedules locked up by the end of June.

Nonetheless, two key Four Star shows, "The David Niven Show" and "Black Saddle," are presently hung up without timeslots for fall. Powell's doing a burn against NBC, which he claims cancelled the Niven show out of its time slot even before it went on the air. "If I'd known that, I would never have allowed it to go on," he said. "I wouldn't sell 13 of them." Nonetheless, he's high on the show's prospects, feeling it's building to the point where NBC will ask for it back.

Powell predicts Four Star will wind up with eight series. He says his Julie London pilot, "Maggie Malone," which will air as a Niven show segment, is red-hot, and a couple of others, notably "Johnny Ringo," "Winchester," "Tales of the Plainsman" and the "Judy Canova Show," have been on the verge of a sale several times. The "Maggie Malone" pilot came in for \$68,000, what with big sets and live music, but on a regular basis it will be brought in for \$45,000 per segment.

Already set for fall are the June Allyson show, "Rifleman," "Robert Taylor's Detectives," "Zane Grey Theatre" and "Wanted Dead or Alive." Powell's certain the Niven show and "Black Saddle" will be back. "Trackdown" and "Richard Diamond" are probably dead, though option date on the latter isn't yet. But Powell's also bullish on sales prospects for his pilots, if not for fall then for January.

The Niven show, incidentally, will be used to springboard five pilots. "Zane Grey" launched five of them as well, and other Four Star shows were used to play off three others. "We didn't pay for any of 'em, except the Judy Canova pilot and some coverage on the Julie London show," Powell said.

**META Program Demise Won't Put Crimp On WPIX Educational TV**

The demise of the Metropolitan Education Television Assn.'s programming will have little effect on the daytime educational operation of WPIX, N. Y.

Station will still be programmed during the weekday daytime period by the N. Y. State Board of Regents. The Regents programming currently is from 9:50 to 5 p.m. and is due to take a summer hiatus starting the end of this month. Comes September, the Regents programming is expected to run from 9:30 to 3 p.m., pared down from approximately 35 hours weekly to 30 hours. Reason for the expected cutback is the drop in the state legislature's educational tv budget. META had been supplying about one-and-a-half hours daily to supplement the Regents education tv output, a half-hour of which was on film and available to the Regents if it wants the show.

The end of the educational day next season at 3 p.m. instead of 5 p.m. will open the market on the station for telefilm properties, which are the station's mainstay.

# PETER POTTER'S JUKE BOX JURY LIVING Tape

Look! Fred Astaire, Dean Martin, Debbie Reynolds. A local market advertiser never had it so great. That's right! You've got it great...up-to-date and with all the sock appeal of live-quality, network quality! That's Juke Box Jury on NTA Living Tape. Peter Potter brings it all to your market now—tuneful, upbeat star-stacked 'sell' like you've never seen it before, unless you've seen it on Living Tape.

Contact NTA Program Sales, a division of National Telefilm Associates, Inc.,  
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## NTA PROGRAM SALES

STARS WHO  
HAVE APPEARED  
ON PETER POTTER'S  
JUKE BOX JURY:

FRED ASTAIRE  
MILTON BERLE  
CORINNE CALVERT  
LINDA DARNELL

YVONNE DE CARLO  
JERRY LEWIS  
JANE RUSSELL  
DEBBIE REYNOLDS  
DEAN MARTIN





## Top Agencies' Pubrelations Shifts; Tatem-Laird's \$8,000,000 Windfall

The top public relations posts at three major agencies are open, or soon to be open.

Leo Burnett in Chicago, with its p.r. base in N.Y., will need a press chief when Bill Treadwell, vicepresident and p.r. department manager, moves to Grey on the first of next month as vice president in charge of special assignments.

One of Treadwell's assignments will be supervision of Grey's public relations and he will be looking for a man to head up that department. Grey's current p.r. head, Christopher Cross (vice president in charge of public relations and promotion) is due to vacate the post before Treadwell takes over.

At the same time, the public relations subsidiary of McCann-Erickson; Communications Counselors Inc. has been without a president since Howard Chase left March 27. Giant CCI, with a personnel roster of 110, is under the temporary guidance of a three-man committee: Murray Martin, senior vice president; Paul Menzies, vice president; and Horace Craig, administrative manager.

CCI put in a bid for Bill Treadwell, but the Leo Burnett, p.r. chief had already made his decision to move to Grey. Treadwell's invitation to seek the top job at CCI came in the form of a personal phone call from Marion Harper, president of McCann-Erickson. With Burnett for seven years, Treadwell organized the agency's p.r. office.

### Negro Market

The average Negro family maintains a higher standard of living and is a better customer for quality merchandise than a white family with the same income. But the \$17 billion Negro market is a tough task for advertising.

So says the Theatre Screen Advertising Bureau, basing the statements in part on a study by Texas Southern U. in Houston. According to the study, a Negro family with an income of \$5,000 has the same taste level and aspires to the same things as a white family with an \$8,000 income.

Necessity depends on cultural values," says the report, "and differences in these values makes reductions of basic expenditures easier for the Negro than for the white, leaving a higher percentage of the budget available to the Negro for discretionary purchases."

TSAB says there are only three effective media for reaching the Negro: radio stations beamed to Negroes; Negro newspapers and magazines; and, "naturally," film commercials in Negro-patron motion picture houses.

Switches: Fred Cammann, one-time assistant producer at NBC on "Robert Montgomery Presents," joins Compton Advertising as a tv commercial producer. He moves over from Young & Rubicam.

Paul Walsh joins the same agency as a copy group head. Formerly he was with Benton & Bowles.

New veeps at BBD&O are Paul Frey, director of marketing, and Robert J. Stefan, manager of the Hollywood office.

William J. Reese becomes director of radio-tv at Friend-Reiss Advertising. He's been with the agency as account exec for DeJure-Amsco.

### Chi Agencies

Chicago, May 12.

Tatham-Laird gained \$6,000,000 in annual billings with the acquisition last week of Dristan products and several test brands from Whitehall Labs, division of American Home Products Corp. The account had been resigned recently by Bryan Houston agency in New York, which over the past two years has built the nasal spray and decongestant tablets into name brands largely through spot television.

T.L. is expanding its New York office to handle all its Whitehall accounts, including Kolynos Toothpaste, which the agency has been handling for 18 months prior to the Dristan windfall. Agency is now looking for creative and marketing talent for the Gotham shop. Effective date for Dristan is July 1.

Don Parsons, exec director of Super Market Institute, leaving

June 1 to join J. Walter Thompson agency.

Affiliated Advertising Agencies Network moving to Chi from Seattle, with Benjamin W. Tallman as its head. Tallman was formerly a v.p. with Tallman, Smith & Associates here.

Robert Stampleman named account director at North Advertising.

Morris T. Singer, a 33-year vet with Roche, Rickered & Cleary Inc., upped to v.p. in charge of production.

William A. Okeson, ex-BBD&O, joined Clinton E. Frank copy staff. Foote, Cone & Belding's Chi office signed on four new copywriters, one of them Sylvia Canady, ex-EWR&R, who once promoted Kay Thompson's "Eloise" collections of children's fashions.

### London Agencies

Basil Butler Co. Ltd. on the verge of launching one of the biggest campaigns ever in the U.K. for cine cameras and projectors, all on behalf of Rank Precision Industries. Estimated as costing a total of over \$280,000, scheme will involve cinema screen and tv advertising as well as newspaper and magazine space. It's to be summer-long, with the emphasis on a couple of Bell and Howell models at under \$112.

D. A. Brown appointed a director of the Attwood group of companies and its associated companies, including Television Audience Measurement... F. C. Pritchard, Wood and Partners have arranged three new overseas campaigns for Pilkington Bros., covering developments in the firm's structural glasses, one of these concentrating on Latin America.

### Can't Tell 'Black Hawk' Without a Compass; It's East & West of Ole Miss.

Although Miles Laboratories and R. J. Reynolds Tobacco have bought a joint interest in a 30-minute weekly period piece (on telefilm) for next season, they don't quite know, it appears, whether to leave the general impression that it'll be a western or an eastern. Each nomenclature has its pitfalls and its values.

Only a week ago, the program, slated for ABC-TV Fridays from 8:30 to 9 p.m., was called "Cry Fraud," which to the sponsors and producer Herb Meadow (for Screen Gems) evidently had an urbane, even unwestern-like sound. This week they decided to rename it "Man From Black Hawk," the "Black Hawk" part decidedly suggesting a hoss opera and the "Man" part daringly suggesting even further that it was an "adult" hoss opera.

At the stage when this title change was being circulated, traders had the impression that the sponsors had decided not to shilly shally but instead to bravely put their tv saddle over what undeniably was a horse.

Yet this first impression was erroneous, as it later turned out. It was discovered that at almost the same moment Miles and Reynolds decided to move from "Fraud" to "Black Hawk," they also decided to change the essential locale from west of the Mississippi to east of the Mississippi. As "Cry Fraud," the pilot film was laid on a hoss way out yonder. Now as "Black Hawk" (the name of a fictitious post bellum insurance company), the locale—most of the time, anyway—will be east of the Mississippi.

That's not all, "Fraud"—"Hawk" will still have a horse for its insurance investigator hero to ride when he's on the east side of the west and sometimes on the west side of the east he won't have a horse at all.

Reportedly the reason for this planned ambiguity, in which the first several programs of "Black Hawk" will be east instead of west and in which some of the later programs (including the old pilot) will be west instead of east, is that the bankrollers want to avoid the annoying means of the weary professional critics about "what! just another western."

## CBS 0 & 0 Powwow Set for N.Y. in June

CBS-owned tv station program, promotion and publicity heads, will powwow in Gotham on Monday and Tuesday, June 8 and 9. During two-day session groups will gather separately as well as in joint sessions at the Waldorf-Astoria.

Promotion and publicity directors meeting will examine current problems in audience promotion, sales promotion, pubrelations and publicity. This section will be coordinated by John Cowden, veep in charge of advertising and sales promotion of CBS tv stations, and Charles Oppenheim, director of info services, CBS tv stations.

Program directors' agenda, under supervision of Hal Hough, will deal with pubaffair projects, demonstrations of new live and film production techniques and general programming matter.

Entire group will be greeted by Craig Lawrence, veep in charge of CBS-owned tv outlets.

## Monroney on TV: Too Much Blood, Too Little Meat

Washington, May 12.

From what he can learn about next season's television network programming, Sen. Mike Monroney (D-Okla.) told the Senate, it'll again be too much blood and too little meat.

"Surely," Monroney said, "the networks can, without help either from Congress or other outside critics, pry themselves loose from their supine slavery to the ratings which would seem to be ruling our airwaves. Even if—and it is a very 'if'—the ratings accurately reflected public opinion, as far as the majority goes, could we not have some attention paid to the minority? We have only so many airwaves, and they must somehow serve all the people."

Monroney quoted Boston American and Advertiser tv columnist Anthony La Camera as reporting that the total 63 weekly hours of prime time on all three webs already will include next season 18 crime and adventure shows and 27 westerns.

"Is this balanced programming?" Monroney asked. "Does any one here believe that all Americans want violence and murder, either of the long-ago frontier or the current gangster-con man variety?"

TV programming also came under discussion on the other side of the Capitol last week.

During testimony of Federal Communications Commission Chairman John C. Doerfer before the House Appropriations Subcommittee on FCC's new money request, he remarked that tv has "more good programs than there used to be."

Rep. Sidney R. Yates (D-Ill.), a subcommittee member, said his wife "saw three hours of crime programs" recently on one network in one night.

Doerfer replied he had recently viewed "one of the most atrocious crime stories ever on tv," one including six murders.

Name of the show, explained Doerfer, was "Hamlet."

## BRIT. TV PREFERS NATIVE SCRIPTING

London, May 12.

Of all the plays screened in the year ended March 30 by Associated-Rediffusion, commercial network serving the London area weekdays, 85.5% were written or adapted by British writers. British authors were responsible for the entire output of 21 originals, while the natives also handled the adaptation of 33 of the remaining 34.

The plays adapted were British (25), American (six) and European (two) in origin.

Last Friday (1) A-R transmitted the 190th play to be produced live in its studios since transmission started in September, 1955. This was Alfred Shaughnessy's "The Breaking Point," the 79th play to be written for tv by a British author.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Perry B. Leff named veep in charge of creative dept. of Frank Cooper Associates Agency. Leff will handle writers and tv packaging. . . Warren Sweeney, host of WCBS Radio's "World Concert Hall," replaced by Stu Metz for three weeks, starting May 24, when former goes on holiday. . . Dave Dugan takes over for WCBS Radio Sportscaster Bob Cooke when latter starts vacation May 17. . . Paul Taubman's proposal of two-cent postage surcharge for benefit of American arts introduced in Congress as project of bill by Congressman Zelenko. . . Don Morrow Coast bound where he'll appear in a new series "Five Fingers". . . Martin Levin and Ogden Nash to do two programs in the "Poets and Poetry" series for the National Educational TV-Radio Center. . . Fred Robbin's guests on h's MBS "Assignment Hollywood" program this week are Jack Warner, June Allyson, Maurice Chevalier, Sophia Loren and Vincente Minnelli. . . Dallas S. Townsend, CBS news correspondent, is new prexy of Alumni Assn. of Columbia Univ.'s Graduate School of Journalism. One of the alumni's annual awards went to Irving R. Levine, NBC's newsmen in Rome, and VARIETY correspondent.

Jean Darling making Oxydol telefilm commercial next week via Dancer-Fitzgerald-Sample. . . Betsy Palmer booked for the Jack Paar Show tomorrow (Thurs.). . . Steve Allen will have George Gobel, Vaughn Monroe, Diannah Carroll, Niklals Dancers and Pensacola Chorus as guests on his Sunday (17) show over NBC-TV. . . Jim Aberle, assistant to CBS-TV daytime sales manager, vacationing in his native Missouri. . . Alfredo Antonini, CBS music director, to conduct Canadian Broadcasting Corp. Symphony Orch concert in Toronto Sunday (17). . . Gloria de Haven to appear with Ruth Warrick and Lee Phillips in "Body of Crime" on NBC-TV's "Elery Queen" Friday, May 29. . . WRCA producer Eve Sandefier back on the Kenneth Banghart show after holiday in Puerto Rico where she taped interviews with Gov. Munoz and Eartha Kitt. . . Pete Fatovich of WRCA's Ray Heatherton Show back on job after wedding trip in Brazil. . . Bob Haynes Show and Ed Herlihy's "Guest of Honor" on WRCA saluting Judy Garland this week. . . Dan Peters, WRCA-TV news director, off on six-week tour of Budapest and other Hungarian cities. . . CBS newsmen Larry Lesueur addresses Great Neck, L.I., Chapter of American Assn. for the UN today (Wed.). . . Secretary of Army-Wilber M. Brucker is special guest on "Armstrong Circle Theatre" documentary drama, "Thunder Over Berlin" tonight (Wed.) over CBS-TV. . . Steve Lawrence and Edyie Gorme signed to appear next Nov. 25 on ABC-TV's one-shot about the disk biz, "The Golden Circle," to be bankrolled by the John Oster Mfg. Co. . . Andy Williams guesting on Pat Boone's ABC-TV'er tomorrow (Thurs.). . . Jimsey Somers appearing today on "My True Story" over NBC. . . Candy Jones to Philadelphia tomorrow for speech before city's Radio & Television Society. . . Art Ford's "Teensland" on WNTA-AM will originate beginning Tuesday (19) from Olympic Park in Irvington, N.J. . . Edward V. Dennehy becomes WNEW Radio biz manager.

William I. Kaufman of NBC sales will appear on Dave Garroway's "Today" show Monday (18) on behalf of the Veterans Hospital Radio and Television Guild's "Bedside Network" annual fund drive. . . Martha Deane, Fannie Hurst and Gabe Pressman will sit for portraits today (Wed.) to help the Retarded Infant Services. Sitting will take place tonight at the National Academy, during the National Assn. of Women Artists' exhibition. . . WOR Radio will inaugurate a new educational series entitled "Pioneers of Prose and Poetry" on Saturday (16) from 5:05 to 5:30 p.m. . . Lee Polk, producer-director of New York State's educational programs over WPIX, off to Lansing, Mich., today (Wed.) to confer with Michigan state officials on their proposed fall educational programs.

Frances Trocaine, associate producer of CBS-TV's "What's My Line?" sailing for Naples today (Wed.) on the Cristoforo Colombo. . . It was Bernard Green, not Axel Stordahl, as erratumed, who gets musical director credit on last week's Sid Caesar outing. . . Elliott M. Sanger, exec veep of WQXR, addresses the Pennsylvania Assn. of Broadcasters' Convention at Bedford Springs, Pa., tomorrow (Thurs.). . . Ed Scovill, Midwest manager, Affiliation Relations, CBS-TV, back from a tour of web affiliates in South Dakota, Illinois and Indiana. . . Bertram Berman, director of program development for CBS-TV, back from Coast biz trip. . . Leon Janney into cast of CBS Radio's "Second Mrs. Burton". . . Barbara Becker into cast of "Right to Happiness". . . Ira Shiley, producer-director of CBS Radio's "Second Mrs. Burton" and "Young Dr. Malone" off to Madrid and other European cities on Saturday (16) for two-week holiday. . . CBS Radio's Robert Q. Lewis, currently subbing for Arthur Godfrey, will do benefit weekend telethon for Cerebral Palsy in Des Moines, May 16 and 17. . . CBS-TV's "Captain Kangaroo" (Bob Keeshan) lining up flock of road engagements during next few months including dates in Santa Monica, Minneapolis and Savannah. . . Frank Cooper Associates set A. J. Russell to script 90-minute adaptation of Marcel Pagnol's "Baker's Wife" with Jackie Gleason for fall CBS-TV showing. Russell also readying Texaco tv special for June 3 with Burl Ives in the lead. . . Jerry Schurr set by Cooper Associates as producer-director of new Mike Wallace show, "Who Pays" starting June 25 on NBC-TV. . . Seymour Robbie, also out of Cooper shop, as director of "Laughline," NBC-TV panel show for fall airing.

Beth Hollinger, associate producer of NBC-TV's "The Price Is Right," weds Daniel Ferro, associate professor and head of the voice department of Butler U's (Indianapolis) Jordan College of Music, in June. . . WLBI, N.Y., won an Ohio State Award for a onetime broadcast. Show which won the award was the New Year's Day half-hour broadcast, titled "Human Rights" '59, featuring Ralph McGill, editor of the Atlanta Constitution, Harry Ashmore, editor of the Arkansas Gazette, and Sen. Clifford Case of N.J. . . Stephen Joseph (Steve) McCormick has been named director of news for Mutual. McCormick had been news editor of the web's Washington news bureau.

## IN HOLLYWOOD . . .

Tom McDermott, tv head at Benton & Bowles, likes to make every minute count, sick or well. Falling behind in his inspection of new pilots, he didn't let such a small thing as being bedded with a bronchial ailment throw off his timing. So he ordered the agency to install a projector and screen in his hotel room so he could view the sample vidpix from his propped-up pillows. . . Joe Rines and his bride, the former Portland Hoffa (Allen), took off for Tokyo where Rines is making the necessary connections for a tv series of the Japanese police to be shot in the Nipponese capital. . . Lawrence Welk turned down Serutan but may take "tired blood". . . Jack Meyer moved up at KABC to director of programs succeeding Dresser Dahlstead for whom ABC radio has network plans since acquiring the Don Lee stations on the Coast. . . Gene Barry refused to allow the foreign dubbing of "Bat Masterson" on the Emmy awards show because "getting laughs at the expense of burlesquing ethnic groups is neither in good taste nor very funny". . . Esty agency's Arnold Wester was charmed by Joan Granville in "Lawman" so he recommended her to R. J. Reynolds for com-

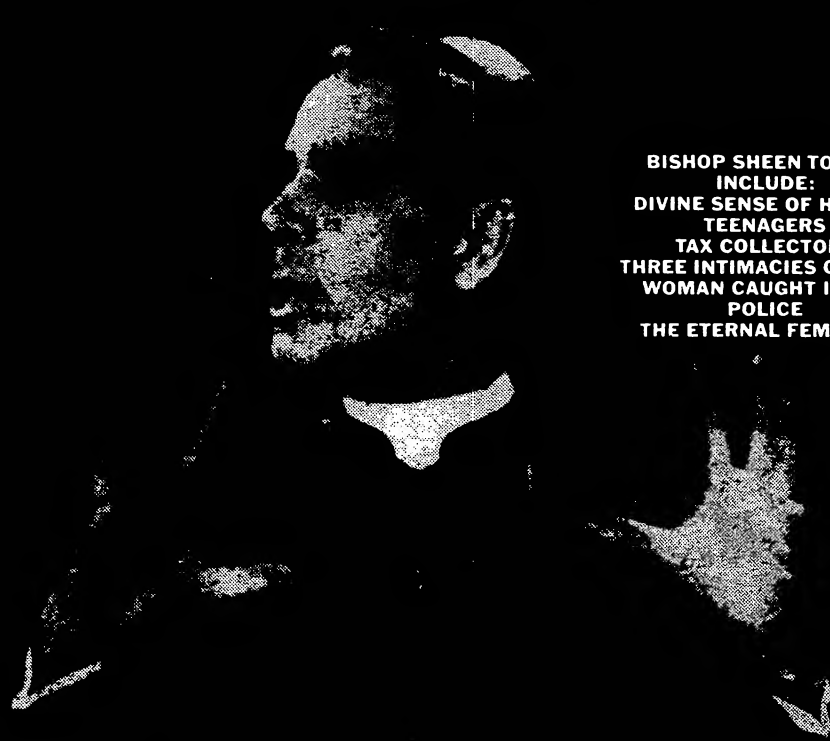
(Continued on page 42)

# THE BISHOP SHEEN PROGRAM Living Tape

"nothing we have done in the 36 years we have been in business has caused as much comment"—Roy W. Larsen, President, Twin City Federal Savings and Loan Association, Minneapolis. That's how Bishop Sheen always says it—with results! Now Living Tape says that all the persuasive brilliance of this dynamic personality can come alive on local stations for sales minded advertisers everywhere. The Bishop Sheen Program on NTA Living Tape.

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## NTA PROGRAM SALES



BISHOP SHEEN TOPICS  
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TEENAGERS  
TAX COLLECTORS  
THREE INTIMACIES OF LOVE  
WOMAN CAUGHT IN SIN  
POLICE  
THE ETERNAL FEMINE

# VARIETY - ABB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: MARCH 2-8, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "KING KONG"— Bruce Cabot, Robert Armstrong; 1933; RKO; C&C	Repeat	Five Star Feature 8:00-10:00 p.m. Wed. March 4 WTTG	8.5	9.5	7.4	14.3	Wagon Train..... Price Is Right..... Bell Tele. Hour.....	WRC WRC WRC	31.9 24.6 22.9
1. "THE STORY OF VERNON & IRENE CASTLE"— Fred Astaire, Ginger Rogers; 1939; RKO; C&C	1st Run	Playhouse 5 10:30-12:15 p.m. Sat. March 7 WTTG	8.5	8.6	8.3	23.4	D.A.'s Man..... Feature Festival—"Duel at Apache Wells".....	WRC WRC	11.1 7.0
3. "A WOMAN'S VENGEANCE"— Charles Boyer, Ann Blyth; 1948	1st Run	10:30 Theatre 10:30-12:15 p.m. Sat. March 7 WTOP	8.3	11.5	5.0	28.9	D.A.'s Man..... Feature Festival—"Duel at Apache Wells".....	WRC WRC	11.1 7.0
4. "INVADERS FROM MARS"— Helena Carter, Arther Franz; 1953; NTA	1st Run	Feature Film 10:30-12:30 p.m. Sat. March 7 WMAL	7.5	9.2	2.4	23.4	10:30 Theatre— "A Woman's Vengeance"....	WTOP	8.7
5. "DUEL AT APACHE WELLS"— Jim Davis, Ben Cooper; 1956; Republic; HTS	1st Run	Feature Festival 11:00-1:00 p.m. Sat. March 7 WRC	6.7	9.2	4.7	27.6	10:30 Theatre— "A Woman's Vengeance"....	WTOP	8.7
5. "FLYING FORTRESS"— Richard Greene; 1942; UAA	Repeat	Early Show 6:00-7:00 p.m. Sat. March 7 WTOP	6.7	8.9	6.8	27.8	Annie Oakley..... Milt Grant Show.....	WRC WTTG	5.9 8.3
7. "BOOMERANG"— Dana Andrews, Jane Wyatt, Lee J. Cobb; 1947; NTA	Repeat	Early Show 5:00-6:30 p.m. Fri. March 6 WTOP	6.6	7.1	6.5	23.7	Susie..... Mickey Mouse Club..... Sky King.....	WRC WMAL WMAL	7.9 10.9 9.2
7. "THE KILLERS"— Burt Lancaster, Ava Gardner; 1946; Screen Gems	1st Run	Film of the Week 7:00-8:30 p.m. Tues. March 3 WTOP	6.6	8.0	5.6	11.9	News..... Some of Manie's Friends.....	WRC WRC	11.2 37.0
9. "LOST ANGEL"— Margaret O'Brien, Marsha Hunt; 1943; MGM	1st Run	Early Show 5:00-6:30 p.m. Tues. March 3 WTOP	6.1	6.5	5.6	20.5	Susie..... Adventure Time..... Woody Woodpecker.....	WRC WMAL WRC	10.7 9.4 11.2
10. "BRUTE FORCE"— Burt Lancaster, Hume Cronyn; 1947; Screen Gems	1st Run	Late Show 11:15-1:00 p.m. Fri. March 6 WTOP	5.4	6.5	5.0	29.2	Jack Paar.....	WRC	6.3

## CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: MARCH 2-8, 1959.

1. "THIRTY SECONDS OVER TOKYO"— Spencer Tracy, Van Johnson; 1945; MGM	Repeat	Early Show 5:45-7:30 p.m. Fri. March 6 KYW	17.4	20.1	14.6	43.2	Mickey Mouse Club..... Three Stooges..... News..... This Is Alice.....	WEWS WEWS WEWS WEWS	16.1 26.5 12.1 11.9
2. "ANDY HARDY'S DOUBLE LIFE"— Mickey Rooney, Esther Williams; 1942; MGM	1st Run	Early Show 5:45-7:30 p.m. Thurs. March 5 KYW	17.3	20.8	13.9	41.6	Adventure Time..... Three Stooges..... News..... William Tell.....	WEWS WEWS WEWS WEWS	17.9 25.4 11.9 13.7
3. "DRAGON SEED"— Katherine Hepburn, Walter Huston; 1944; MGM	1st Run	Academy Award Theatre 10:30-1:30 p.m. Sun. March 8 KYW	16.4	20.1	8.0	54.7	What's My Line..... News..... Mainline Theatre— "Devil & Miss Jones".....	WJW WJW WJW WEWS	24.1 23.4 5.5
4. "A DAY AT THE RACES"— Marx Brothers, Allen Jones; 1937; MGM	Repeat	Early Show 5:45-7:30 p.m. Mon. March 2 KYW	15.5	18.6	11.7	37.1	Mickey Mouse Club..... Three Stooges..... News..... Best of Bishop Sheen.....	WEWS WEWS WEWS WEWS	17.5 27.4 12.3 10.4
5. "WHAT NEXT, CORPORAL HARGROVE"— Robert Walker, Keenan Wynn; 1945; MGM	Repeat	Early Show 5:45-7:30 p.m. Tues. March 3 KYW	14.1	18.6	10.2	38.6	Adventure Time..... Three Stooges..... Big Show..... News.....	WEWS WEWS WJW WJW	17.2 27.2 8.4 9.3
6. "TRAIL STREET"— Randolph Scott, Robert Ryan; 1947; RKO; C&C	1st Run	Early Show 5:45-7:30 p.m. Wed. March 4 KYW	12.8	16.8	9.1	36.8	Mickey Mouse Club..... Three Stooges..... News..... News.....	WEWS WEWS WEWS WJW	15.7 28.5 9.3 8.8
7. "SAN ANTONIO"— Errol Flynn, Alexis Smith; 1945; Warner Bros.; UAA	1st Run	Premiere Theatre 11:15-2:00 p.m. Sat. March 7 WJW	11.8	16.1	5.8	57.6	Best of Hollywood.....	KYW	7.7
8. "GREEN DOLPHIN STREET"— Lana Turner, Van Heflin; 1947; MGM	Repeat	Late Show 11:30-2:00 p.m. Thurs. March 5 KYW	8.0	11.0	4.4	54.8	Jack Paar.....	WEWS	6.4
9. "CHINA SEA"— Clark Gable, Jean Harlow; 1935; MGM	1st Run	Late Show 11:15-1:15 p.m. Wed. March 4 KYW	7.7	10.6	4.7	37.0	Jack Paar.....	WEWS	7.8
10. "DEVIL & MISS JONES"— Jean Arthur, Robert Cummings; 1941; RKO	Repeat	Mainline Theatre 11:00-1:00 p.m. Sun. March 8 WEWS	5.5	7.3	2.2	19.1	News..... Academy Award Theatre— "Dragon Seed".....	WJW KYW	23.4 16.4



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# VARIETY-ARB PROGRAM CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU.

SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	77 Sunset Strip (Fri. 9:30-10:30)	WFIL	1.	Popeye (Mon.-Fri. 6:00)	WFIL	1.	Early Show	WCAU
2.	The Rifleman (Tues. 9:00-9:30)	WFIL	2.	San Francisco Beat (Sat. 10:30)	WCAU	2.	D.A.'s Man	WRCV
3.	Some of Manie's Friends (Tues. 7:30-9)	WRCV	3.	Sgt. Preston of the Yukon (Sun. 6:30)	WFIL	3.	Twentieth Century	WCAU
4.	Maverick (Sun. 7:30-8:30)	WFIL	4.	Rescue 8 (Wed. 7:00)	WRCV	4.	Newsreel; Weather	WFIL
5.	Real McCoys (Thurs. 8:30-9:00)	WFIL	5.	State Trooper (Thurs. 7:00)	WRCV	5.	Newsreel; Weather	WFIL
6.	Gunsmoke (Sat. 10:00-10:30)	WCAU	6.	Death Valley Days (Mon. 7:00)	WRCV	6.	Newsreel; Weather	WFIL
7.	Wagon Train (Wed. 7:30-8:30)	WRCV	7.	Sea Hunt (Sat. 7:00)	WCAU	7.	Newsreel; Weather	WFIL
8.	Bing Crosby (Wed. 9:30-10:30)	WFIL	8.	Bold Venture (Mon. 10:30)	WRCV	8.	Sky King	WFIL
9.	Pat Boone (Thurs. 9:00-9:30)	WFIL	9.	Sheriff of Cochise (Sat. 6:30)	WCAU	9.	Desilu Playhouse	WCAU
10.	Person To Person (Fri. 10:30-11:00)	WCAU	10.	Sky King (Sat. 7:00)	WFIL	10.	Our Gang	WRCV
							Sea Hunt	WCAU

## DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW.

SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	77 Sunset Strip (Fri. 9:30-10:30)	WXYZ	1.	Sea Hunt (Sat. 10:30)	WJBK	1.	D.A.'s Man	WWJ
2.	The Rifleman (Tues. 9:30-9:30)	WXYZ	2.	Secret Journal (Tues. 10:30)	WWJ	2.	Hockey	WJBK
3.	Wagon Train (Wed. 7:30-8:30)	WWJ	3.	Highway Patrol (Sat. 7:00)	WJBK	3.	Air Force Story	WJBK
4.	Gunsmoke (Sat. 10:00-10:30)	WJBK	4.	Death Valley Days (Mon. 7:00)	WWJ	4.	Policewoman	WWJ
5.	Maverick (Sun. 7:30-8:30)	WXYZ	5.	Divorce Court (Wed. 7:00)	WJBK	5.	Burns & Allen	WXYZ
6.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	6.	Target (Fri. 10:30)	WJBK	6.	MacKenzie's	WXYZ
7.	Playhouse 90 (Thurs. 9:30-11:00)	WJBK	7.	Popeye (Mon.-Fri. 6:00)	CKLW	7.	Person To Person	CKLW
8.	I've Got A Secret (Wed. 9:30-10:00)	WJBK	8.	Huckleberry Hound (Thurs. 7:00)	CKLW	8.	Curtain Time	WXYZ
9.	Perry Mason (Sat. 7:30-8:30)	WJBK	9.	Superman (Wed. 6:30)	CKLW	9.	Michigan Outdoors	WWJ
10.	Danny Thomas (Mon. 8:00-9:30)	WJBK	10.	Woody Woodpecker (Tues. 6:30)	CKLW	10.	Curtain Time	WXYZ

## KNOXVILLE

STATIONS: WATE, WBIR, WTVK.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	WATE	1.	Highway Patrol (Sun. 6:00)	WATE	1.	Small World	WBIR
2.	Gunsmoke (Sat. 10:00-10:30)	WBIR	2.	Whirlybirds (Tues. 7:00)	WBIR	2.	People's Choice	WBIR
3.	Have Gun, Will Travel (Sat. 9:30-10)	WBIR	3.	Woody Woodpecker (Wed. 6:00)	WATE	3.	Early Show	WBIR
4.	Tales of Wells Fargo (Mon. 7:30-8)	WATE	4.	Huckleberry Hound (Mon. 6:00)	WATE	4.	Early Show	WBIR
5.	Price Is Right (Wed. 8:30-9:00)	WATE	5.	Sea Hunt (Tues. 8:00)	WBIR	5.	George Gobel	WATE
6.	Name That Tune (Mon. 7:30-8:00)	WBIR	6.	Gray Ghost (Fri. 7:30)	WATE	6.	Your Hit Parade	WBIR
7.	I Love Lucy (Tues. 7:30-8:00)	WBIR	7.	Jeff's Gholie (Thurs. 5:30)	WATE	7.	Early Show	WBIR
8.	The Millionaire (Wed. 9:00-9:30)	WBIR	8.	Badge 714 (Mon. 7:00)	WBIR	8.	Cas Walker	WATE
9.	Ernie Ford (Thurs. 9:30-10:00)	WATE	9.	Popeye (Mon.-Fri. 5:00)	WATE	9.	Early Show	WBIR
10.	Peter Gunn (Mon. 9:00-9:30)	WATE	10.	Casey Jones (Mon. 5:30)	WATE	10.	Early Show	WBIR

## SAN ANTONIO

STATIONS: WOAI, KENS, KONO.

SURVEY DATES: MARCH 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	The Rifleman (Tues. 8:00-8:30)	KONO	1.	Death Valley Days (Sat. 9:30)	KENS	1.	To Marry A Millionaire	KONO
2.	Gunsmoke (Sat. 9:00-9:30)	KENS	2.	State Trooper (Fri. 9:30)	KENS	2.	Union Pacific	KONO
3.	Wagon Train (Wed. 6:30-7:30)	WOAI	3.	Decoy (Thurs. 9:30)	KONO	3.	Playhouse 90	KENS
4.	Real McCoys (Thurs. 7:30-8:00)	KONO	4.	Huckleberry Hound (Thurs. 6:00)	KONO	4.	World At Large; News	WOAI
5.	Have Gun, Will Travel (Sat. 8:30-9)	KENS	5.	U.S. Marshal (Tues. 9:30)	KONO	5.	Garry Moore	KENS
6.	Wyatt Earp (Tues. 7:30-8:00)	KONO	6.	Mike Hammer (Thurs. 9:00)	WOAI	6.	Playhouse 90	KENS
7.	Maverick (Sun. 6:30-7:30)	KONO	7.	City Detective (Wed. 8:30)	KONO	7.	I've Got A Secret	KENS
8.	77 Sunset Strip (Fri. 8:30-9:30)	KONO	8.	Highway Patrol (Thurs. 7:00)	WOAI	8.	Zorro	KONO
9.	Tales of Wells Fargo (Mon. 7:30-8)	WOAI	9.	Whirlybirds (Sat. 6:00)	WOAI	9.	This Is Alice	KONO
10.	Sugarfoot (Tues. 6:30-7:30)	KONO	10.	Man Without A Gun (Sun. 8:30)	KONO	10.	Alfred Hitchcock	KENS

## SAN DIEGO

STATIONS: KFMB, KFSD, KXTV.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	KFMB	1.	Sea Hunt (Thurs. 7:00)	KFMB	1.	Up To Minute News	KFSD
2.	Perry Mason (Sat. 6:30-7:30)	KFMB	2.	State Trooper (Sat. 9:30)	KFMB	2.	Huntley-Brinkley	KFSD
3.	The Texan (Mon. 7:00-7:30)	KFMB	3.	Huckleberry Hound (Thurs. 6:00)	KFSD	3.	Accent On Love	KFSD
4.	Have Gun, Will Travel (Sat. 8:30-9)	KFMB	4.	MacKenzie's Raiders (Mon. 6:30)	KFSD	4.	Dateline San Diego	KFMB
5.	Wagon Train (Wed. 7:30-8:30)	KFSD	5.	Rescue 8 (Tues. 6:30)	KFSD	5.	CBS News-D. Edwards	KFMB
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KFMB	6.	Woody Woodpecker (Tues. 6:00)	KFSD	6.	Name That Tune	KFMB
7.	Father Knows Best (Tues. 7:00-7:30)	KFMB	7.	Death Valley Days (Tues. 6:30)	KFMB	7.	Death Valley Days	KFMB
8.	This Day 1959 (Mon. 7:30-8:00)	KFMB	8.	Superman (Mon. 6:30)	KFSD	8.	Dateline San Diego	KFMB
9.	Maverick (Sun. 7:30-8:30)	KXTV	9.	Annie Oakley (Sun. 5:30)	KFMB	9.	CBS News-D. Edwards	KFMB
10.	G.E. Theatre (Sun. 9:00-9:30)	KFMB	10.	Popeye (Mon. 5:30)	KFSD	10.	Rescue 8	KFSD

## PEORIA

STATIONS: WTVH, WMBD, WEEK.

SURVEY DATES: MARCH 9-15, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	WMBD	1.	Mike Hammer (Sat. 9:30)	WMBD	1.	D.A.'s Man	WEEK
2.	Maverick (Sun. 6:30-7:30)	WTVH	2.	Highway Patrol (Thurs. 9:30)	WEEK	2.	U.S. Steel Hour	WMBD
3.	Real McCoys (Thurs. 7:30-8:00)	WTVH	3.	Bold Venture (Fri. 9:30)	WTVH	3.	Person To Person	WMBD
4.	The Rifleman (Sun. 8:00-8:30)	WTVH	4.	U.S. Marshal (Thurs. 9:30)	WEEK	4.	Playhouse 90	WMBD
5.	Cheyenne (Tues. 6:30-7:30)	WTVH	5.	Huckleberry Hound (Thurs. 6:00)	WTVH	5.	News; Weather	WEEK
6.	Wagon Train (Wed. 6:30-7:30)	WTVH	6.	State Trooper (Wed. 9:30)	WEEK	6.	Garry Moore	WMBD
7.	I've Got A Secret (Wed. 8:30-9:00)	WMBD	7.	N.Y. Confidential (Sun. 8:30)	WTVH	7.	Chevy Show	WEEK
8.	Lawman (Sun. 7:30-8:30)	WTVH	8.	If You Had A Million (Mon. 9:30)	WEEK	8.	Desilu Playhouse	WMBD
9.	Danny Thomas (Mon. 8:00-8:30)	WMBD	9.	Man Without A Gun (Thurs. 9:00)	WTVH	9.	You Bet Your Life	WEEK
			10.	Superman (Tues. 6:00)	WTVH	10.	News; Weather	WEEK

## WHEELING—STEBENVILLE

STATIONS: WTRF, WSTV.

SURVEY DATES: FEBRUARY 23 - MARCH 1, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	WTRF	1.	U.S. Marshal (Wed. 10:30)	WTRF	1.	Wed. Night Fights	WSTV
2.	Peter Gunn (Mon. 9:00-9:30)	WTRF	2.	Popeye (Mon.-Fri. 6:30)	WTRF	2.	Sportsfill	WSTV
3.	Bat Masterson (Wed. 9:30-10:00)	WTRF	3.	Highway Patrol (Tues. 7:30)	WSTV	3.	Time Out For Sports	WSTV
4.	G.E. Theatre (Sun. 9:00-9:30)	WSTV	4.	The Three Stooges (Mon.-Fri. 6:00)	WSTV	4.	CBS News	WSTV
5.	Ernie Ford (Thurs. 9:30-10:00)	WTRF	5.	26 Men (Thurs. 7:00)	WSTV	5.	Huckleberry Hound	WTRF
6.	"M" Squad (Fri. 9:00-9:30)	WTRF	6.	Life of Riley (Mon.-Fri. 5:30)	WTRF	6.	10 O'Clock Report; News	WTRF
7.	Black Saddle (Sat. 9:00-9:30)	WTRF	7.	Silent Service (Tues. 10:30)	WTRF	7.	Mickey Mouse Club	WSTV
8.	Tales of Wells Fargo (Mon. 8:30-9:00)	WTRF	8.	Colonel Flack (Thurs. 9:00)	WSTV	8.	Garry Moore	WSTV
9.	This Is Your Life (Wed. 10:00-10:30)	WTRF	9.	Huckleberry Hound (Tues. 6:00)	WTRF	9.	Behind Closed Doors	WTRF
10.	Rootless Gun (Mon. 8:00-8:30)	WTRF	10.	Superman (Mon. 6:00)	WTRF	10.	Three Stooges	WSTV

(Continued on page 44)

## Tele Follow-Up Comment

### Omnibus (Pinafore)

"Omnibus" closed out one of its more meritorious seasons on Sunday (10) with a hurried, sometime happy, sometimes disappointing performance of Gilbert & Sullivan's "H.M.S. Pinafore." In the role of the Rt. Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty, was Cyril Ritchard, making his initial appearance in a G & S entry for all his enormous virtues in the theatre, a Martyn Green he ain't.

Actually, it would be difficult to pin the rap for whatever shortcomings stood in the way of making this outing an out and out delight on this "Omnibus" production per se. Rather one would have to have looked elsewhere, as, say, in the feeling that (1) the musical stage, notably in the last decade, has come a long way since the G & S Savoy soirees which in contrast seem to have become vintage and pallid; (2) for all production niceties and painstaking efforts, including the exacting replica of the Pinafore deck, the essence of G & S was elusive, much of the dash and spirit being lost; (3) perhaps most importantly the feeling that this G & S spoof on the British navy may have gone out of style.

Gilbert & Sullivan purists—a dubious species whose ranks must now be dwindled to a mere handful—would probably take umbrage at this "Pinafore" in-a-hurry and the liberties taken with its choreographic pattern (yet, oddly enough, the ensemble work, both dance and vocal, turned out to be one of its greatest virtues). Also going in its favor was the fact that many of the "Pinafore" tunes even today retain their originality and charm.

Ritchard went through all the prescribed paces, yet he was alien to its frolicsome spirit, approaching it with a creasiness and studied mannerism. Jacqueline McGeever as the lovelorn captain's daughter was somewhat more successful, as, for that matter, was the captain himself as played by William Corcoran. Loran Driscoll's Ralph Rackstraw and Irene Byatt's Little Buttercup were undistinguished.

This was in the nature of a "bonus" presentation, sponsored by Aluminum having already checked off the show. Perhaps of all the shows in tv, "Omnibus" rates another and yet another go-round. *Rose.*

### Desilu Playhouse

Flushed by one success (sale of "The Untouchables" to ABC-TV), Desilu appears to be making a regular practice of using its Monday CBS-TV slot to audition hour-long telefilm prints for all three tv networks. In the Monday (11) morning N.Y. Times' production house carried an ad alerting NBC, ABC and CBS to watch that night's "Westinghouse Desilu" show, which was "Man in Orbit." Particular stanza, luckily for the producer, was pretty good but whether it would make a running 60-minute series for next season or the season after may be still another story.

With an admirable cast, headed by Lee Marvin, E. G. Marshall, Martin Balsam and Peggy McCay, Desilu launched the first man into space. It had impact, excitement and even a nice, if faintly maudlin message, but Desilu can't launch Lee Marvin into space for the first time 39 weeks in a row. Science fiction will be having a bit of a streak during the 1959-60 season, but this quarter is willing to bet that the programatics in this vein won't get off the ground before they become earth and hidebound in the limitations of week-in-week-out tv production exigencies.

Joseph Landon wrote a simple, credible script based on a story by James E. Gunn, in which Marvin was an Air Force major being prepped for the trip 300 miles up and around. In a realistic touch, he was still up there when the 60-minute mark rolled around where it looked like he might stay. Landon pointed out the dangers of pioneering space but he also pointed out the beauties and the unanthropocentric (to paraphrase Harlow Shapley's latest outer space non-fiction book) importance of such a trip. *Art.*

### The Open Mind

Third annual program of this stimulating series dealt with the specific subject: "On Having an Open Mind on Television." Speakers were Gilbert Seldes, Mike Wallace and Mildred Freed Alberg. As

usual, Richard D. Heffner moderated with showmanly skill.

Heffner cracked at the outset that third anniversaries are hard to come by particularly for public-affairs shows that have never made a buck for a commercial station. Program has been dubbed many things, Heffner said, including the program with the hole in the hand (logo of show depicts an open mind).

Mrs. Alberg took the position that you can have an open mind on tv as you can in private life "if you have an open mind and cultivate an open mind." Wallace, somewhat more cynical than Mrs. Alberg, said he didn't think tv was conducive to an open mind. He said there are some execs and some web and some stations that give the speaker more latitude than others. Wallace cited instances of difficulties with web execs over such subjects, as for example, atheism.

Seldes along the way noted that every station and every network works under fear that somebody may protest. He said execs live lives not of quiet desperation but that they have just frightened themselves. Mrs. Alberg said it wasn't easy getting "Green Pastures" on the air and took courage to put the play on video. She said another network had the rights to "Green Pastures," and had paid a great deal of money for those rights but did not have the courage to produce it.

How many really non-conformist and far-out ideas get expressed on the air? Seldes asked. Even on all the talk programs how often does one get anything lucid or more than merely making fun of 1950 prejudices, he queried. He thought a glaring oversight was the subject of communism. "Now I don't think that I have heard in the last 10 years any intelligent spirited defense of communism in any discussion," he remarked. Wallace spoke of his difficulties in trying to put John Gates, a former Commie editor, on his ex-ABC-TV program.

"Open Mind" makes for good listening and good thinking and the third anni program was proof positive that it is a welcome feature on the air. *Rans.*

### Playhouse 90

"Diary of a Nurse" deserved a much better title. Far from being the cornball entry the title suggests, the Arthur Hailey drama combined dramatic power with a feel of authenticity that added up to an engrossing 90 minutes.

The play had its faults, mainly a tendency toward choppiness in showing the hustle and bustle of a major hospital and too many characters that created occasional confusion. But these were minor in the face of a sound and believable story and a fine production highlighted by the excellent acting of Inger Stevens, Victor Jory, Mary Astor and Mildred Dunnock. Basic story dealt with the struggle of a sensitive yet capable nursing trainee, played with perception by Miss Stevens, to reconcile her love for nursing with her inability to bear the suffering around her. Against this setting of personal conflict, Hailey portrayed the death of a young girl of leukemia and the difficult case of the stubborn man across the hall, Victor Jory, rebelling against an operation which will save his life but result in permanent deformity and disability.

Miss Inger's fight to make Jory accept his fate was set in parallel to her own inner conflict, and the combination made for strong emotional impact. Miss Stevens etched a characterization that had force, depth and believability; Jory's proud, stubborn and often irascible characterization set the conflict in crystal-clear focus. Mary Astor was excellent as his pampered, frightened wife, faced with an emotional crisis for the first time in years. And Mildred Dunnock, as the head nurse and a stickler for emotional as well as physical discipline, helped also to set up the dramatic elements.

An able though overlarge supporting cast included Polly Rowles as the nurses' principal, Caroline Kearney as a likable student nurse, Ben Cooper as the young interne, Adam Kennedy as the chief resident, Elizabeth Patterson as a feeble-minded patient, and Edward Platt as a strong-minded doctor.

Director David Greene handled the large production well, though some choppiness was unavoidable, but more importantly struck sparks like

(Continued on page 48)

### THE GENEVA CONFERENCE

With Howard K. Smith, moderating; Eric Sevareid, Charles Collingwood, David Schoenbrun, Ernest Leiser, Daniel Schorr

Producers: Les Midgley, Av Westin  
Director: Westin  
60 Mins., (Sun.) (10), 5 p.m.

CBS-TV (from Geneva and N.Y.)

As a rule, when the cathode ray tube correspondents gather round the table on the eve of an important diplomatic conclave, the results are apt to be on the pedestrian plane with the newsmen belonging to a lovey-dovey mutual admiration society. But this was not the case when a bunch of CBS newsmen gathered in Geneva for their special on-the-scene appraisal tagged "The Geneva Conference." For the correspondents didn't sit back and heartily agree with each other. They disagreed with and considerable sharpness, when some of their colleagues at the roundtable advanced their respective notions of what was in store at the foreign ministers' conference. It gave the hourlong program a zest and bite, so often missing from this type of political pundit. Otherwise, the talkfest would have dragged like the BMT trains.

Gathered in Geneva for the program were Howard K. Smith, as moderator; Eric Sevareid from Washington; Charles Collingwood from London; David Schoenbrun from Paris; Ernest Leiser from Bonn and Daniel Schorr, who had been covering the Commie curtain capitals.

A most instructive intro to the delicate Berlin situation was the showing of a detailed film with maps and narration by Smith. It proved an excellent primer for viewers not too familiar with the hot potato crisis in Berlin.

The boys had emphatic answers to every question thrown at them by the moderator. Nothing appeared to stump the experts, the highspot being that this country, in all probability, would not go to war over the Berlin issue. They analyzed the various bargaining positions of the Western Powers and the Russians at the conference.

Both Schoenbrun and Schorr proved the most articulate and provocative of the lot with their probing remarks, frequently at variance with the views expressed by others at the powwow.

Sevareid, on this occasion, appeared to be taking less of a role in the palaver, which was too bad because the few observations he made were indeed pertinent. Viewers no doubt would have welcomed more of his observations on what Washington has in mind to spring at the Geneva meeting.

The CBS program was a videotape recording well produced. *Rans.*

### PECK'S BAD GIRL

With Patty McCormack, Wendell Corey, Marsha Hunt, Patrick O'Neal, Ray Ferrell, others  
Executive Producer: Norman Felton

Producer: Stanley Rubin  
Director: Sherman Marks  
Writer: William Danch  
30 Mins., Tues., 9 p.m.  
PHARMACEUTICALS  
CBS-TV, from H'wood (film)

(Parkson)

About a half dozen or so years ago CBS-TV had a real creative knack for turning out a type of smart, fresh adult situation comedy in the "Peck's Bad Girl" genre. At that time it was something of an innovation and the Columbia boys practically cornered the market on that kind of creativity. Watching the preem of "Peck's Bad Girl" last Tuesday (5), however, one couldn't help feeling that the network was trying desperately to recapture a phase of programming that has had its day in the medium.

Technically and production-wise there was nothing wrong with the show—except that this kind of situation comedy, no matter how slick and for all its smoothness and glossiness, has become passe. It was an episode that might have come out of a dozen other past or present series, with nothing about it truly distinctive enough to make it stand out as original either in intent or execution.

Among the principals there was Patty McCormack, who instead of the "real bad" girl of her "Bad Seed" legit origins, is now the "lovable bad" girl to inevitably harass her properly harassed parents. And in the latter roles Wendell Corey and Marsha Hunt adhere to the traditional and now almost tiresome behavior patterns of tv parents.

It's just too bad if a "Peck's Bad Girl" represents the sum total of network planning and probing for tv's program future. It's a pleasure to get off the adventure-western kick and make a stab toward story comedy, but not at the expense of retreating into such an old hat formula. *Rose.*

### RED CHINA . . . UPDATED

With Frank McGee, narrator  
Producer: Chet Hagan  
Director: Robert Prialoux  
Writer: Helen Marmor  
30 Mins., Sun. (10), 7 p.m.  
NBC-TV, from N.Y.

The inner contradictions of communism in Red China were examined by NBC News, in a special film report, narrated by Frank McGee and produced by Chet Hagan. Telecast Sunday (10) at 7 p.m., the half-hour web show made some in-

(Continued on page 48)

## Foreign TV Reviews

### THE GREAT SATCUMO

With Louis Armstrong and his All-Stars, Tom Sloan

30 Mins., Thurs., 10:15 p.m.

BBC-TV, via Eurovision, from Italy

BBC-TV came up with a socko half-hour with this first presentation of Louis Armstrong on British tv. Web's credit is a technical and administrative one, of course: production honors go to Radiotelevisione Italiana which did the live transmission from the La Bussola nitery in Viareggio.

Content of the program was just right for the general audience, taking in numbers such as "Tiger Rag," "Now You Has Jazz" and "The Saints Come Marching In" and giving the team of Trummy Young, Billy Kyle, Mort Herbert, Peanuts Hucko, Danny Barcelona and Velma Middleton good individual lookins. Where the show scored most, however, was in its close-shot studies of Satchmo. This was standout stuff, conveying the man's artistry, application and showmanship.

On-the-track comments by an unseen Tom Sloan were superfluous. Atmosphere of the nitery, with its mixture of customers enthusiastic and somewhat blasé, came over excellently. *Erni.*

### THE DICKIE HENDERSON

HALF-HOUR

With Dickie Henderson, Anthea Askey, Eve Lister, Bernard Hunter, Clive Dunn, Marion Keene, Billy Tennant and his orchestra

Director: Bill Hitchcock

59 Mins., Mon., 9:30 p.m.

Associated-Rediffusion, from London

Versatile Dickie Henderson wasn't too happily served in this first of an eight-skein Jack Hylton TV Productions Ltd. venture which alternated situation-comedy with song. The two sketches, first in-

volving Anthea Askey in a domestic contretemps over moving house, were far too prolonged, though the second had a lunatic quality that was something of a savor. Gimmick was the board meeting of a novelty company desperate for some new product such as trick fountains, water-squirting telephone receiver, etc.

Henderson scored as vocalist, while guest singer Marion Keene also did well in the ditto department with "Day By Day." Supporters, including the unseen arch, were competent. Production of the prefilled program wasn't remarkable for polish. Series looks okay for mild viewer approval which better material and scripting could rouse into something more enthusiastic. *Erni.*

### CHIPPERFIELD'S CIRCUS

With Tommy Trinder, The Antony Trio, Astrals & Paulos, The Biasini Troupe, others

Director: Peter Bale

Commentator: Dorian Williams

30 Mins., Tues. (28)

BBC-TV, from Exeter

This brisk trip to Chipperfield's travelling circus provided a slick mixture of comedy and thrills and put over the atmosphere of the Big Top with a whoop. Dick Chipperfield and Bill Dredge, who arranged the show, added guest acts to boost the resident performers, notably the w.k. comedian, Tommy Trinder, who took to the circus like a real trouper.

Show got off to a good start with Trinder and a gang of kids creeping into camera under the canvas. For awhile it looked as if Trinder's journey was hardly necessary. Seated at the ringside with the youngsters, Trinder went into comedy biz with clowns on a

(Continued on page 48)

### EMMY AWARDS

Executive Producer: Jess Oppenheimer  
Producers: Bob Henry, Barry Shear

Writer: Ed Simmons

90 Mins., Wed. (6) 10 p.m.

PROCTER & GAMBLE, BENRUS

NBC-TV, from N. Y., H'wood, Washington

(Grey)

The Emmy Awards show on NBC-TV last Wednesday (6) turned into an evening with Fred Astaire. Had he won the award for the best situation comedy or as the best supporting actress on tv last year it wouldn't have surprised anyone. Virtually every component on the Astaire entry came in for separate Emmy recognition, including producer-director Bud Yorkin and musical director Dave Rose, as, peculiarly enough, the Astaire hour tv show fitted into category after category, compounding the bewilderment and befuddlement that underscored the entire 90-minute awards presentation.

The absurdities were as endless as the show itself as performer after performer and presenter after presenter subjected the viewer to a string and virtually unrelieved recital of the Price & Waterhouse tally shop. The National Academy of Television Arts and Sciences founding fathers promised that only 26 of the 42 awards would be given on the show, yet to the average viewer it must have seemed like 126 were passed around. There were enough and to spare for most everybody in television and when Astaire and his cohorts weren't winning them, the double and triple-decker citations were being distributed to Jack Benny, "Maverick," Hallmark's "Little Moon of Alba," "Dinah Shore," "Perry Mason" and "Alcoa-Goodyear Theatre."

As with the Astaire show, "Little Moon" got the Emmy treatment from all directions, also fitting snugly into a variety of categories and encompassing, along with the show itself, the talents of writer James Costigan, director George Schaefer, actress Julie Harris, etc. Jack Benny's crack about "feeling like a pogo stick" went in spades for Astaire, "Little Moon" and some of the other entries. It was no longer perplexing to the viewer when, at one point, Hallmark executive producer Mildred Freed Alberg was identified as accepting one of the "Moon" awards only to have director George Schaefer put in an appearance. Emmy was really struttin' her stuff.

The quarrel is not so much with the winning entries. Certainly a "Little Moon," an Astaire, a Benny, a "Dinah Shore," a "Maverick" and a "Playhouse 90" are deserving of Emmy recognition. But that endless succession of tricked-up and overlapping categories were enough to throw a blight on the entire ceremonies, leaving the viewer as confused and as reeling as it must have left many a nominee.

This time out it was a three-way New York-Hollywood-Washington origination, with the D.C. precincts cut in for presentation of the five news and public affairs awards by Vice President Nixon, Press Secretary Jim Hagerty and acting FCC chairman Rosel Hyde. Perhaps it wasn't surprising that Nixon handled himself like a real pro, displaying a naturalness and finesse that might have stood more than one Hollywood-New York presenter in good stead. Hagerty wound up identifying "my good friend" John Daly as a CBS man. (He meant John Daly.)

Whatever the answer to a good Emmy show, this wasn't it. Not by a mile. Television is an industry unto itself, with its own complexities and creativities. Aping the Oscar ceremonies only tends to point up the fact—let's face it—that tv and its talent roster doesn't exude glamour or convey the glitter that has always been the essence of Hollywood pix-making, nor for that matter suggest the dignity and tone that trademark the Tony legit awards.

Bob Hope was the recipient of a special Trustees Award for his services to television over the years. Lilt and Benrus sponsored the Emmy show, between them eating up a good chunk of the 90 minutes with Laraine Day and Kyle MacDonnell doing Lilt duty and Eddie Albert spilling for the watchmaker. *Rose.*

### TAPE-IT'S WONDERFUL

Television-in-a-hurry was never like this.

"The Tempest," starring Maurice Evans, will rehearse in June, be taped in July and be displayed by "Hallmark Hall of Fame" on NBC in May, 1960.



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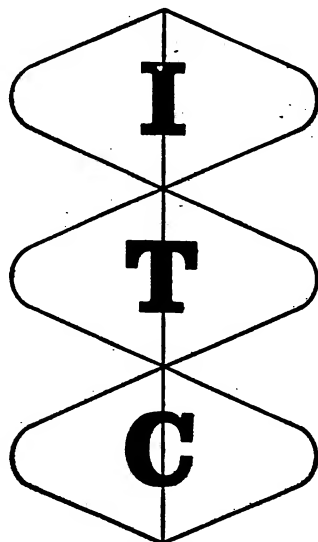
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# 'Strange Things Will Happen' If FCC Doesn't Reverse Itself On Lar Daly Case, Sez Justice Dept.

Washington, May 12. Potent political pressure is on the Federal Communications Commission to reverse its Lar Daly "equal time" decision. And indications are that FCC will.

At the personal request of President Eisenhower, the Justice Dept. Thursday (7) sent FCC a strongly worded brief "urging" reconsideration and reversal. Justice said, among other things, that the decision "harms the public interest" and "goes to the heart of the effective operation of our system of government" because it "runs counter to our time honored goal of an informed electorate."

Restating what networks have contended, Justice declared: "As a practical matter, this (decision) would make impossible the successful news programming of a campaign." This, Justice reasoned, means the public is to be denied news and facts needed to vote intelligently.

The brief, signed by Attorney General William P. Rogers, acting Anti-Trust Division chief Robert A. Bicks and Justice attorney Richard A. Solomon, quoted from Congressional debates dating back to 1927 to establish that Congress, in passing Communications Act, never intended for Section 315 to apply to routine political campaign news coverage.

Justice gave FCC the hinge on which to swing a reversed decision. The case, Justice contended, is "indistinguishable" from the Blodny case of 1957, a precedent Justice wants FCC to reaffirm.

In that case, Allen H. Blodny, one of 21 candidates for judge on Detroit's city common pleas court, demanded equal time from WWJ-TV because another candidate, incumbent Judge Elvin L. Davenport, had been shown on a tv newscast taking his oath of office. FCC unanimously turned Blodny down, contending there was no evidence that "Davenport in any manner or form, directly or indirectly, initiated or requested either filming of the ceremony or its presentation by the station or that the broadcast was more than a routine news broadcast by WWJ-TV in the exercise of its judgment as to newsworthy events."

Justice forecast strange things can happen unless FCC about faces on Lar Daly.

"For example," the brief said, "under the Commission's interpretation, if the station carried a newscast shot of a candidate under adverse examination before a legislative investigating committee or under other adverse conditions, his opponents nonetheless would be entitled to equal time to use the station to enhance their own candidacy."

Justice Dept. harassment, of FCC over differences of opinion is not new. But real political significance of the demand for a FCC equal time flipflop is that President Eisenhower (who appoints FCC commissioners and is the executive branch of the Government's "big boss" by every definition) is personally worked up about the Daly edict and wants it changed.

The continuing feuding between Justice and FCC is a highly unusual intragovernmental situation, carrying a potent impact for the broadcasting industry. Another situation in recent years where Justice has differed as sharply as often with another Government agency doesn't come to mind. But informed bystanders see nothing more involved than a conflict of personalities and ideas. They see no broader base. They don't believe there is any Justice (or Administration) plot in the works to shake-up or reorganize FCC, which couldn't be done anyway without legislation. And President Eisenhower has reappointed the last two Commissioners whose terms have expired.

Heart of the whole thing is that Justice doesn't think FCC has as many legal rights as FCC does.

One highly important row, as far as broadcasters are concerned, is over option time. FCC, by a 4-3 vote, considers option time to be necessary for web operations, while the acting chief of the Anti-

Trust Division, Robert A. Bicks, says the practice violates the anti-trust laws.

There was a solid clash before the U.S. Court of Appeals in the Springfield-St. Louis-Terre Haute deintermixture case. There, FCC said ex parte representations to commissioners in a rule-making proceeding are permissible under the law and "necessary" for such a "quasi-legislative" activity. Not so, declared the Anti-Trust Division head at that time, Victor R. Hansen, in another brief. Justice said private conversations between FCC commissioners and parties interested in channel changes are wrong and constitute grounds for ordering a full-scale hearing by FCC.

The U.S. Supreme Court sided with Justice in a fuss kicked off by the Philco case. In that one, Philco sought to intervene at FCC in consideration of a NBC application for renewal of its Philadelphia license. Philco argued it had an economic interest because of its competitive situation with Radio Corp. of America, NBC parent. FCC refused to allow Philco to take part. When the case reached the Supreme Court, Justice stepped in to take Philco's side. Court ruled favoring Philco.

In the Miami channel 10 tv case, Justice again disagreed with FCC. Justice said door should be opened for new applications for channel 10. FCC legal office said, in effect, it was none of Justice's business but a matter for FCC commissioners themselves to decide.

## SHOW BIZ FIGURES IN BRITISH TV BID

London, May 12. David Kingsley, managing director of British Lion Films, Brian Rix, Whitehall Theatre actor-manager, John Boulting of Charter Films and bandleader-impresario Henry Hall are among those named as directors of South Western Television Promotion, one of the companies which will bid for the program contract for the South Western station in Devon and Cornwall.

Chairman will be Sir George Turner, a fulltime member of the South Western Electricity Board, and Plymouth business man, Clarence Mumford will be managing director. The new company is expected to have a capital of at least \$980,000, the majority of which will be held in the West Country. An important feature will be the reservation of a substantial part of the shares for the general public in the South West.

## L'ville Sets Dates For Bids for Kids Marathon

Louisville, May 12. May 16-17 are dates set for fourth Bids for Kids marathon airing and telecast over WAVE radio and tv. Purpose is to raise funds to help offset the operating deficit of Louisville Children's Hospital and will be jointly sponsored by the Louisville Junior Chamber of Commerce and WAVE, Inc. for the fourth consecutive year.

As in previous years, Bids for Kids will be staged at Memorial Aud. and will be aired from 10 p.m. Saturday (16) until 2 p.m. Sunday. Hal March joins comic Snooky Lanson and singer Betty Johnson on the list of names working the marathon radio-telethon. Local country music name Pee Wee King with his band, and Robert Hutsell's orch will dish out the music.

## KYW-FM Sales Pattern

Cleveland, May 12. KYW Radio has revealed unique plans to sell commercial time on its separate FM operation, which has operated as a good music outlet commercial free for nine months.

Time will be sold to six institutional advertisers which the station is lining up. Each will have one day a week to air its messages.

Gordon Davis, KYW general manager, said the commercials "would have to be compatible with the type of music programmed."

Sundays the six advertisers would be given air time on a rotating basis.

## U.S. Court Backs Justice Dept. In Springfield Case

Washington, May 12. The Springfield, Ill., Channel 2 deintermixture case is back in the lap of Federal Communications Commission with a strongly-worded order from U.S. Court of Appeals here to sift allegations of ex parte goings-on.

Court, in a 3-0 decision Friday (8), vacated FCC's 1957 order shifting Channel 2 from Springfield to St. Louis and directed a full-scale rehearing by a specially appointed hearing examiner.

Case was bounced back to the appeals bench last October by the Supreme Court with the Peoria Channel 8 deintermixture ruling in a brief order citing testimony before House Legislative Oversight Committee.

Opinion, delivered by Circuit Judge Henry W. Edgerton, represents significant victory for Justice Dept., whose arguments that the FCC action be overturned were almost completely accepted. The Court rejected contention by FCC that because the Springfield proceeding was rule-making, not a comparative hearing for a channel, ex parte efforts to influence Commissioners did not invalidate the result.

Instead, it adopted Justice's view that "whatever the proceeding may be called it involved not only allocation of tv channels among communities but also resolution of conflicting private claims to a valuable privilege, and that basic fairness requires such a proceeding to be carried on in the open."

Sangamon Valley Television Corp., an applicant for Springfield Channel 2, initiated the protest against the shift of the outlet to St. Louis, where Signal Hill Telecasting Corp. has a temporary authorization to operate it.

The Court cited testimony by Signal Hill prexy Harry Tenebaum before the Oversight Subcommittee that, among other activities, he "probably" discussed his desire to get Channel 2 with every Commissioner, had every Commissioner as his luncheon guest at one time or another, and gave all of them a turkey in 1955 and 1956.

But most damaging in the court's view was Tenebaum's letters to each Commissioner seeking to show that Channel 2, if assigned to St. Louis, would service 166,700 more homes in Illinois than if it were based in Springfield. These letters were dispatched after the cut-off date for filing comments in the proceeding and just 10 days before FCC decided the case. The court said that since the letters never went into the public record, opponents to the shift never had a chance to answer Tenebaum's arguments.

## TV-Radio Production Centres

Continued from page 34

mercials. Ah, those residuals! . . . BBD&O's "Bud" Steffen won his veepee stripes . . . Pat Buttram gets another year with Wrigley on CBS radio.

## IN CHICAGO . . .

Bob Newhart, young comic who was the hit of the local Television Academy taffy-pull last week, was an 11th hour replacement for a cancelled act. Irv Kupcinet promptly added him (for his sock Abe Lincoln bit) to the Chi roster of the closed circuit birthday celebration for Harry S. Truman last Friday (8) . . . Linn Burton back on the air as emcee of Homer & Jethro's "Hayloft Hoedown" on WGN-TV . . . George Ramsby upped to exec producer at WBBM-TV . . . Liz Troughton leaving Tribune's tv staff at month's end to work for the Sunday section. Dick Blakeslee returns as editor of the tv mag . . . Mal Bellairs of WBBM touting a cook book bearing his name . . . Sterling (Red) Gellman, WBKB chieftain, named a vice chairman of the Illinois Committee for Equal Job Opportunities . . . Rudolph Ganz, sitting at the classical keyboard, starts a music-conversation show on WBBM May 24 cyclept, "An Evening With Rudolph Ganz" . . . WFMT singled out for special Ohio State award for all round cultural excellence, first time a special citation has been issued to a station in that competition. Studs Terkel, on same station, bagged an Ohio State prize himself and also a sponsor, Illinois Bell Telephone Co., both for his hour-long daytime strip, "Studs Terkel's Wax Museum."

## IN WASHINGTON . . .

House Commerce Committee chairman Oren Harris (D-Ark.), celebrated his 25th wedding anni Saturday (9). For Harris committee's information in dealing with "equal time" issue, CBS arranged a special Capitol Hill screening of kine of the 28-minute tv show which Lar Daly won the right to have in highly controversial FCC decision . . . Pete Jamerson, star of WMAL-TV's "Pete and His Pals," led Washington-area Safety Patrol parade Saturday (9) . . . Joe McCaffrey reclaimed his 10:30 p.m. WMAL-TV news spot Monday (11), replacing John Daly who had bumped McCaffrey last fall . . . WWDC v.p. Ross Beville has assumed additional duties, including supervision of labor relations . . . NAB prez Harold E. Fellows has named Merrill Lindsay, WSOY, Decatur, Ill., chairman of the General Fund Finance Committee, and C. Howard Lane, KOIN-TV, Portland, Ore. head of the Television Finance Committee.

## IN LONDON . . .

Shirley Jones, who did a "Val Parnell's Sunday Night" show on Associated Television Sunday (9) before returning Stateside with husband Jack Cassidy, being paged for an ATV skein here in August . . . Ginger Rogers accepts \$7,000 for her one-night stand in BBC-TV's 90-minute version of "Carissima," to be aired Monday (18) with Oreste Kirkup also cast-topping . . . Sports in the tv news, with ATV lining up Wimbledon tennis transmissions from June 22 to July 4 and BBC-TV signing a deal to televise the next three years' test matches for an all-in fee of \$350,000 . . . Associated-Rediffusion launches a skein of four 15-minute interviews with key politicians Monday (18), programs being "intimate conversations, in no way a party political platform." Ludovic Kennedy does the chatting with, in sequence, Lord Hallsham, Aneurin Bevan, R. A. Butler, Hugh Gaitskell . . . BBC broadcasts a program on the opening of Bernard Miles' Mermaid Theatre in its General Overseas Service May 28.

## IN BOSTON . . .

Mass. Gov. Furcolo held first weekly news confab (5-6) open to radio-tv news operation in state's history with WBZ-TV's Arch Macdonald, Victor Best, Jack Chase and Streeter Stuart making up largest tv-radio news team covering unprecedented event . . . John Day, WHDH radio newsmen, back from Columbus, where he nabbed Ohio State honorable mention for his newscasts, marking first for the station . . . WHDH-TV scored first with video taping from USS Boston, guided missile carrier, on April 26 for broadcast on Friday (15) night before Armed Forces Day, "Salute to USS Boston." Station also putting the Dory & Cain Show on the USS Boston for 6-9:30 a.m. broadcasts Friday and Saturday (15-16) . . . WBZ-TV presented first New England tv showing of special half-hour film, "The Pope's Day," documenting day in life of Pope John XXIII, Thursday (7) . . . Col. "Pappy" Boyington, WW II Marine ace and Congressional Medal of Honor winner dropped by to see Art Amador for talk sesh on WBZ-TV's "Movietime" . . . WNAC-TV pubad chief Phyl Doherty bally'd "Meet Me In St. Louis" by outfitting staffer Joe Mahoney in typical period costume with straw hat and cane making p.a.'s at sports events hopping streetcars and strolling in the Common

## IN SAN FRANCISCO . . .

Crowell-Collier's new chiefs at KLX, Oakland, are Milton H. Klein, ex-KFWB, Los Angeles, sales manager, who becomes general manager, and John Babcock, ex-KFWB reporter, who becomes news director . . . John L. Wilks, ex-KSAN merchandising manager, into public relations in his own firm . . . KQED starts its fifth annual fund-raising auction June 2 . . . Gordon McLendon's newly-acquired KROW, Oakland begins a new format this week—deejay Art Finley, for one, has been swung around to the midnight-to-dawn trick . . . KQED won three Ohio State Awards, including a special for its hour-long debate between Edward Teller and Linus Pauling on "Fallout and Disarmament" . . . KRON's "Explorers of Tomorrow" also picked up an Ohio State Award . . . KCBS' Dave McElhatten starting a new, 55-minute nightly gab series, "Viewpoint," in which listeners are asked to phone in candid opinions on any subject.

## IN DETROIT . . .

Mickey Shorr, WXYZ disk jockey, off on a helicopter-airplane whirlwind tour of Cleveland, Chicago, Cincinnati and other cities in between to promote his record "Russian Bandstand," which he and partner, Dick Goodman, produced . . . WWJ featuring National Radio Month in spots, displays, ads and special programs . . . WXYZ-TV extending Lou Gordon's "Detroit Deadline" to a half-hour with a new feature added to the interview show—"Crossfire"—which will be a discussion by opposite sides of controversial subjects on wide community interest . . . New WXYZ-TV entries are "Bold Venture," "Arizona Gun," "Parole," and "Cannonball" . . . WWJ shifting its disk jockeys around to new locations and time slots. Affected are Dick French, Bob Maxwell, and Jim DeLand.

## IN CLEVELAND . . .

Jack Hanrahan, former KYW pressagent, is writing humor for American Greetings Corp. here after Army service . . . WJW-TV will telecast Euclid High senior prom films "to keep the kids off the street" . . . Pete Miller is new WJW-TV newscast photographer, from Pittsburgh . . . Bob West, WERE production supervisor and FM programmer, new prexy of Ohio Poetry Society . . . Bill Jorgensen, WERE newsmen, off to Geneva to cover foreign ministers' meet with Radio Press.

## Arbitron's Top 10

(May 4-10)

Emmy Awards (NBC)	33.7
Gunsmoke (CBS)	25.4
Danny Thomas (CBS)	25.0
Alfred Hitchcock (CBS)	23.8
77 Sunset Strip (ABC)	22.7
Playhouse 90 (CBS)	22.3
Perry Como (NBC)	22.1
Peter Gunn (NBC)	22.0
Real McCoys (ABC)	21.3
Wagon Train (NBC)	21.2



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**BEST  
DRAMATIC SERIES**

less than one hour

**"ALCOA-GOODYEAR  
THEATRE"**

**BEST  
ACTRESS**

In a leading role (continuing character)  
in a comedy series any length

**JANE WYATT**

"Father Knows Best"

**BEST  
DIRECTION**

of a single program of a dramatic series  
less than one hour

**JACK SMIGHT**

"Eddie"

Alcoa-Goodyear Theatre

**BEST  
DIRECTION**

of a single program of a comedy series  
any length

**PETER TEWKSBURY**

"A Medal for Margaret"

Father Knows Best

**BEST  
WRITING**

of a single program of a dramatic series  
less than one hour

**ALFRED BRENNER  
KEN HUGHES**

"Eddie"

Alcoa-Goodyear Theatre



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# VARIETY-ARB PROGRAM CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 38)

## SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT. SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Maverick (Sun. 7:30)	KING	1.	Highway Patrol (Thurs. 7:00)	KOMO	1.	Flight	KING
2.	77 Sunset Strip (Fri. 9:30)	KING	2.	Huckleberry Hound (Thurs. 6:00)	KING	2.	Shell News; News	KOMO
3.	Real McCoys (Thurs. 8:30)	KING	3.	Sky King (Sun. 6:00)	KING	3.	Small World	KIRO
4.	Wagon Train (Wed. 7:30)	KOMO	3.	Superman (Mon. 6:00)	KING	4.	Shell News; News	KOMO
5.	The Rifleman (Tues. 9:00)	KING	5.	Burns & Allen (Sun. 6:30)	KING	5.	Twentieth Century	KIRO
6.	Father Knows Best (Mon. 7:30)	KIRO	6.	Death Valley Days (Mon. 7:00)	KING	6.	The Texan	KIRO
7.	Walt Disney Presents (Fri. 8:00)	KING	7.	Annie Oakley (Fri. 6:00)	KING	7.	Shell News; News	KOMO
8.	Ozzie & Harriet (Wed. 9:00)	KING	8.	Divorce Court (Sat. 8:00)	KING	8.	Perry Como	KOMO
9.	Leave It To Beaver (Thurs. 7:30)	KING	9.	Decoy (Sun. 9:30)	KING	9.	Alfred Hitchcock	KIRO
10.	Perry Mason (Sat. 6:30)	KIRO	10.	Woody Woodpecker (Tues. 6:00)	KING	10.	Shell News; News	KOMO

## PHOENIX

STATIONS: KTVK, KPHO, KOOL, KVAR. SURVEY DATES: March 9-15, 1959.

1. Maverick (Sun. 8:30-9:30)	KTVK	50.9	1. Death Valley Days (Sat. 8:30)	KOOL	24.4	1. D.A.'s Man	KVAR	14.8
2. The Rifleman (Tues. 8:00-8:30)	KTVK	37.6	2. Our Miss Brooks (Thurs. 8:30)	KTVK	22.6	2. Playhouse 90	KOOL	15.6
3. Gunsmoke (Sat. 8:00-8:30)	KOOL	32.2	3. Highway Patrol (Tues. 9:30)	KPHO	18.8	3. Curtain Time	KOOL	10.8
4. 77 Sunset Strip (Fri. 8:30-9:30)	KTVK	31.8	4. 26 Men (Tues. 6:00)	KTVK	16.8	4. George Gobel	KVAR	16.6
5. Wagon Train (Wed. 8:30-9:30)	KVAR	31.0	5. Kingdom of the Sea (Mon. 8:00)	KPHO	15.6	5. Desilu Playhouse	KOOL	32.0
6. Lawman (Sun. 9:30-10:00)	KTVK	31.0	5. Medic (Tues. 9:00)	KVAR	15.6	6. Alcoa Presents	KTVK	15.6
7. Desilu Playhouse (Mon. 8:00-9:00)	KOOL	30.8	7. People's Choice (Wed. 9:30)	KVAR	14.8	7. TV Reader's Digest	KPHO	16.6
8. Red Skelton (Tues. 7:30-8:00)	KOOL	30.6	8. Sheriff of Cochise (Tues. 9:00)	KPHO	14.6	8. Alcoa Presents	KTVK	15.6
9. Cheyenne (Tues. 6:30-7:30)	KTVK	29.9	8. Sea Hunt (Thurs. 9:30)	KVAR	14.6	9. Medic	KVAR	15.6
10. Steve Allen (Sun. 5:30-6:30)	KVAR	29.4	10. Badge 714 (Fri. 9:30)	KVAR	13.4	10. Zane Grey Theatre	KOOL	20.6

## COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: MARCH 2-8, 1959.

1. Real McCoys (Thurs. 8:30-9:00)	WTVN	47.9	1. Sea Hunt (Mon. 7:30)	WBNS	34.4	1. Tales of Texas Ranger	WTVN	14.0
2. Maverick (Sun. 7:30-8:30)	WTVN	46.3	2. Huckleberry Hound (Thurs. 6:30)	WTVN	28.0	2. News-Sports	WBNS	11.1
3. Gunsmoke (Sat. 10:00-10:30)	WBNS	45.0	3. Death Valley Days (Sun. 9:30)	WBNS	27.2	3. News-Huntley-Brinkley	WLWC	25.5
4. The Rifleman (Tues. 9:00-9:30)	WTVN	44.3	4. Whirlbirds (Thurs. 7:00)	WTVN	26.4	4. Chevy Show	WLWC	25.5
5. 77 Sunset Strip (Fri. 9:30-10:30)	WTVN	43.2	5. U.S. Marshal (Fri. 10:30)	WTVN	25.3	5. News-Chet Long	WBNS	28.4
6. Wagon Train (Wed. 7:30-8:30)	WLWC	37.3	6. Woody Woodpecker (Tues. 6:30)	WTVN	21.7	6. CBS News-D. Edwards	WBNS	20.8
7. Pat Boone (Thurs. 9:00-9:30)	WTVN	35.7	7. Casey Jones (Tues. 7:00)	WTVN	20.1	7. Person to Person	WBNS	20.8
8. I've Got A Secret (Wed. 9:30-10:00)	WBNS	35.5	8. Mike Hammer (Tues. 10:00)	WTVN	19.4	8. Outdoors With Don Mack	WBNS	11.0
9. Wyatt Earp (Tues. 8:30-9:00)	WTVN	34.8	9. Our Miss Brooks (Sun. 6:30)	WBNS	18.8	9. News-Chet Long	WBNS	25.6
10. Have Gun, Will Travel (Sat. 9:30-10)	WBNS	34.1	10. Man Without A Gun (Mon. 7:00)	WTVN	18.7	10. Garry Moore	WBNS	24.7

## Radio Reviews

**CITY REPORTER**  
With Ruth K. Hill, moderator;  
John Braine, guest  
Writer: Miss Hill  
30 Mins., Thurs., 9:30 p.m.  
WEVD, N.Y.

New York is America's "most fascinating town," says actress-writer Ruth K. Hill, and in "City Reporter" she attempts to cover some of its facets via a "newspaper page of the air." Kickoff of this transcribed half-hour news-and-interview session Thurs. (7) on WEVD, N.Y., was rewarding listening. For Miss Hill's guest was British author John Braine whose best-seller, "Room at the Top," has been adapted into a hit film.

ain's "angry young man of letters." Miss Hill touched cursorily on the Gauguin exhibition at the Metropolitan Museum of Art, briefly discussed the theatre and looked in on the literary world. These were more or less routine comments and it was refreshing when Braine came upon the scene. Tape interviewed in his hotel room overlooking New York's Central Park, he confided: "The film is faithful to the book and it pleases me very much as an author... I don't want to write about writers and artists. I want to write about ordinary people... I like to sit in pubs, not to get drunk but to observe people... I never take notes because what I need to re-

member I will remember."

It was a spirited conversation piece and Miss Hill gave Braine a free rein for he apparently needed no prodding to stimulate his thoughts. As a femme reporter-of-the-air Miss Hill has a buoyant, likable style that should attract dialers. However, her "news" material is weakish and the overall impact of "City Reporter" will vary according to the identity of individual guests.

**THE BUD LEONARD SHOW**  
With Bud Leonard  
Producer-Director: Ed Crump  
PARTICIPATING  
Mon. thru Sat., 5 a.m. to 9 a.m.  
WTMJ, Memphis

When it comes to early morning listening for the folks around the breakfast feed box or car drivers hustling to their offices, this guy Bud Leonard ears the ayem "Oscar" in this sector with room to spare. His winsome style cou-

pled with his easygoing chatter is a terrific parlay for his daily morning four-hour stint.

The WMPJ morning man scores with his unique and astute patter in seguing into commercials which literally is easy on the ears and earns him added spurs throughout his well paced show. Leonard, who has gained the mantle in this market as "Mr. Ayem Deejay," shows his way around the turntable and with the steady direction of producer and program chief Ed Crump unleashes a variety of platters during the stanza which racks up beaucoup listeners at home and on the highways.

In addition to his clever patter between pancakes and spiels for the lads who pick up the tabs, Leonard also wings away with household hints for the housewives which have kept him in the front line for several seasons in this area. His frau, who walked off with the honors of "Mrs. Home-maker of the Year in Memphis," forms a natural winning double play combination for hubby's morning spree across the board. This guy Leonard has got it and is a cincheroo to keep registering better than par for the course in the "milk man's" slot with his contagious style and gimmicks.

## Binghamton to Get Dick Clark Origination

Binghamton, May 12.  
"Dick Clark Show" on Saturday (30) will emanate from WNBC's new radio and tv studios. The ABC-TV Saturday pickup is part of the weeklong ceremonies marking the opening of the Triangle station's new studios.

The tv deejay fave is no stranger to the Binghamton area. He lived in Utica for many years before joining WFIL-TV, in Philadelphia, in 1952. He began his broadcast career on WRUN, Utica, and later was a deejay and news announcer on WOLF, Syracuse.

## THE HOT SHOWS COME FROM ZIV!

### "SEA HUNT"

starring LLOYD BRIDGES

MIAMI WTVJ  
**67.8%**  
SHARE  
40.1 RATING  
ARB January 1959

SAN DIEGO KFMB-TV  
**52.6%** SHARE  
ARB January 1959  
SYRACUSE WSYR-TV  
**58.8%** SHARE  
ARB January 1959  
NEW ORLEANS WDSU-TV  
**61.3%** SHARE  
ARB January 1959



ZIV TELEVISION PROGRAMS, INC.

## WTMJ Revives FM

Milwaukee, May 12.  
The Journal Co., which owns WTMJ and WTMJ-TV here, is reviving its frequency modulation operation, WTMJ-FM, as a completely separate and independently programmed station starting June 1. FM-er will broadcast from 2:30 to 11 p.m. all types of music, pops to classical, and will carry the play-by-play of the Braves baseball games.

Milwaukee Journal's 1959 Consumer Analysis revealed there were 98,000 homes in the area with FM receivers.

Maurice Kipen, a 30-year vet of the Journal Stations who for the past three years has been a member of the WTMJ sales staff, has been named sales exec for WTMJ-FM.

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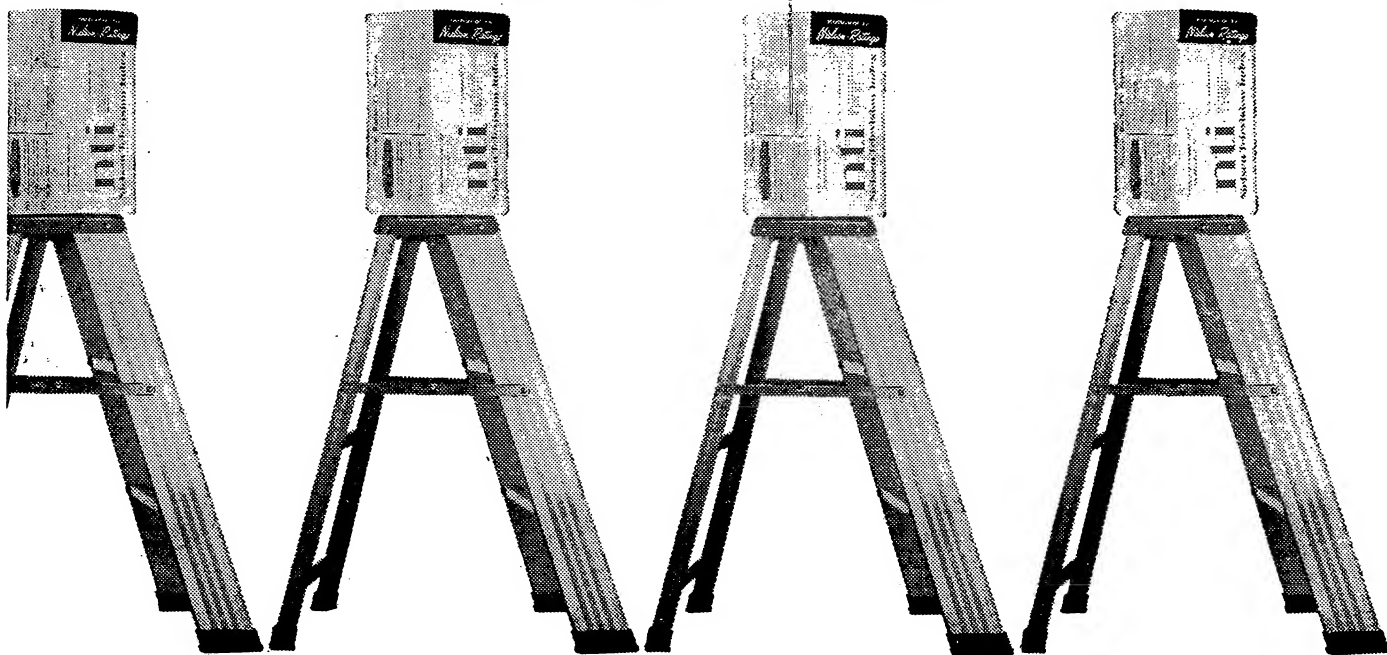
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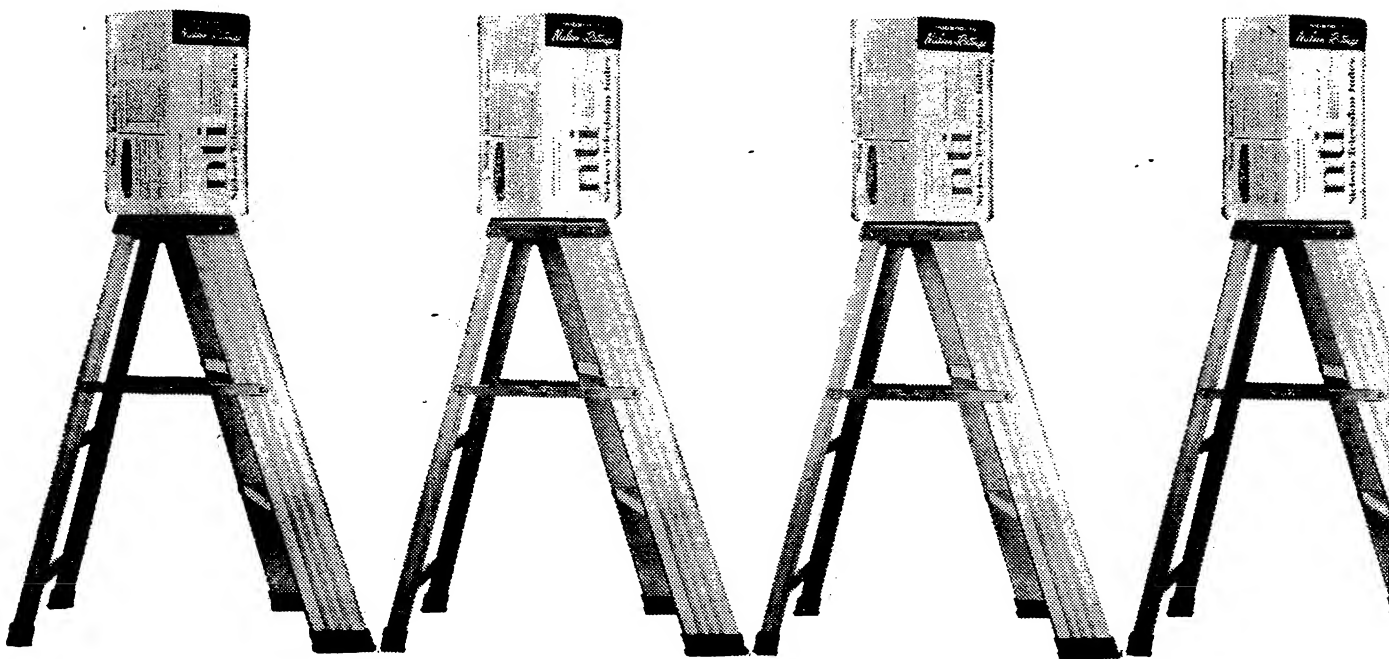
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# RATING AFTER RATING AFTER RATING,



# WE KEEP GETTING A's

The latest Nielsen "report card" (II April, 1959) is in, and again it's one we're proud to bring home!

**AGAIN,** ABC-TV is the No. 1 network four nights of the week.

**AGAIN,** ABC-TV is the network with largest increase in average audience rating. (Since the start of the '58-'59 TV season, ABC's average audience rating has increased 14%, the second network's has increased 1%, the third network's has dropped 2%.) \*

**AGAIN,** ABC-TV is the network with the largest increase in nighttime audience. (Since the start of the current TV season, ABC gained 1,198,000 homes, the second network gained 272,000, the third network lost 36,000.) \*

**AGAIN,** ABC-TV is the only network with a new show (*Rifleman*) in the Top Ten.

Plainly, ABC is going right to the top of the class.

## ABC TELEVISION

Source: National Nielsen Report, II April, 1959, Average Audience Per Minute, Sun.-Sat., 7:30-10:30 PM, all commercially sponsored programs. \*II April, 1959 vs II October, 1958.



## How Creative Are TV Nets?

Continued from page 23

hear about it. This is no longer an isolated case.

The upsurge of film (and it surges to a new high next season) is of course a major factor in the takeover of the independent producer from the networks. But even in the area of live programming, including the specials, the packaging of shows from the outside is taking on an accelerated pace. The big Ford deal for NBC Tuesday nights, for example, will flaunt the MCA banner. Similarly it's William Morris who will deliver the shows for the bigtime Revlon 90-minute spurge on CBS as the alternating a traction with "Dinah Shore 90." Then there's the DuPont-Talent Associates allegiance; Hallmark and its George Schaefer production auspices; Sid Caesar's own production unit; the Henry Jaffe packaging auspices for Dinah Shore; the Art Carney specials; the General Mills specials and the Rexall specials out of the Talent Associates shop, etc.

Here are the productions auspices, for example, on all the new weekly series on the three networks next season:

CBS—"June Allyson Show" (Four Star); the newly-premiered "Peck's Bad Girl" (CBS); "Hennessey" (William Morris); "Twilight Zone" (CBS); "Underworld" (Screen Gems); "Blue Men" (CBS); "Space Show" (Ziv); the expanded hour "lineup" (CBS); "Dobie Gillis" (20th-Fox TV); "Dennis the Menace" (Screen Gems).

NBC—"Whispering Smith" (MGM); "Laramie" (MCA); "Riverboat" (MCA); "Barbara Stanwyck Theatre" (Lou Edelman); "Johnny Staccato" (MCA); "Love and Marriage" (Lou Edelman); "Fibber & Moly" (NBC); "Bonanza" (NBC); "Troubleshooters"

(UA-TV); "Five Fingers" (20th-Fox TV); "The Rebel" (Goodson-Todman); "Alaskan" (WB); "Bourbon St. Beat" (WB); "Adventures in Paradise" (20th-Fox TV); "Bronco" (WB); "Philip Marlowe" (Goodson-Todman); "Diamond Head" (WB); Dick Clark talent show (Irving Mansfield); "Man From Black Hawk" (Frank Cooper); "Robert Taylor Show" (William Morris).

## TV Writers—If Any

Continued from page 1

four-show commitment elsewhere. In another case, a short story writer was taught the rudiments of dramatic writing and got himself a major screenplay assignment.

Froug hopes to set up a permanent stable of three alternating scripters for the series. Each will be able to freelance in their off-weeks, and Froug admits there's no guarantee their outside work won't cut into the time they should devote to "Marlowe," but "at least they'll know the show and the character and will be able to shake down scripts in a shorter time than it would normally take freelance writers."

Froug's remarks brought at least one dissent from a tyro scripser, Dick Newman, who states that despite three credits, Froug refused to see or talk to him. Newman, an ex-tradepaper reporter and pressagent, broke into scripting last summer and did three "Restless Gun" scripts. Newman observed that Froug must be "so limited in his scope that he refuses to acknowledge that others than the writers he knows must have talent. There are plenty of writers who don't make \$2,500 per script that are creative."

Newman stated that the telefilm industry is creating for itself the same situation as the motion picture business got itself into 10 years ago with regard to talent. Pic biz refused to develop talent and is now paying for it with the high prices asked by the handful of top stars, and the same thing could happen to television and writers, Newman warned.

## 'Amateur Hour'

Continued from page 23

sence of sufficient number of top acts, and a broader base of talent could help alleviate that shortage. It's pointed out that "Amateur Hour" graduates over the years include Frank Sinatra, Paul Winchell, Regina Resnik, Teresa Brewer and others.

The contract negotiators figure that the 35 statewide talent contests together with public auditions on a mass scale would increase the supply of talent available to the Music Hall.

Lou Goldberg, long associated with the tyro talent show since its inception under the late Major Edward Bowes, is dickering with Hall execs on the matter.

Meanwhile, Pharmaceuticals, sponsors of the CBS-TV "Amateur Hour," have been doing a flip over the show's emergence into the big-time as a night display. Having

moved into the Friday night 8:30 period (later it summer subs for "Person to Person"), the tyro display beat out NBC's "Ellery Queen" last week and came within a point of matching the competing "Disneyland" on ABC.

## NBC-TV Explores Love In Gloom

Love in gloom, rather than bloom, will be gandered in NBC-TV News' special hour-long examination of the Lonely Hearts Club rackets in prime evening time, Thursday, June 4 from 7:30 to 8:30 p.m.

It may not boast the racy overtones imbedded in CBS Radio's recent "This Business of Sex," but NBC News is confident that its exposition of the marriage club rackets will bring about specific changes in local, state and federal legislation. "I Take Thee" fittingly enough will be the title of the June production.

Frank McGee has been assigned the narration assignment. Rick Ballard is scripting and Chet Hagan is producing the hour-long looksee at the tarnished romance goings-on across the country.

NBC News, which recently received a tidy sum of additional revenues from the web to engage in developmental projects, above and beyond its annual budget, will be able to research and investigate numerous other avenues of news documentary programming. Its additional funds, a result of prexy Robert Kintner's efforts to maintain a Number One news gathering agency, is enabling NBC News to send exploratory teams into the African center of news with an eye to prepping at least two or more documentaries on the rise of nationalism. Chet Huntley will do the narration of these programs with Reuven Frank producing.

NBC News is also considering several documentaries in the area of medicine with emphasis on mental health. It is also sending a camera crew into Harlan County, Ky., to document the story of the coal miners. Sander Vanocur, NBC News' correspondent in the Middle West, will narrate this show. In addition, there's an upcoming documentary on France's Charles de Gaulle and his first year in office. Leaving for Central and South America shortly are Wilson and Lee Hall, husband-and-wife team, who plan extended coverage of various trouble spots as well as specific documentaries. The Halls, for a period, covered the Middle East for NBC News.

William R. McAndrew, veep of NBC News, and Joseph O. Meyers, director of news, are master-minding the upcoming shows.

## ABC-TV Finalizes Wed.

Wednesday night programming on ABC-TV has been lined up once and for all for next season. The Gale Storm stanza will take the 7:30 to 8 slot, to be followed from 8 to 8:30 by Dick Clark's "World of Talent."

With the network finally wrapping up the programming for the preceding hour, Eastman-Kodak and Quaker Oats have reformed their underwriting of the 8:30-9 "Ozzie & Harriet."

## 'UA Playhouse'

Continued from page 23

their desire to participate in the project.

Web, as well as a number of sponsors, hearing of the project made overtures to UA Television on the project, and the US subsid pushed its target date up from the fall of '60 to the fall of '59.

Under the projected deal, the one-hour filmed shows would be budgeted from \$100,000 to \$150,000. NBC-TV and sponsor, if sold to an individual sponsor, would have a financial interest in the series, as well as pilot rights if one episode in the series becomes the premise for a new series. If the show is sponsored by a number of advertisers then there would be no sponsor stake in the "UA Playhouse." Financing would be done between UA and NBC-TV. Principal partners, of course, would be the individual producers.

Possibility exists that stars identified with UA through their own producing companies would act as hosts for their own particular telefilm entries. Mentioned by UA Television prez Herb Golden in that category were Burt Lancaster and Kirk Douglas. Hecht-Hill-Lancaster were said to be interested in doing a television of their motion pictures "Vera Cruz" and "Apache"; Douglas, a television of "Indian Fighter"; and Small, a telefilm adaptation of "I Cover the Waterfront." There will be non-motion picture properties also, according to Golden. He added if haste is needed UA can draw on all the motion pictures done by Warner Bros. prior to '49. United Artists owns controlling interest in United Artists Associates, the company which took over the Warner library.

Bruce Eells, UA Television exec v.p., is on the coast conferring with producers on the project. He reported via phone that most of UA's 60-odd roster of producers are interested in joining the telefilm project.

## Stanton

Continued from page 25

against the Japanese Finance Ministry price ceilings on imported programs, Stanton denied the inference of that story and said, "We have no intention of pulling out of Japan. I just wish it were a free market."

Told that all the tv reps return periodically to wage energetic sales campaigns despite their sentiments on the restrictions, the CBS prez said, "It's just a matter of getting points in the field for the time when the market does open up."

Doing his own goodwilling, Stanton was granted a 40-minute meeting with Emperor Hirohito during which they discussed tv. Stanton presented the Emperor with a film copy of the CBS 30-minute documentary on the Japanese Imperial wedding which was seen in the U. S. The meeting was also attended by the Empress, U. S. Ambassador MacArthur II and Mrs. Stanton. The previous day, Stanton had met with Prime Minister Kishi.

St. Louis—Radio and television rights of the St. Louis Hawks basketball team have been acquired by Anheuser-Busch, Inc., with sponsorship by Busch Bavarian Beer under an agreement covering the next three years.

## See Commercial French TV by '60

Paris, May 5.

Before the year is out, France will officially inaugurate a commercial television chain. And, there is as yet no one in the government who will admit it, chances are very strong that this will be a commercial station, accepting advertising. In fact there is a lot of pressure within the government to increase advertising and commercial copy on both television outlets and on all the radio chains (there are five in France).

Almost all the discussions, negotiations and arguments having to do with all angles of this have been going on in hush-hush, though none of it is secret in the radio-tele fields. Reason for the secretiveness is mostly that all air media is government-controlled, of course, and there are still a great many people who think the government communications media should not be sullied with such crass things as advertising. Or making profits.

An important government source told the VARIETY correspondent that the argument has gotten so hot and heavy that it was brought all the way to the top; meaning either Andre Malraux or Gen. Charles de Gaulle. The argument that seems to have had the most effect is that every cinema in France and 90% of the legit houses flash screen ads between the acts, without complaint. So why not on the air? As it would work out, probably, at least at first, the advertising and/or commercials would be accepted for airing on television on their own, not in direct tieup with specific programs. Thus the programs themselves would, seemingly, continue to be lily-pure.



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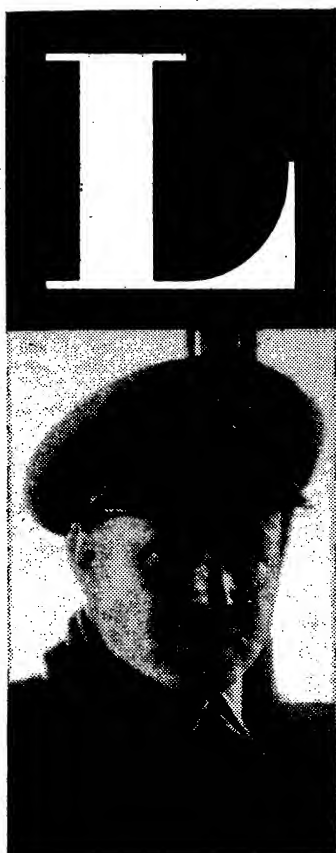
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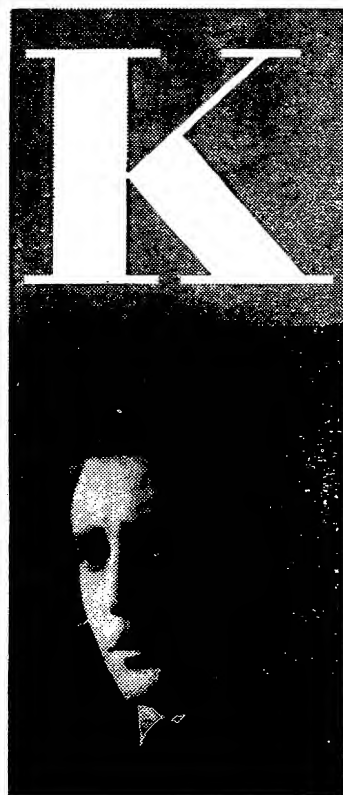
**U. S. DESTROYER CAPTAIN** Cafferata hunts submarines to protect us from "The War We Are Not Ready to Fight."



**JACKIE JENSEN**, "Boston's Strong Boy," tells why he hates everything about baseball but the money.



**ACTRESS TUESDAY WELD** has 40 TV credits. "At 15," says LOOK, "She's Past the Awkward Age."



**GERMAN JEW** Curt Sumpf ponders new anti-Semitism that has ruined his business, his family's health.

again this week the **BIG SHOW**

is in **LOOK...**

it will be seen in **16 MILLION  
HOUSEHOLDS**

Of the 123 nighttime network TV shows checked by Nielsen in February, 1959, *only four* were seen in as many as 16 million households—the number of homes reached by an average issue of LOOK. And LOOK is read by the whole family—male and female, young and old—by *everybody* who makes or influences a family's buying decisions. LOOK—THE EXCITING STORY OF PEOPLE

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## Foreign TV Reviews

Continued from page 39

couple of occasions, but both times the camera slipped away too soon and missed the payoffs. However good use was made by the cameras in picking up the happy facial reactions of the moppets. But Trinder's appearance was more than justified as a sock laff climax to the half-hour. Immaculately clad in a tuxedo, he was lured into the ring to join in with a couple of slapstick conjurers and, in a riotous routine, was liberally plastered with eggs, flour, water. Trinder kept up a flow of ad lib gags and the result was an hilarious spot.

For the rest there were performing bears and horses, notably an unusual animal offering—four Shire cart-horses in a remarkably disciplined act. Charlie the Chimp also scored a fair measure of yocks with his balancing, somersaulting and trick-cyclist gag. For further laughs there was the Anthony Trio, a comedy trampoline act from the Folies Bergere, making its first circus appearance.

Thrills were provided in good measure by Reno, a daring balancer on a 5-foot tapering pole, and by Astrals and Paulos on the high trapeze. Peter Bale's direction was swift and effective. Dorian Williams, a w.k. show-horse sound commentator, was making his debut as a tv commentator and too often fell into the dangerous trap of talking too much and too often; particularly making the

fatal error of describing what every viewer could clearly see. However, Williams was naturally authoritative about the horse acts and managed to get in some useful interpretation of circus life and tradition. Rich.

### THE SHADOW OF THE RUTHLESS

With Anthony Quayle, Harry H. Corbett, David McCallum, Delphi Lawrence, Kynaston Reeves, Alan Keith, Charles Gray, John Barron, Allan Cuthbertson, others.  
Writer: Stuart Douglass  
Producer: Sydney Newman  
Director: Philip Saville  
60 Mins., Sunday (26); 10.5 p.m. ABC-TV, from Birmingham.

This latest entry into ABC's "Armchair Theatre" series is of interest on at least three counts. Firstly, it is Anthony Quayle's first dramatic role on tv since before the war; secondly, it is a first play by a young press agent; and thirdly, the text closely resembles the real-life story of a one-time cockney millionaire who is now serving a six-year stretch. "Shadow of the Ruthless" is an interesting, if far from satisfactory, play. The subject really needed more than the allotted 60 minutes to achieve the fullest development and in its limited time the story unfolded in a sketchy and uneasy fashion. Stuart Douglass did well enough in portraying the main character, but his play showed weakness in treating the relationships with his family and business associates.

Anthony Quayle played the man who had risen from the London slums the hard and dirty way. In his earlier days he was the brains behind a Soho gang of hoodlums, but he became respectable when he pulled off a coup in a pineapple deal. At the point the play opens he was endeavoring to raise sufficient coin to finance the purchase of scrap aircraft. That deal went cold and he's on the precipice of bankruptcy and ruin when his elder son, with whom he had had no contact for years, volunteered to help if he will confess that he was largely responsible for the suicide of his wife many years before.

The author's portrait is an ugly one, depicting a ruthless individual with a stop-at-nothing mentality to get to and stay at the top. Of a man who can display hardly any affection or sentiment, but who liked to be regarded as a great feller.

Anthony Quayle's interpretation of this sordid character had the stamp of reality. He gave a vigorous performance with all the stops pulled out. Most of the cast

was overshadowed by his powerhouse study, but Harry H. Corbett and David McCallum showed up nicely as the two contrasting sons and Delphi Lawrence gave a lively study as his second wife. Others in a distinguished cast included Allan Cuthbertson, Kynaston Reeves, Alan Keith and Charles Gray.

Philip Saville's direction of this Sydney Newman production had a good deal of authority. Voytek's designs were interesting and his set for the millionaire's home even included a monogrammed chimney piece. Myro.

### THE WOODCARVER

With Oliver Johnston, Fay Compton, Wendy Williams, Peter Halliday, George Howe, Sarah O'Connor.

Writer: Morris Brown  
Producer: Alan Bromley  
90 Mins., Sun. (26); 8 p.m. BBC-TV, from London

It is all very well to encourage new writers and give them a break, but BBC ought to serve its public better with its peak Sunday night drama spot. "The Woodcarver," a first play by Morris Brown, virtually had two main plots going off at opposite tangents, which were only merged with more facility than a conviction. Additionally, there was an overdose of religious dialog, which might be considered appropriate for a Sunday night play, but hardly qualified as entertainment.

"The Woodcarver" of the title was played admirably by Oliver Johnston. All his life he has done traditional carvings of Christ on the Cross, but now, after 50 years, he gets his break to do his first creative work. He has a vision and immediately depicts the forsaken Christ—forsaken by God and by his fellow men.

Although the carving was not shown on the screen, it apparently had a distressing effect on a young poet, who immediately broke into tears; while the padre for whom the work was under taken considered it blasphemous and demanded it should be destroyed. Yet it had a reserve effect on the carver's widowed daughter, whose grief was added to by the death of her young son. After days of silence, refusing to eat, sleep or talk, a glimpse at the forsaken Christ gave her hope to face the future.

Fay Compton had almost no opportunity of displaying her talent as the carver's wife, but Wendy Williams as their daughter was better served. Peter Halliday, a young poet who persistently woos the widow, made a good showing, but was handicapped by some of the poetic dialog he had to speak. George Howe as the padre and Sarah O'Connor in a minute bit as a neighboring kid completed a professional cast which deserved better material. Myro.

## Tele Followups

Continued from page 39

where they counted, in the major dramatic scenes. Technical credits were topnotch. Chan.

### Ed Sullivan Show

The Ed Sullivan Show on Sunday (10) over CBS-TV constituted excellent entertainment as a whole. Three elements certainly put it in the upper brackets. First highlight was Hume Cronyn & Jessica Tandy with assistance of Biff McGuire and George Mathews in an excerpt from "Triple Play" currently on Broadway. Louis Prima & Keely Smith with Sam Butera & The Witnesses kept it there, and a complete song and dance scene from "Destry Rides Again" with the Broadway cast intact provided enough plus values to make this a memorable occasion.

Comparative strangers to television, although they will be no longer at least while at the Copacabana, where they are doing three shows nightly, Prima provided a wild and noisy turn that kept the audience alert and amused. The energetic Prima and his equally energetic musical cohorts behind him did a theme of musical and vocal mayhem, while the immobile Miss Smith provides quiet counterpoint. It should be a healthy trailer for the Jules Podell niter.

Dolores Gray did the song and dance scene from "Destry" in front of the prison in which the Michael Kidd choreography is the major star. Its sprightly turn loaded with entertainment that qualifies as one of the top transplant of the video season Miss Gray followed up with a good rendition of "I Say Hello" also from that show.

Miss Tandy and Cronyn provided a charming translation of "Pound on Demand" with Cronyn as the conniving Gael trying to get the drunken Biff McGuire to withdraw a pound from his postal savings account. It's a hilarious bit loaded with gags of sight and sound and was excellently enacted.

The other contributions to the show were minor. Opener was an eight-year-old ballerina, Claudia Craver, who shows signs of being an excellent dancer. Charles L. K. David, an import from Hawaii, rendered a schmaltzy ballad, and Arnold Stang and Sullivan did a few sides of dialog while waiting for the scene to be set for "Destry." Jose.

## Tele Reviews

Continued from page 39

teresting observations and drew a few provocative conclusions.

Weakest portion was the film footage, shot by two Swiss travelers on a trip to China less than a month ago. The footage was of the travelog variety, hardly as dramatic and as provocative as the narration. Nevertheless, the footage yielded pictorial evidence of Red China's industrial backwardness, its use of child labor, the reluctance of some Chinese to join the de-humanizing commune institutions. The show was a followup of NBC's hour-long "The Great Leap Forward," telecast earlier this year.

While the 30-minute Sunday outing may have been hobbled somewhat by the travelog footage, it made the telling point of uncovering the splinters in Red China's monolithic image. Horo.

## British TV Meet

Continued from page 24

rangements, will be beamed to the delegates via closed circuit to demonstrate the quality and style of British commercial shows.

It's hoped, during the get-together to establish the notion of staging an international tv festival in London annually, starting next year. Existence of this plan explains in part why the British webs have so far reacted without great excitement to the news that a 10-day tv fest is to be held next spring at Montreux, Switzerland, sponsored by Montreux City Council.

Ottawa—Irish-born Michael Sadlier has been named supervising producer of tv drama for Canadian Broadcasting Corp. He's a delayed replacement for Sydney Newman, who went to England last year. Esse W. Ljungh remains supervisor of all drama, radio and tv.

## Okay \$10,400,000 For FCC in '60

Washington, May 12.

House Appropriations Committee has approved a money bill giving Federal Communications Commission \$10,400,000 for its 1960 operations.

Figure is \$657,800 over the 1959 appropriation, but \$600,000 under President Eisenhower's budget request for the agency.

The Committee approved the addition of some 65 new positions and a \$90,000 study to decide whether automatic data processing equipment should be installed at FCC. Among items rejected was an additional \$90,000 for various other research contracts.

Federal Trade Commission, which has launched a crackdown on false radio-tv commercials, was allotted \$6,745,000, a hike of \$284,000 over last year's appropriation but \$230,000 below the budget request. The moneys are contained in the Independent Offices Appropriations Bill which now goes to the House.

Los Angeles—George Faust has been made manager of the Los Angeles office of CBS TV Spot Sales. Faust was formerly an account exec in the N.Y. office.



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24-Thurs., May 7, 1959 \* New York Journal-American

## Jack O'Brian's TVIEWS

# Best TV Actress Carol Lawrence



Jack O'Brian

We'd like to give one little girl a big hand.

Once upon a time it was said TV would ruin the stage and screen and rob both of their best young performers. Quite the opposite is happening.

TV screens are being robbed by Hollywood and Broadway. But TV also is developing a whole continuing line of talent, taking its young from amateur groups, off-Broadway plays, on-Broadway flops, even Broadway smash hits. Such as, for instance, "West Side Story," a florid overstatement which contains some mighty talented young people, not the least, and perhaps the best, of which is Miss Carol Lawrence, a young actress and dancer and singer with haunting good looks, a good voice, the graceful stance and motion of the ballerina she is.

Although she has been in "West Side Story" through its two Broadway seasons, Miss Lawrence has managed to deco- rate TV with some consistency. Mostly because she has been used often and well by Ed Sullivan on Broadway's traditional live and filmed shows. But Carol is thoroughly typical of the top level of TV actresses.

There are few roles or types of performances on TV. Carol hasn't essayed properly. She has had a fine big star role in a

U.S. Steel drama opposite Roddy McDowall; recently she returned opposite Roddy on a two-part Oldsmobile Music Theatre telecast. She will go a long way, and in fact has come quite a piece already.

Miss Lawrence is the type of young performer who suddenly strikes a lot of people as having stumbled upon stardom more or less miraculously.

One day no one ever heard of her and suddenly she's a fine emotional actress, a plainly gifted ballerina, a singer of intelligence and range. How did she "suddenly" explode into this exalted spot?

**BORN IN CHICAGO**, Carol started dancing at seven, won four consecutive ballet scholarships, started professionally with the Chicago Opera Guild Ballet, then braved local Chicago TV in a song and dance act which she took to night clubs during Summers. She won a full scholarship to Northwestern University after four full years of "A's" in high school. At Northwestern Carol played leads in her first year and was voted "Freshman of the Year in Theatre," which brought her added scholarship benefits.

During the Summer of 1951 Carol came to New York with her family to see what theatrical auditions were like. She went first to an "open audition" for something called "Show-business." Told she couldn't watch, she changed to her practice costume and stood in a few steps. Carol found herself told to line up and "do a few steps." Carol found herself nudged into the line, did several steps and suddenly was in her first show as a featured dancer. Around the same time Carol also took a job at Leon & Eddie's old 52nd St. night club doing her old Chicago Summer act.

**NEW YORK, THEN**, was a cinch to break into but tough to hold onto. A year later Carol auditioned for "New Faces," got the job and ran a full season on Broadway. She did the movie version, plus 16 months on the road, landed a part in "Me & Juliet" when it went to Chicago, did a season of Summer stock in Highland Park near Chicago when the show closed.

In stock she had a rare shot at some great musical roles: "Liat" in "South Pacific," "Helen" in "Anything Goes," "Sarah" in "Guys & Dolls," "Miss Turnstiles" in "On the Town," "Susan" in "Finian's Rainbow," "Hope" in "Best Foot Forward" and the Princess in "Call Me Madam."

It was concentrated experience ideal for Broadway or TV. Chicago TV scouts saw her and tapped her for her own half-hour weekly variety show and then a 15-minute daily local show. Still, New York was the goal so she returned to get a job in "Plain & Fancy," which she left for "Liat" in the City Centre production of "South Pacific." More Summer stock, more minor TV, until she returned to the Chicago Opera Company as solo ballerina.

**CAROL'S TALENT** was being recognized but the shows she won weren't: "Shangri-La" opened and closed and then "Ziegfeld Follies" as a dancer and singer. Carol left the Follies for early rehearsals of "West Side Story" in which she won the lead, her most beautiful reviews and the attention which brought her to Ed Sullivan, the Theatre Guild and now—"TV's Best Young Actress."

### Management

### TELEVISION ARTISTS CORP.

Jack Bertell

John Greenhut

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## NABET-NBC Strike

Continued from page 25

on mapping out the proposed lay-out. (3) The unilateral right to make work assignments, whereas NABET also has had a say in this matter. (4) The right to fire without first taking it up with a NABET review committee. (5) For the first time, the right to suspend a worker. One labor source said that the network seemed unbending in these demands, while NABET had adopted the attitude that present

### It Figures

NABET labor difficulties at NBC are producing numerous anecdotes, notably the one about the audience at a daytime giveaway show during the warmup period. Announcer asked the crowd how many were from Brooklyn, Hohokus, Fall Arches, etc.

Then he thanked them on behalf of the sponsor and asked one more typical question. How many of them had never seen a tv studio show before? Three cameraman (NBC supervisory workers) raised their hands.

clauses might be subject to further "interpretive study" only. Hereafter, NABET wasn't even willing to discuss other than the one issue of overseas video tape production jurisdiction. And while NBC says there no longer is a contract, the union maintains that the contract is still binding and in force.

After NBC announced early last week that it was "rescinding" the entire NABET pact, which caused no few moments of concern to the

union leaders who were trying to place a legal interpretation on the world rescind, the union and the network finally went back into talks Friday (8). Trained umpire Benjamin C. Roberts, a Brooklyn lawyer, came in to oversee the dickers, and he evidently took the place of Federal Mediator J. R. Mandelbaum after the sessions failed to bear any significant fruit under the latter's direction.

Rescind was interpreted by some of the participants as the strongest possible word that NBC could have chosen to use, because it seemed that NBC was saying there never really was a contract. Rescind, it was explained by one legal-mind, is to "annul" as cancelled is to "divorce."

There were alternative reasons why NBC chose to abrogate its contract after a week of no work by NABET: Mac Clifford, NBC personnel topper (as such, he heads the labor staff), has long been irked by a couple of clauses in the NBC-NABET contract, and has for years tried to eliminate them with no success. This, then, was in one camp interpreted to mean that he was using as an "excuse" the NABET strike to nullify those two clauses. Other possibility was that NBC was aiming in the distant future for a referendum of workers which could lead to a change of technical union jurisdiction. International Alliance of Theatrical & Stage Employees might vie on the ballot for present NABET jurisdiction, but first IATSE and the network would have to clarify whether a contract termination obviated the AFL-CIO overall "no raiding clause" among its member unions.

Two clauses in the NABET pact which bother NBC are those concerning the rank-and-file's contractual right to write its grievances against the network (on network time, evidently) and the network's inability to fire any NABET member without first going through a long and difficult hearing in which NABET officials would have the final say.

Argument began 17 days ago when NABET men in N.Y. refused to handle the tapes of Dave Garraway's "Today" show. The tapes had been made in Paris, where non-NABET personnel were involved in the production, and NABET had argued that its network agreement entitled it to jurisdiction over NBC programs regardless of where they were made.

## Rough on Chi

Chicago, May 12.

Probably the station hardest hit by the NBC-NABET squabble is the Chi oco, WNBQ. NBC's Windy City shop has around 140 employees in the union, more than half its normal complement. With the walkout (or lockout, as the union prefers to call it), non-union administrative personnel have to man the newsroom, mailroom and continuity department in addition to filling the technical jobs. (WNBQ newsmen signed on with NABET several years ago.)

Salesmen have been handling engineering jobs in the mornings and making their rounds only in the afternoons. A dozen or so stenographers and typists have been working full-time on technical jobs and have been keeping the sister radio station, WMAQ, in operation. The newsroom, which lost 10 NABET members, is being held up by three supervisors, a secretary and a part-timer from the press department.

## Eurovision's 5th Anni Hoopla on June 6-7

London, May 12.

Twelve - nation hookups are scheduled for June 6 and 7 to mark the fifth anniversary of the start of Eurovision. The June 6 program will run 75 minutes and be on vaude lines, to be controlled from Brussels by Graeme Muir of BBC-TV.

Following the day's show, also 75 minutes long, will be provided by the outside broadcast units of the same contributing countries—Italy, France, Germany, Austria, Switzerland, Holland, Denmark, Sweden, Belgium, Luxembourg, Monte Carlo, Britain.

## Ralph Meeker's Pilot On CBS 'Law Breakers'

Ralph Meeker will play the role of John Dillinger in the taped pilot of CBS-TV's new series "The Law Breakers," a full-hour October hopeful.

Shooting is to start June 4 at CBS Studio 61 with John Houseman producing.

"Law Breakers" is based on an idea by vet reporter George Ellis and CBS-TV program development director Lester Gottleib.

Pilot is labelled "John Dillinger: A Year to Kill."

## News-Hens Cackle

Continued from page 2

played by Hazel Markel, radio-tv commentator, stepped forward in a Brazilian costume and sang to "Brazil":

"Bra—zil . . .  
I conquered arsenic in old Rome  
I thought I could outdo Salome  
But Morse's horse rocked  
Cap'tal dome  
And so . . .  
You've no . . . envoy la Luce

"I'm sure that Morse will rue  
the day  
He had those ugly words to say  
For Time and Life may make  
him pay  
Tho . . .  
Ike said he wanted me to go  
He likes my looks and my dough  
Henry said a thousand times no  
He's had  
His fill  
Of old  
Brazil!!! Ole!"

## 'Untouchables'

Continued from page 25

Whether potential sponsor Liggett & Myers would be interested in a 10 p.m. starting time is unknown.

Though "Untouchables" appears far from resolved, L&M has pinned down several million dollars worth of 1959-60 billings at ABC. Cig will underwrite a half of the 60-minute "Adventures in Paradise," a third of the 60-minute "The Alaskan," half of the 9-9:30 Sunday "The Rebel" and has decided to fill its 10-10:30 p.m. Friday slot (on which it has skip-weeks) with "Black Saddle" after all.

Incidentally, ABC started to clear Thursdays for "Untouchables" by shifting Dick Clark's "World of Talent" from 9:30 to Wednesday at 8.

## Mutual-Yankee

Continued from page 24

linking 26 stations to Boston. Mutual leases the line from New York serving WNAC and Yankee.

The move was prompted to a great degree, both network officials Steffy and MBS stations vee Charles W. Goodwin said, by the increasing number of Mutual net "station services features" now being close-circuited by MBS to its affiliated stations. Under the present arrangement joint use of present lines for both Yankee and Mutual programming does not permit all these services to reach Yankee stations.

Kansas City—Grover C. Cobb, manager of KVGB, Great Bend, Kans. last week was given the annual Broadcasting Service Award by the Univ. of Kansas.

## NABET in Blast At Nixon & Hagerty

Chicago, May 12.

The Eisenhower administration became the object of a bitter blast from National Assn. of Broadcast Employees and Technicians last week because Vice President Richard Nixon and Presidential press secretary James Hagerty participated in the Emmys on NBC-TV last Wednesday. The union charged them with crossing picket lines and accused them of siding with the network in the NBC-NABET altercation.

Union's international headquarters here construes the incident as the Eisenhower administration showing "its preference for management over labor." In a statement to the press, the union said Nixon and Hagerty were placing the prestige of the White House behind NBC.

NABET complimented a pair of Democrats, House Speaker Sam Rayburn and Asst. Senate Majority Leader Mike Mansfield, for eschewing the Academy program during a management-labor struggle.

## Philco's 1st Quarter Hike

Philadelphia, May 12.

Philco Corp. reports a first quarter volume increase of 29% over the comparable 1958 period, with sales of \$95,558,000 and net income of \$1,589,000. Earnings for the quarter were 37 cents per common share after preferred dividend requirements.



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## WNTA-TV's Whopping Space in Mags, Dailies Caps Landau-Cott 1st Anni

Doe Spock, pediatric savant of the diaper fill set, if asked to examine the one-year-old child, WNTA-TV, N.Y., would probably diagnose it as a precocious brat, more Kafka and Kierkegaard with a soupçon of Krazy Kat, darling of the avant gardes, more Li'l Abner than Diamond Lil.

Other video outlets in the Metropolitan area may smack of a programming credo largely built on Rotarian and Kiwanian principles, but this is emphatically not the nature of the Ely Landau-Ted Cott operation. WNTA-TV, based on its 12-months behaviour pattern, is evidently working on the revolutionary notion that conversation is a warranted video cathartic definitely saturated with more goodies for the body and mind than, say, Geritol.

WNTA-TV also has set out to bolster the IQ's of any ignoramuses who, in their frantic pursuit to find a more pedestrian, old-shoeish path to leisure entertainment, may perchance be cozened into catching the irreverent, heretical remarks of Alexander King, the Henry Morgan taunts at civilization and David Susskind's marathon palaver parlor goings-on with the contemporary literati and dadaists.

In addition to beating a tattoo on the minds of many Gotham viewers since it made its razzmatazz preem a year ago with its unending procession of talkfests and offbeat musical attractions, the station has managed to snare a whopping amount of space in a wide assortment of publications ranging from little quarterlies to enviable spreads in Life magazine. In between, it has garnered publicity breaks of no mean proportion in Time mag (three good-sized yarns); Newsweek (four stories); Saturday Review, New Yorker, the weekend supplements of the Sunday News, World-Telly, Sunday Mirror and a slew of elaborate spreads in the N. Y. Times, Newsweek, New Yorker, etc., on the oc-

casion of its first anni, all this in addition to many hopannas from tv critics. This carnival of publicity was engineered in a stalwart fashion by what amounts to a one-man publicity enterprise, namely Phil Cowan, frequently fashioning the communiques, running the mimeo machiues, acting as a human Pitney Bowes mailer and assuring latter day Wattersons and Brisbanes that WNTA-TV is in Newark, N.J., near the gloomy Passaic River.

There is a story, possibly apocryphal, that it is also one of Cowan's multitudinous chores to rescue guest speakers lost in the greenery of Newark, N. Y., on the banks of Canandaigua Lake, and return them pronto to the tv studios in the county seat of Essex County, N. J., home of the station. More recently this problem has been partially solved by WNTA-TV opening a Gotham studio and office.

When the present management of WNTA-TV took over the Newark outlet last May, it was in a moribund condition. There's been an estimated 300% increase in biz since Landau, NTA prexy, and Cott, connoisseur of conversational pieces and other programming dandies, squirmed their effective way into the tough metropolitan market.

The Landau-Cott combo demonstrated that WNTA-TV's offbeat programming has viewer interest in other parts of America. The recent coaxial cable tieup with WHCT-TV, Hartford, Conn., is such an example. Moreover, management, having refurbished the station on all levels, immediately launched into a punching ad campaign in the daily press, one of most successful projects being the "13 is next to 2" gimmick, an identification technique apparently as effective as a McGuffey Reader.

On the eve of WNTA-TV's first anni it was showered with a plethora of awards. It garnered three Emmy Local Awards, one for station achievement; another for

"Open End" in the "best local programming category," and the "outstanding male personality award" was given to David Susskind. The Newspaper Guild of New York also presented a Page One Award to the station for its program fare.

## WGY Exiles NBC Sudsers In Favor of Deejaing; Deny a 'Break With Web'

Schenectady, May 12.

WGY, longtime affiliate of NBC, has replaced the web's two hours of soap opera, with a deejaing show handled by Joe Roulier. Program manager Donn Chown denied the move was a step in the severance of network ties.

He added: "We do not consider there has been any weakening at the present time of our relationship with NBC. Any time the network makes a change in the future, we will give it every consideration."

WGY is picking up 90 minutes of web time in the afternoon (2:30-4), chiefly music.

While the 50,000-watter has increased its emphasis on music, this does not include rock 'n' roll.

## Canada Week on BBC

Ottawa, May 12.

Between May 30 and June 6 will be Canada Week on BBC Radio. Through the cooperation of the Canadian Broadcasting Corp. a week of special shows for the event will be taped here and shipped to the United Kingdom although some ailers will use shortwave.

To be included are special Canada Week programs by the CBC Symphony Orchestra, the Neil Chothem orchestra of Montreal, a 45-minute jazz stanza by Phil Nimmons combo, folk song disks from CBC's International Service transcription library, a special 60-minute show by CBC's Amer, Trans Canada Matinee, Wayne & Shuster comedy stint, a special CBC Stage drama, "The Devil's Instrument"; others.

## Truman Diamond Jubilee Closed-TV Fiesta Proves Show Biz Humdinger

By ART WOODSTONE

A glittering show business shindig reached out overlapping waves of search, sentimentality and mostly laughter to 50,000 decollete women and starch-shirted men via the TelePrompTer closed-circuit coaxial last Friday (8) from New York, Washington, Chicago and points north and west. Guest of honor was a performer, 75 years old to the day, named Harry S. Truman.

He was reputed to be a piano player, yet when he was requested to play his theme song, "The Missouri Waltz," he admitted to a momentarily disappointed crowd, which paid \$100 a plate to hear him play, that he didn't know how, even though he had heard this illustrious piece of Americana "40,000 times" and still thought it "very beautiful."

Although this performer laureate did very little explicit entertaining, except to wield expertly a knife on a cardboard birthday cake, his partisan audience marked its great respect with repeated applause for the many nice and revealing words about his person passed along by his co-actors.

The on-camera assemblage contained many show biz names. A good many of them were actors who simulated the various postures of the genus politician: Americanus, and surprisingly, for so little rehearsal, they were uniformly convincing. Shakespearean, and sometimes lesser, tones rolled from talent such as Lyndon B. Johnson, a fellow with repertory experience in Texas; Dean Acheson, clearly the most Shakespearean of the lot; a gentle Ophelia named Eleanor Roosevelt; a Washingtonian, Paul Butler, who evidently—though nobody said so—had considerable Little Theatre experience in the Capital; one Sam Rayburn, a carney spieler; a semi-retired performer named Averell Harriman, and a guy from the Gotham lecture circuit billed as "Mayor" Robert F. Wagner.

Then there were others, just as

entertaining, but whose performances during the course of the two and-a-quarter hour program, mainly from New York's Waldorf-Astoria were generally of a more variegated type than political imitation.

### Also a Violinist

There was violinist Jack Benn who, others on the bill disclose had made his mark not too long back at a concert in Kansas City a funnyman named Mort Sahl, who might yet be primed by his conferees for a shift to high governmental position in 1960; two musicologists named Leonard Bernstein and Jimmy Durante; swing singer, Peggy Lee; a second fiddler, Isaac Stern; another carny frontman, H. V. Kaltenborn, at two mellow singing troupes, ti Howard U. and Columbus B. Choirs.

These were only some of the entertainers. A distinctly topline whanded in by a comedian, with touch of the egghead, known Adlai E. Stevenson, a monnick which sounded strictly pre-Keith Albee.

There was really only one genuine politician on the bill; it was obvious from his style of platform delivery. The toastmaster, "Judge" Samuel Rosenman, said this politician was the chairman of the Republican National Committee, b since the "Judge" had said this a spirit of jest, the man's political origins remain kind of hazy. However, a later search through the records of the stanza did reveal it goes elsewhere as Al Kelly.

Though she was not billed in advance, several stubholders appeared to anticipate the appearance of a young soprano, perhaps because she had the same surname as the guest of honor, but the woman, Margaret Truman (Margaret Truman Daniels, as some one in the know called her during the evening), did not show. No official explanations were given either for why she in particular was expected or why she didn't.

(Continued on page 52)

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## Emmy's Slip Is Showing

Continued from page 24

commendation from the Television Bureau of Advertising, which, unlike the Academy, is an official organ of the tv industry. TVB president Norman (Pete) Cash, on Friday (6) raised several industry eyebrows by supporting publicly a recommendation to Dr. John Hohenberg, secretary to the advisory board on the Pulitzer Prizes, that the Pulitzer committee (which announced its print prizes a few days before the Emmys were made known) include next year a prize for tv drama.

### Wanted: Prestige

Interpretation placed on this is that the industry is seeking recognition by an award body with more prestige and meaning than anything originated so far within the industry itself. And if nothing else, fact that a television spokesman of Cash's stature, addressed a tv appeal to an awards body that has traditionally delved into print, directly after his own industry has indulged in its annual ceremony of self-laudation, is considered unique.

Given by the ATAS after a national vote were awards for such things as "most outstanding single program of the year, best one-hour or longer dramatic series, best shorter dramatic series, best musical or variety series, best western series, best public service program or series, best news series, best special dramatic program, etc., etc.

National voting for prizes is thought in some quarters to have a far greater number of mechanical and moral pitfalls than aesthetic values. Everyone seems to practice a policy of voting for those programs in which he has a vested interest. This, it is felt, gives a promotional flavor to the Emmys which detracts greatly from their importance and credibility; it further makes them appear more as a

popularity poll than awards of merit.

Then, too, the system of polling, even though suggested by the experienced and impartial Price-Waterhouse people, does not afford members of the ATAS, should they be so inclined, to limit their nominations to a single show, or, for that matter, to not select even one show. Price-Waterhouse calls for each of the thousands of nominators to select six (no less), in order of their worth to each voter, nominees for each of the tv categories. This is a "preferential vote and keeps nominations from becoming too disparate.

This tends to create places on final ballots for programs that don't deserve special recognition and dignity. All the more so, it's known, because producers, networkers, sales organizations, invariably put names on the ballots simply to get placements for their own programs and thus they have created the antithesis of unprejudiced award-giving.

An official of the Academy said that the organization "had neither an official or unofficial axe to grind" when he was informed that a number of observers considered the Emmys essentially promotional in nature. He added that the board of trustees of ATAS can eliminate categories in a given year if they feel there are no programs in that category deserving of credit.

Finally, the issue is said to lie in this one question: Is the Academy essentially in existence to promulgate the art of television or to keep happy its divers members?

## Syndication Plateau

Continued from page 29

became in the competitive struggle for local time when the major backlogs were released, but nevertheless the video taped shows, in many cases, are vying with telefilm product and in those instances, video tape is a competitive factor.

The minority view is that despite the networks' moving into what previously had been local option time, a good show, sponsored, will find an availability in desirable time periods. Then, there is the factor of different time zones. While the east may be very tight because of network encroachments, the same situation doesn't prevail in the midwest and west, keyed to different time zones.

As to the growth of participations, as opposed to program buys, the minority view is that situation will change. New ad budgets, as reflected in the lush network level, are bigger than previous years, and that bigness will be reflected on the syndication level in a short time. Then, there will be a switch

to program buys, either full alternate sponsorship.

Minority holds that the webs may cut back in their encroachment on traditional local time in the wake of the recent FCC recommendations against "straddle" programming.

Big difference, though, between the minority and majority view is that the minority position is based on future hopes, while the dominant view is predicated on what's been happening in the field since the first of the year.

## Hudson

Continued from page 29

ual owns 25% of the show, he's got to cough up \$50,000.

On the other hand, if he merely has a profit participation, he's not liable for the tax, which must be paid by the owners. Moreover, if a loss is incurred in the series, he likewise isn't liable, sharing only in the profits and not in the losses.

Basic advantage of ownership, states Hudson, is the possibility of a capital gain in the eventuality a show is sold. But under the present tax setup, he emphasizes, there's no guarantee a sale will be treated as a capital gain. The co-owner then risks the current tax liabilities, for which he may even have to borrow money, on the somewhat risky chance he may make a capital gain.

Hudson points out he's not referring to the major companies in this question of ownership. Rather, he is talking about the individual writers, producers, directors or stars who bring a package idea to a large company and are offered their choice of a royalty, percentage of profits or ownership. Big companies have enough operating capital to meet the tax rap, he points out. It's the individual who suddenly is confronted with a large tax bill on a show that's made no profit for him yet who can get hurt by virtue of ownership.

## Gardner & Lev

Continued from page 28

setup, the star would get plenty of time off, yet would have his stint compressed into a five-month span.

Levy & Gardner then took the plan to Four Star and the William Morris agency. Taylor was available at the time, was interested in tv if it didn't conflict with his pic work, and was impressed by their work on "Riflemen" as well as happy with the detective format. Deal then fell right into place as a three-way split among Levy-Gardner and partner-director Arnold Laven in their Hastings Productions. Taylor's Ursula Productions and Four Star. ABC grabbed the show. Procter & Gamble bought it, and it's set for Friday at 10 in the fall. And another major pic star found his way into television.

## Truman Diamond Jubilee

Continued from page 51

pear. Nonetheless, there was a smiling lady known as Bess, also a Truman, who sat on the dais some four places away from Harry, but whose performance was limited to occasional film clips exposed on the c-c telecast. She got lots of applause just the same.

For TelePrompTer, big in the tv cue field, this was a major opportunity to show the country how it could stage a closed-circuit show to 16 U.S. cities. Executive producer Ed Reveaux, in TelePrompTer's employ, supplied the "essential" (that's what it said in the press release) equipment making it possible to cut back and forth among the faces and activities of performers in the aforementioned cities (plus Hollywood and Boston).

Still another performer, Melvyn Douglas, speaking in pear-shaped tones through a recently-acquired gray moustache, narrated the program, which, for all its good humor, good sense and moments of revelation and charm, did lapse every so often into minute glimpses of the maudlin and the saccharine.

Behind the scenes with Reveaux was a team of sub-producers, directors and writers including Marshall Jamison, Jesse Sandler, John Aaron and a sometimes librettist Moss Hart. There were at least 10 others handling the camera switches and the writing to take care of performers from outside New York.

It was on the whole a strange program. Top-billed Truman, did nothing more than sit there and listen—for all but a few seconds toward the end—yet everybody paid a price to see this hardly exclusive performance that would have made even a ticket scalper's hair stand on end. Also, there must have been Republicans somewhere within the ranks of these 50,000 Americans, yet it was a fairly well known fact that the earnings were to go into the coffers of the Democratic National Committee.

A man recently from Hollywood, Dore Schary, with a w.k. interest in politics, produced a 15-minute film, ideal for home video, about Truman. Truman, the picture disclosed, had spent sometime in the White House. This was also hinted at by H. V. Kaltenborn elsewhere during the evening—after the guests had finished ripe green olives and Champs-Elysees potatoes and a fancy desert tabbed "Diamond Jubilee Surprise."

Helping Schary, who bills himself as a writer and producer, were other names, one in particular bearing a degree of familiarity to show biz way-in-groupers, David Susskind. He and Schary were supported by Walter Reilly and a director of film, Richard Schneider. The 15-minutes were known as "Man of Decision" and seemed to dwell on that period in American history between 1945 and 1952.

Some especially rewarding moments, in addition to the Truman cake-cutting bit, were with Messrs. Bernstein and Durante. Basing their activities on that old theatrical adage, "If the star forgets his lines, fill up the time with talk about the weather—or something," Bernstein, with a voice much too precise for such a young man, played (where Truman didn't) and dissected the brilliant music of "The Missouri Waltz," and Durante, Durante explained, dissected Bernstein.

Choice bits were contributed by Sahl from Chicago. A daring fellow (he wore a sweater), he was also profound. "Toastmaster" Rosenman seemed to like that, in light of all the frivolity. Obviously an expert on government, Sahl was heard to state rhetorically, "There's some question about whether the U.S. will continue the bomb tests . . .

Yes! In synagogues, schools and other places." (Truman laughed the loudest.) He also commented on the fact that Russian military might is tied in knots because the Russian Cavalry is all touring for Sol Hurok.

Reason journalistic observers were so certain that this was designed as pure entertainment was because the master plan for "Truman's Diamond Jubilee," as it was called, was conceived and supervised by Roger L. Stevens, a play producer who, his friends say, dabbles in real estate and finance when occasionally the theatre leaves him some spare time.

## Pastor's '33 Nostalgia

Continued from page 1

the aircast, not drawing the connection between bonfires of books and human bodies, which followed under Naziism.

Quoting further from the Elders-veld text: "If you are reading the wrong thing, the solution for your problem is very simple, don't read it; better yet, burn it. That's what they did in Ephesus when the Word of God took hold of them. They didn't look for any complicated solution to the problem of literary superstition."

Des Moines—Don Hughes, news director for KIOA, Des Moines, has resigned. He has not announced his plans for the future.

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# RECORDS ON THE CUFF: ROUGH

## Wrather's Move In On Mills Quickens; Britain's ATV As Probable Partner

The Jack Wrather \$5,000,000 takeover of Mills Music is going forward, with legal powwows the only hurdle to resolve the small print that is attendant to any deal, especially one of this magnitude. Britain's Associated Television may be a 50% participant in the deal in light of Wrather's partnership with ATV in ITC (Independent Television Corp.).

The music partnership will probably embrace recordings on both sides of the Atlantic since Wrather who already owns Muzak, plans extending his diskery operations both in the U.S. and Britain. Right now ATV already controls the Pye label in England and Pye, in turn, has individual deals with Colpix Records and Roulette for British distribution.

Warner Bros. Records may emerge the U.S. partner of Pye (ATV) if discussions along these lines are consummated. Other American outlets have been talking with Val Parnell-Lew & Leslie Grade (ATV-Pye Records) setup in Britain for similar reciprocal arrangements.

Meantime Louis A. Dryer, for Wrather, and Charles Schwartz (& Frohlich), for Mills, are ironing out the contracts while prexy Jack Mills is currently abroad on his normal annual business trip. Wrather is on the Coast, also part of his regular schedule, and not due to return until next month, by which time Mills may be heading back to the U.S.

## Four Star Films' Music Pubbery

Hollywood, May 12. Four Star Films, vidpix outfit owned by Dick Powell, David Niven and Charles Boyer, has formed a music publishing company. Considerable thought is also being given to the possibility of branching out into the recording field in the near future.

The entry of Four Star, the third largest independent tv company, into the music world was initiated by the decision to score all company's vidpix with live music. Among their eight shows, "The Rifleman" is the only one currently being tuned with live music.

Herschel B. Gilbert, responsible for the "Rifleman" score, has been signed by company prexy Powell as general music director in charge of all tv products shot under the Four Star banner. Gilbert is currently mapping out the program for Four Star's new pubbery.

## O'Malley's 100G Suit On 'Poor Little Fool' Song

Los Angeles, May 12. Claiming he had never received payment for his song, "Poor Little Fool," for which he wrote the music and Sharon Sheeley the lyrics, Neill D. O'Malley has brought action in Superior Court against Miss Sheeley, Eric Music Co., Imperial Records and Ricky Nelson.

Complaint, which asks an injunction to prevent further sale of Nelson's recording, demands \$100,000 from Miss Sheeley. It's asserted she sold rights in song to Eric.

## (Erroll) Garner Music

Erroll Garner has set up a new music firm to hold his new compositions and larger instrumental works. The publishing operation will be known as Garner Music and will be affiliated with ASCAP, as is his Octave Music firm.

The pianist has already put 60 compositions into the new firm and is now looking for lyric writers for some of the compositions.

## Rock 'n' Washout

London, May 12.

Window cleaners singing Elvis Presley songs are disturbing children at their school lessons. At least, that's what the school bosses say.

So the North-East Derby Education Committee is warning the cleaners that their contract will be cancelled if they don't let up on the Presley repertoire.

## Jack Gold's Deal For Kassner, Etc., Dead; Too Rich

Deal for Jack Gold to acquire controlling interest in Kassner International, Broadway Music and Rush Music has fallen through. According to Martin J. Machet, attorney for Edward Kassner, negotiations with the Gold group were broken off about a week ago because the acquisition of all three firms imposed many financial and tax problems.

Prior to Gold's bidding, several other groups had been feeling out the possibilities of a buy, including Joe Harris of Essex Universal Corp., a diversified listed company which also has tv holdings through Flamingo Products.

Since the acquisition of the old-line Broadway firm by the Kassner interests in August, 1958, various groups outside the music biz have been negotiating for acquisition of a controlling stock in the companies. However, in seeking to acquire Broadway, these groups discovered that they would also have to purchase the stock of Kassner International and Rush Music in order to employ Kassner, his partner Murray Sporn, and Danny Kessler, who runs Rush, to carry on the biz.

During the negotiations, Kassner bought out Artie Mogul's interest in the firms.

Gold will continue to head his own publishing interests as well as his disk operation, Paris Records.

## Claude Gordon Orch Wins AFM's 'Best Band' Contest

The Claude Gordon orch from Los Angeles has been selected the best new dance band of 1959. Finals in the contest sponsored by the American Federation of Musicians were held at New York's Roseland Dance City Monday night (11).

The Gordon crew competed against three other bands for the big prize. They were the Ronnie Drum orch, which placed second, and the Gene Hall and Johnny Lewis orchs, runners-up. The four bands were picked from among 170 bands competing in local and regional competitions in the U.S. and Canada.

Judges at the New York finals were Ted Lewis, Les Elgart, Sammy Kaye, Vincent Lopez, Warren Covington, Richard Maltby, Meyer Davis and Woody Herman. Neal Hefti emceed the show. The winning trophy was presented to Gordon by Herman D. Kenin, AFM prez. Gordon is now in line for a Decca pact and free instruments for his entire band from the Conn company.

## Jeff Colby's Post

Jeff Colby is the new publicity director of Cadence Records, shifting over from the Monroe Greenthal agency which specializes in motion picture accounts.

Colby was previously in the 20th-Fox Film publicity department.

## PROMOTION DEALS CUT ROYALTIES

The abundance of disk deals is shortchanging the publisher, the writer and the artist. Chalked up by the record companies as "promotional" items, there are thousands of records being given away free every week with no one getting proper royalty payments.

Some publishers are already beginning to sound off on this diskery practice, claiming that commercial records are being put into the market on which they are entitled to a payoff. Up until recently the publishers, writers and artists have quietly gone along with the contention by diskeries that the cuff records put into market help the exploitation and promotion.

Disk deals have become so numerous lately, however, that the trade is beginning to wonder why something isn't being done about getting some compensation for the cuff platters. "It means cash to the distributors," said one publishing exec, "so why shouldn't it mean cash to us, too?"

The giveaways, which have been fostered by the disk companies to get their single releases rolling, usually is aimed at the distributors who get something like 300 free records for every 1,000 purchased. The coin machine operators have been known to get into the act, too, with similar free record deals for a certain number paid for.

The publishers are complaining that this kind of promotion benefits the distributor only, and in being able to convert the freebee disks into cash, can operate to the detriment of the industry. They say that this free cash allowance helps the local distributors continue the deejay payola practice and special under-the-counter deals with the disk retailers.

## Dick Blase Division Mgr. For London Label Subsidiary; Shedd Into Memphis Spot

Dick Blase has joined London Records as division manager for diskery's subline, Felsted, Dale and Colonial. Blase, who has been transferred from Memphis where he served as London's southeast district manager, will report to Walt Maguire, general pop sales manager for London's group of labels.

Replacing Blase in the southeast will be Dave Shedd who headquarters in Miami. Shedd has been with London for the past eight years. At the same time, Lee Hartstone, London's veepee and sales manager, has set Fred Gassman as district manager for the Chicago, Milwaukee and Minneapolis area with headquarters in Chicago. Recently, Gassman had been Chicago branch manager for Columbia Records. Both new district managers will report to Joe Bott, London's national distribution manager.

Colonial Records, incidentally, is the latest label to join the London group. Deal was set last week with the firm, which is based in Chapel Hill, N. C. It's a three-year pact calling for an annual release schedule of 24 singles and three LPs. The first Colonial release under the new arrangement will be Franklin Bros. "My Little Girl" and "Little Boy Blue."

## Mitch Miller Named

### Director of Audio Co.

Mitch Miller, Columbia Records artists & repertoire chief, has been elected a director of Bradford Audio Corp. Firm imports and distributes high fidelity and stereo components.

According to Miller, the Bradford directorship is in no way connected with his pending move in the Jack Wrather buy of Mills Music, nor does it affect his current status at Columbia. Miller recently purchased shares in the Bradford operation.

## N.Y. Wing of NARAS Pipes Up With Gripes on '59 Awards, Eyes '60 Bash

### 'J.B.' LP by RCA

"J.B.," the 1959 Pulitzer prize drama by Archibald MacLeish, will get the original cast album treatment by RCA Victor. The specially packaged album will be produced and released as part of the deluxe Soria Series, under the supervision of Dario and Dorle Soria.

The disk performance will be directed by Elia Kazan, who staged the legit production. The cast will include Christopher Plummer, Raymond Massey, James Daly and all the members of the production now playing on Broadway. Music for "J.B." was composed and conducted by David Amram.

## Bing Crosby Co.'s Roxbury Records; Si Rady at Head

Hollywood, May 12. Bing Crosby Enterprises is spreading out into the recording market via the formation of Roxbury Records. The new label, a subsidiary of the vast Crosby holdings which run from electronics to orange juice, will be headed by Simon Rady, former Coast & A&R director for RCA Victor.

The new diskery, according to Rady, doesn't intend to revolve around a regular recording or release system but instead will specialize in album projects of a spectacular nature. Current plans call for no single or rock 'n' roll recordings—but this could be altered in time as the company expands.

Crosby, who is chairman of the board for Roxbury, is also contemplating his own distribution setup. For the present, talks are underway with the majors and strong independents regarding a distrib outlet. Consideration to the formation of a publishing organization for Roxbury is also in the wind.

Crosby, not under exclusive pact to any label, will continue to record as a freelance and intends to (Continued on page 62)

## Seeco Int'l for Cuba; Pressing Singles There

Sidney Siegel, prexy of Seeco Records, a Latino diskery, has opened a subsidiary in Cuba under the direction of Rogelio Martinez. The Cuban branch will be known as Seeco International.

Operational plan of the new tie-up is to have all Seeco singles shipped to Cuba on tape to be pressed and sold there locally under the direction of Martinez.

Siegel, who has returned from a two-week trip to Cuba, figures that the recording biz there will take a 50% jump before the end of the year because of the new Castro regime. According to Siegel, the Cubans now have money to spend on disks because of cut rents, sliced telephone bills and lower interest rates. Another point in the disk biz's favor, adds Siegel, is that Castro is a stereo buff and has been encouraging the manufacture of low-price binaural machines.

## Shapiro-B's Brit. Co.

Shapiro, Bernstein is planning to launch a publishing arm in London. British firm will be known as Skidmore Music Ltd.

Dick Voltter, S-B veepee, will be in London in early June to set up shop and appoint a managing director.

"Wait till next year" was the cry of the east coast chapter of the National Academy of Recording Arts & Sciences after the org's first annual awards were handed out last week. There's no civil war brewing between the east and west but the New York-based NARASites figure they'll have more of a say when the 1960 award season rolls around.

The easterners are now priming for a concerted drive to get a better representation in the Academy. In this, its first year, NARAS' foothold has been on the Coast mainly because it was initiated there by James B. Conkling before he became Warner Bros. prexy. The eastern boys claim that the voting in the first awards was thrown a bit out of balance because of the preponderance of western voting members.

First step in equalizing the east and west membership will take place some time in June when there will be a new election of the board of governors. The easterners also claim that they'll be able to come through with a tv show of the presentation for '60. A tv special of the '59 awards was slated to be sponsored by Pepsi-Cola but fell through because there wasn't enough time to get the production in shape.

The '59 awards were delivered at a special dinner party at the Grand Ballroom of the Beverly Hilton Hotel in Los Angeles last Monday (4) and the easterners gathered at the Park Sheraton Hotel the following night for a recap of the presentations. None of the winners, incidentally, was at N. Y. affair.

Some of the major disk company execs, whose label was shut out of all categories, voiced some complaints about the voting system but they, too, will stick with NARAS, hoping the kinks will be ironed out by the time it gets around to voting again next year.

## Picker Vice Kay As Veepee at UAR

David V. Picker has taken over as exec veepee of United Artists Records. He replaces Monte Kay, who has been firm's veepee and general manager for the past nine months.

In addition to his disk duties, Picker will continue as exec assistant to Max E. Youngstein, record company prez and v.p. of the parent motion picture company. Picker has been with UA for three years and exec aide to Youngstein for the past year.

Kay will continue his personal management activities and the operation of several music firms which he owns with Pete Kameron.

## Kilpatrick Quits 'Op'ry To Join Acuff-Rose

Nashville, May 12. W. D. Kilpatrick, manager of WSM's "Grand Old Opry," is exiting his post to form a corporation with Wesley Rose and Roy Acuff, of Acuff-Rose Publications, and initiate a talent management agency under the A-R banner.

Kilpatrick's duties at WSM will be assumed by program manager Ott Devine. Kilpatrick's resignation becomes effective June 30. He has been with the "Op'ry" show for the past two-and-a-half years.

## Hylton-Orlone Snag

London, May 12. Moves by impresario Jack Hylton to take over Oriole Records have come to a dead end. Diskery's No. 1 asset is the Embassy label, marketed through chain stores.

Hylton had several talks with Oriole topper Morris Levy which were finally broken off last week.

# Jocks, Jukes and Disks

By MIKE GROSS

The Harmon Boys Choir with Fred Weismantel Orch (Palette): "THAT'S HOW CLOSE" (Zodiac\*) has a charming vocal group that makes this slice a standout for turntable time. "HIP-HOP" (Zodiac\*) scampers along at a breezy gait that will please many. June Valli (Mercury): "AN

made for deejay programming. "THE CARELESS YEARS" (Daywin\*) is a moderate ballad neatly delivered. Buddy Long (Demon): "IT'S NOTHING TO ME" (Gregmark\*) will mean something to those who like their tunes in the folk idiom. "JUST A FRIEND" (Gregmark\*)

## Best Bets

**PAUL ANKA** ..... **LONELY BOY**  
(ABC-Paramount) ..... **Your Love**  
Paul Anka's "Lonely Boy" (Spanka\*) is a natural to win lotsa friends through its rocking beat and vocal message. "Your Love" (Spanka\*) is an example of crooner's ballad mood and he turns it into a good spinning bet.

**DODIE STEVENS** ..... **YES-SIR-EE**  
(Crystalette) ..... **The Five Pennies**  
Dodie Stevens' "Yes-Sir-Ee" (Melody\*) bounces along in a style that gives the "Pink Shoelaces" girl another winner. "The Five Pennies" (Dena\*) works up a charming flavor and the tie-in with the Danny Kaye starrer of the same name should help.

**EDDIE BELL** ..... **COUNTIN' THE DAYS**  
(Coed) ..... **Night Party**  
Eddie Bell's "Countin' The Days" (Winneton\*) is a rousing rocker with a potent vocal angle for the teen trade. "Night Party" (Winneton\*) is the type of instrumental rocker that keeps the kids around the jukes.

**ALAN DALE** ..... **OH, MARIE**  
(MGM) ..... **Let Me Sleep Here Tonight, Mama**  
Alan Dale's "Oh, Marie" (Aldo\*) gets another clicko lease on life and is sure to repeat the success of crooner's previous outing with the tune. "Let Me Sleep Here Tonight, Mama" (Manson\*) is a sentimental ballad with enough meat on it to give it spinning strength.

**INTRUDERS** ..... **FRANKFURTERS & SAUERKRAUT**  
(Fame) ..... **Creepin'**  
Intruders' "Frankfurters & Sauerkraut" (Aurelia\*) sets up the "O, Tannenbaum" theme in a tasty instrumental dish that's sure to be picked up all over. "Creepin'" (Leeann\*) moves at a pace that's fast enough to keep the terping teenagers happy.

**NEIL SEDAKA** ..... **YOU GOTTA LEARN YOUR RHYTHM & BLUES**  
(RCA Victor) ..... **Crying My Heart Out For You**  
Neil Sedaka's "You Gotta Learn Your Rhythm & Blues" (Aldon\*) spells out the r&b beat the way the kids understand best, making it a natural noisemaker. "Crying My Heart Out For You" (Aldon\*) weeps in typical rocking ballad fashion but Sedaka gives it that extra spinning plus.

**LITTLE ANTHONY & IMPERIALS** ..... **PRAYER AND A JUKEBOX**  
(End) ..... **River Path**  
Little Anthony & The Imperials' "A Prayer and a Jukebox" (Gil\*) is built to teenage tastes in lyric message, beat and vocal delivery and this should spark a strong spinning ride. "River Path" (Bonnie\*) has a pleasing ballad flow that rates attention.

**ANONYMOUS LETTER** (Criterion\*) features a rocking beat, a sad story and a romantic reading to add up to lotsa spins. "BY GONES" (Pure\*) is a fairly representative ballad offering that displays thrush's lyrical styling.

Tutti's Trumpets (Buena Vista): "FLAT FOOT FLOOGIE" (Allied\*) has enough on the instrumental ball to get it moving again. "DOG-GONE IT, IT'S A DOG" (Walt Disney\*) offers a frisky blending of music and speech that's tied in with the Disney picnick. "Shaggy Dog," and should find a good audience.

Paul Hampton (Columbia): "WRITE ME" (Paramount\*) is a fair rocking ballad with an unusual write-in plea that could help make it. "DON'T UNLESS YOU LOVE ME" (Paramount\*) has a beat that's pleasing enough to get some jocks on its side.

Ray Ellis Orch (MGM): "DUKE OF KENT" (Phipps\*) works a flavorful Latino beat into a side that's sure to get strong play, especially because of its Kent Cigs tie-in. "RAY'S BLUES" (Adze\*) is an instrumental set along formula blues patterns.

The Teen Tones (Decca): "DON'T CALL ME BABY, I'LL CALL YOU" (Weiss & Barry\*) speeds along familiar rocking paths and will pick up friends along the way. "YES YOU MAY" (Weiss & Barry\*) sticks to the rocking formula that the kids never seem to tire of.

Forbidden Five (Capitol): "ENCHANTED FARM" (Ardmore\*) spoofs Martin Denny's "Quiet Village" with a lot of sound effects and overall frivolity that will get it on the spinning circuit. "R.F.D. RANGON" (Ardmore\*) pokes more musical fun at the Denny instrumental styling.

Hadda Brooks (Arwin): "THE SONG IS ENDED" (Irving Berlin\*) gets a good swinging beat tailor-



### LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

making a fine programming bet. "LA PRIMAVERA" (Delaware\*) has an ear-appealing style that goes well with the late-hour programmers.

Mel Garrett (Redd-E): "WHEN I GO HOME" (Jefferson\*) sets up a "judgment day" angle in a swinging setting for okay results. "COOKIE COOKIE" (Redd Evans\*) is a bright little item with a lyric that makes it worth playing.

Little Gerhard (Paris): "HOW OLD DO YOU HAVE TO BE" (Jack Gold\*) stresses an old story about young people in a familiar setting. "A PAIR OF SCISSORS" (Continued on page 62)

## Band Review

**TOMMY PURCELL ORCH (6)**  
Savoy Hilton, N.Y.

Piano-maestro Tommy Purcell heads a sprightly and danceable group which accounts for his marathon engagements with the Hilton chain, chiefly at Chf's Palmer House and the Caribe-Hilton, Puerto Rico. He will return here in the new nitery now that the Cafe Lounge of the Savoy Hilton, ne the Savoy-Plaza, is undergoing an extensive facelift with an eye to making it into a straight dinery. The cafe will be moved further into the centre of the hotel. This is managing director Eugene Voit's idea, as part of the new decor when Hilton exits the A. M. Sonneberg (Hotels Corp. of America)-owned Plaza, which long has been a Hilton management operation.

Purcell's metier is smooth dandipation, in the Eddy Duchin manner, but he gets them up with a variegated galaxy of pops from slow to Latunes.

There's a \$1 and \$1.50 (latter Friday and Saturday) cover. Young vet John Selva is the maitre d', long a familiar on the Gotham nitery scene. Abel.

Andy Griffith-Dolores Gray: "Destry Rides Again" (Decca). Here's an original cast with plenty of zip. The musical enthusiasm supplied by composer-lyricist Harold Rome and the vocal scold offered by costars Andy Griffith and Dolores Gray give it a surefire selling potential. The score is melodic and jaunty and matched with graceful and witty lyrics, and although Griffith is no great shaker as a singer, he comes off surprisingly well. There's no singing problem with Miss Gray, a belter from the old school. Lehman Engel is in charge of the orch and he gives it all the proper bounce.

Judy Garland: "The Letter" (Capitol). This is a Gordon Jenkins production especially designed for disks and Judy Garland. A la his earlier work, "Manhattan Tower," the platter presents a romantic story in song and narrative. The songs far outshine the narrative here and Miss Garland is in top form as she works her way through close to 10 Jenkins creations. The narrative is romantically handled by John Ireland. The Ralph Brewster Singers and Jenkins' orch help round out the overall socko musical package.

Percy Faith-Earl Wrightson-Lois Hunt: "A Night With Sigmund Romberg" (Columbia). Sigmund Romberg is in the hands of a trio of diskers in this package who really care. His romantic melodies are perfectly suited to the Percy Faith orch styling and the rich voices of Earl Wrightson and Lois Hunt in solo or duet make it all charming and enticing.

Esquivel: "Exploring New Sounds In Hi-Fi" (RCA Victor). Esquivel, who already has made his mark in the LP world with "Other Sounds," holds on to his standing as an experimental and imaginative musician with this set. His arrangements and treatment are interesting and even the oldies take on new proportions as he goes through them. "The Third Man Theme," "My Blue Heaven," "Spellbound" and "La Ronde" are some of the more familiar items in his charge.

Connie Francis: "The Exciting Connie Francis" (MGM). A pop disk fave with the teens. Connie Francis acquires herself commendably in the LP form. Working with arrangements by Ray Ellis, who also conducts, Miss Francis comes up with a song potpourri that's perfectly suited to adult standards and will hold on to her young fans. It's a cinch for strong play and sales.

Andy Williams: "Two Time Winners" (Cadence). Andy Williams, who made a two-time winner out of "Hawaiian Wedding Song," tackles 11 other songs with the same vocal verve and musical excitement. He's a slick song-seller and knows how to get the most out of such as "So Rare," "Love Letters In The Sand," "It's All In The Game" and "Near You."

Roy Hamilton: "Come Out Swinging" (Epic). Although Roy

Hamilton is more familiarly known as a purveyor of the big ballad, he is just as much at home in the swinging form. Marlon Evans has supplied some nifty arrangements on such items as "Jump For Joy," "Get Happy," "Sing You Sinners" and "Great Day" and Hamilton wallops 'em across.

Brook Benton: "It's Just A Matter Of Time" (Mercury). Having scored in the pop singles field for Mercury, the label is now pushing Brook Benton into the packaged goods market. He should do well there, too. In this wrapup of ballads, he shows a strong sense of phrasing and lyric values that will win him a new fan contingent. "The Nearness Of You," "When I Fall In Love," "I'll String Along With You," and the title song which he helped write, are some of the numbers that make the set worth-while.

Fabian: "Hold That Tiger" (Chancellor). One of the current idols of the teenage set, Fabian is a hardbelting rocking singer who has the faculty of projecting his emotions. Fabian's voice is only adequate but he delivers with a beat that is undeniably commercial. Fine backing by combo and chorus lend an important assist on such numbers as "Please Don't Stop," "Love Me, Love My Tiger," "Love-sick," "Steady Date" and others.

Jimmie Rodgers: "TV Favorites Vol. 1" (Roulette). The tieup here is with Jimmie Rodgers' NBC-TV show but it's good enough to get by on its own. The song mixture contains ballads, folk songs and uptempo items and Rodgers gets them over with a style that should be studied by many of the disk newcomers.

Cyril Cusack-Slobban McKennar: "Finnegans Wake" (Caedmon). Selections from James Joyce's "Finnegans Wake" are given excellent readings in this "spoken word" disk out of the Caedmon factory. No easy piece of literature, the prose becomes distinctive and almost musical as Cyril Cusack reads "Shem The Penman" and Slobban McKenna reads "Anna Livia Plurabelle." Two texts accompany the disk and they are a help, indeed.

Dorothy Loudon: "At The Blue Angel" (Coral). Dorothy Loudon is a funny gal in the clubs and she's managed to transfer a lot of that spirit into a disking taped at the Blue Angel, a standout hangout on New York's eastside. Her songs, contributions from Cole Porter, Johnny Mercer, Bobly Taylor, Bud McCreery and Michael Brown, among others, are witty, irreverent and gay. The Norman Paris Trio helps the fun along with its deft musical accompaniment.

Warren Barker-Frank Comstock: "Top Television Themes" (Warner Bros.). Video themes have come into their own this year as potent disk items in both the pop and singles field, so it seems only natural that Warner Bros. should tie in with TV Guide mag for a compilation of a dozen items culled from tv shows. "Peter Gunn" is in, of course, and so is "77 Sunset Strip." But even those that haven't made such an important dent in the market come off well in the hands of the orchs conducted by Frank Comstock and Warren Barker.

Tommy Dorsey: "Tommy Dorsey's Greatest Band" (20th-Fox). Whether the band that appears in this two-pocket LP was the late Tommy Dorsey's "greatest band," as billed, is moot. It's a fine sounding band, however, and the tapes that were used to make up the package are solid examples of the orch at work in the early 1940s. Gene Krupa, Charlie Shavers and Buddy De Franco are some of the featured instrumentalists and Stuart Foster and the Sentimentalists do well by the vocals.

Tammy Grimes: (Off-Broadway). This album is a recap of Tammy Grimes' debut at Julius Monks' New York nitery, Downstairs at the Upstairs, several months ago. Miss Grimes is an offbeat thrush whose song-selling is aided by her visual plus, but even without the sight she comes over as an interesting singer and one who is sure to please those who go for the obscure items out of Cole Porter, Rodgers & Hart, Harburg & Fain and such other clefters who made their mark in the 1920s and 1930s. The songs are hidden gems of the past and are made currently delightful via Miss Grimes' unusual but always correct approach. Stan Keen and Carl Norman accomp on duo pianos.

Jon Keyes & Paul Kleff: "Two (Continued on page 62)

## VARIETY

### 10 Best Sellers on Coin Machines

1. KANSAS CITY (3)
2. THE HAPPY ORGAN (3)
3. A FOOL SUCH AS I (4)
4. KOOKIE, KOOKIE (2)
5. PINK SHOE LACES (8)
6. GUITAR BOOGIE SHUFFLE (7)
7. COME SOFTLY TO ME (9)
8. SORRY (5)
9. TIAJUANA JAIL (4)
10. THREE STARS (3)

#### Second Group

- A TEENAGER IN LOVE  
ENDLESSLY  
ONLY YOU  
ENCHANTED  
POOR JENNY  
BATTLE OF NEW ORLEANS  
VENUS  
QUIET VILLAGE  
DREAM LOVER  
IT'S JUST A MATTER OF TIME

- Wilbert Harrison .....Fury  
R. Olsen .....Chess  
Dave Cortez .....Clock  
Elvis Presley .....Victor  
Ed Byrne .....WB  
Dodie Stevens .....Crystalette  
Virtues .....Hunt  
Fleetwoods .....Dolphin  
Ronnie Height .....Dori  
Impalas .....Cub  
Kingston Trio .....Capitol  
Tommy Dee .....Crest

- Dion & Belmonts .....Laurie  
Brook Benton .....Mercury  
Frank Pourcel .....Capitol  
Platters .....Mercury  
Everly Bros. ....Cadence  
Johnny Horton .....Columbia  
Frankie Avalon .....Chancellor  
Martin Denny .....Liberty  
Bobby Darin .....Atco  
Brook Benton .....Mercury

(Figures in parentheses indicate number of weeks song has been in the top 10)

## Rebuff by Pan-Am Games Makes Playboy Mag's Fest Homeless in Chi

Chicago, May 12.

With something like \$75,000 already sunk at this point into its two-day jazz festival here in August, Playboy magazine now finds the officially-sanctioned project doesn't have a home. Promised the use of mammoth Soldier Field's south bowl (25,000 capacity), the mag reports approval has been withdrawn because of opposition by the Pan American Games organization.

Stated reason for the turnabout is that fest activities would damage an expensive new cinder track installed in the oval for use in the Pan-Am games to be staged here in late August. Gossip, however, has the opposition stemming from fears of runaway passions excited by "all that hot music" to a feeling that Playboy's penchant for nudity makes it an undignified sponsor for the project.

Pan-Am group invited Playboy to stage the fest in the first instance, the event to have been part of the Festival of the Americas celebration over the same month, of which the Pan-Am athletics is a concomitant. The publication accepted the bid at no cost to the Pan-Am committee, and later even offered it the net profits from the fest, which conceivably could have hit \$100,000.

As for the "cinder track" excuse, Playboy promotion chief Vic Lowmes wonders why similar objections haven't been raised in connection with the All-Star Football Game and the Chicagoland Music Festival, both skedded for Soldier Field subsequent to the jazz affair, and both sponsored by Chicago Tribune Charities Inc. Lowmes, as fest director, said he has assured the Pan-Am body as well as the Chi Park District, which controls the field, that not a cinder on the track would be disturbed. To that, he says, there has been no reply. As for crowd passions, Lowmes said he carefully explained to authorities this was to be a jazz

(Continued on page 62)

## See Total of \$4,250,000 From Radio-TV as German GEMA Hikes Fees for AM

Frankfurt, May 12.

GEMA, the powerful German union of composers which is similar to ASCAP in the States, has increased its fee for German radio stations.

In licensing its musical rights to the network of German radio stations, it has increased its fee—retroactive to April 1, 1958—to .08 German marks per month per radio set, instead of the former .06 German marks per month per set. License fee for television remains the same, .06 German mark per month per set.

The German radio and television stations must pay this fee to GEMA, but in return, the federal post ministry collects a monthly fee of 50c from every radio set owner and \$1.25 from every television owner in West Germany. This money is turned over to the radio and tv stations to help pay their various costs. Even with the increased fees, there is no proposal as yet to up the monthly bite for radio and tv owners.

Figuring that there are 15,800,000 radio sets and by year's end there will be about 2,700,000 tv sets in W. Germany, GEMA stands to collect about 17,000,000 marks (about \$4,250,000) from the two industries this year, with a certain increase next year, as the number of tv sets in the country grows larger.

## Roberta Kingsburg Aide In Urania's A&R Dept.

Roberta Kingsburg has joined Urania Records as assistant to Tom Frost, director of artists & repertoire. Miss Kingsburg had been handling record promotion for Northern Music, publishing subsidiary of Decca Records.

With the addition of Miss Kingsburg, Frost is now gearing for an expansion into the pop field. He is currently prowling for new talent to fit the pop, jazz, rhythm & blues, folk, country and rock 'n' roll markets.

## Sholes Steps Up RCA Plugging on Radio-TV

Steve Sholes, RCA Victor's artists & repertoire boss, is priming for a hefty radio-tv push on label's product. He's set five new promotion men to handle the job in key areas.

The new pluggers are Tommy Christy Chianti, New York-Newark; Gordon Bessin, Detroit; Mike Fucillo, Boston; John Rosica, Philadelphia and Sasch Rubinstein, San Francisco. They'll all report to Ben Rosner, Victor's manager of radio-tv relations.

## BUCK RAM PACKAGE O'SEAS THIS SUMMER

Songwriter-manager Buck Ram is taking a musical package to Europe this summer for a concert swing through 10 countries. The eight-week tour will cover France, Holland, Belgium, Germany, Switzerland, Yugoslavia, Greece, Turkey, Italy and Israel.

Included in Ram's package will be Johnny Olen & The Blockbusters, Benj Joy & Big John Taylor, the Flairs, Ray Scott & The Ramrocks, and the Fraternity Bros.

After the European trek, Ram will wing to Japan to write the music and lyrics for an as yet untitled Roger Corman pic which will be filmed there. Pic will have an all-Japanese cast except for the Platters, a vocal group that Ram manages.

## British-Disk Bestsellers

London, May 12.

**It Doesn't Matter More . . . Holly (Coral)**  
**A Fool Such As I . . . Presley (RCA)**  
**Donna . . . Wilde (Philips)**  
**Side Saddle . . . Conway (Columbia)**  
**It's Late . . . Nelson (London)**  
**Petite Fleur . . . Barber (Pye)**  
**Come Softly To Me . . . Fleetwoods (London)**  
**Charlie Brown . . . Coasters (London)**  
**I've Waited So Long . . . Newley (Decca)**  
**C'mon Everybody . . . Cochran (London)**

## Blind Fred Lowery's LP Via Lions Club to Raise Coin for Kids' Spectacles

Chicago, May 12.

Fred Lowery, blind whistler who years ago sold records in the millions for Decca and Columbia, has cut an album of 12 religious tunes on his own label, Gra Low, for exclusive distribution by Lions International. LP will be sold by Lions Clubs to raise funds to provide spectacles for underprivileged children needing them. Lowery will also tour Lions Clubs around the country this summer to pitch the record. Drawing no money from the project, Lowery is doing it out of gratitude to the Lions for having helped launch his show biz career 30 years ago.

The blind performer is still active on the miter circuit and has extensive bookings for highschool and college assemblies, mainly in the hinterlands. He and his wife have settled in Indianapolis.

## Chain Stores Spark Stereo Sales Via Phonos in 2,685 Outlet Spread

### Jerry Field From Disk

#### Exec to Strand Maestro

Jerry Field, director of promotion and sales for the Cameo, Swan and Parkway labels, is exiting the companies to branch out as a disk artist with his orch. He has signed with Strand Records, new firm headed by Marv Holtzman. He has recorded instrumental sides for Strand.

In addition, Field has already started releasing his own labels. Skyline and Jeff. On Skyline, the first single is "What Is There Left For Me" and "Once In A Beautiful Lifetime," sung by Henry Alston, while on Jeff, vocalist Arthur Brooks is featured on "Rosalita" and "Tell Me Who."

The stereo spectrum is getting an important boost from the variety chain store operations. Newberry, Kress, Woolworth and Grant have stereo machines available in about 45% of their stores and it's expected that J. C. Penney, with 1,691 outlets, will be moving in on the stereo scene soon.

According to Eli Oberstein, president of Rondo Records, the variety store's experiment in selling stereo equipment has been working out advantageously. The phonographs, he says, are more than paying their way and have developed a plus-traffic not ordinarily available to variety stores. Oberstein points out that this has become highly effective in selling binaural records and in bringing in repeat record business.

It's been figured that approximately 2,685 chain stores are now in the stereo field with both players and d.s.s. However, Oberstein points out that the units carried are in the "low-end" price range. Problems of space and the need to make every inch show a sizable profit prevents the variety store from carrying stock in depth or offering discount prices. Layaway and credit plans, he says, are also accelerating the equipment buying.

In Oberstein's estimation, the effect of the chain store swing to stereo will be to alert the rack jobbers, who have formerly been interested in monaural albums solely, to handle more stereo packages. He also figures that the low-price stereo disk lines will be the biggest beneficiaries of the chains' push on stereo since their prices are better suited to the purchaser of the inexpensive stereo player.

## DENY-LENA'S PLEA ON 'PORGY & BESS' ALBUM

Lena Horne was denied an injunction to enjoin the distribution and sale by RCA Victor of its "Porgy and Bess" album in which she costars with Harry Belafonte. N.Y. State Supreme Court Justice Samuel Gold dismissed the suit on Victor's attorney's move that she failed to state a cause of action.

Miss Horne had sued for \$100,000 damages, claiming that her singing voice was not presented in a satisfactory manner and that if the record were distributed it would do her "irreparable damage."

## Newport's Jazz Ballet To MJO's 'Fontessa'; Festival Sets Lineup

Newport, R.I., May 12.

A jazz ballet will have its preem at the Newport Jazz Festival, to be held here over July 4 weekend. The book is by Willy Sandberg, premier dancer of the Royal Stockholm Opera Co.

Sandberg, with Al Minns and Leon James, two jazz dancers, have also worked out the choreography. The ballet will be danced to the Modern Jazz Quartet's "Fontessa."

Tentative lineup for the six-day annual Newport Jazz Festival at Freebody Park includes Count Basie, Four Freshmen, Phil Napoleon, Oscar Peterson, George Hawkins, Shering, Thursday, July 2; Wilbur DeParis, Ray Edridge, Coleman Hawkins, Modern Jazz Quartet, Gerry Mulligan, July 3; Louis Armstrong, Duke Ellington, Dizzy Gillespie, Jimmy Rushing, July 4.

On Sunday, July 5, Buck Clayton, Miles Davis, Vic Dickenson, Bud Freeman, Ahmad Jamal, Jo Jones, Stan Kenton, Pee Wee Russell, Sarah Vaughan and others are skedded.

The afternoon lineup: Marshall Brown and the Newport Youth Band, July 3; History of Jazz, Herb Pomeroy and his orch. Josh White, Kingston Trio, Pete Seeger, folk music, July 5.

A first major American Folk Music Festival is set for the July 11-12 weekend following the jazz bash.

## Sesac's 'Ellington Moods' & Tamiment's 'Duke Fest'

Sesac has tapped Duke Ellington for its recorded library service. Last week the bandleader cut an album tagged "Ellington Moods" and it's being rushed into general release.

The Ellington session was supervised by artists & repertoire man Red Clyde and features such sidemen as Johnny Hodges, Cat Anderson, Harry Carney, Clark Terry and Jimmy Hamilton.

Also getting into the Ellington groove is Tamiment-in-the-Poconos, Pennsylvania report, which is planning a Duke Ellington Festival June 25-28. The program will be directed by Marshall Stearns. Also participating will be the dance team of Albert Minns & Leon James who performed at the Newport Jazz Festival last year.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines      Retail Disks      Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			TALENT		TUNE	
Week	Last	Week	ARTISTS AND LABEL			
1	2		DAVE (BABY) CORTEZ (Clock)	Happy Organ†		
2	1		DODIE STEVENS (Crystalette)	Pink Shoe Lace†		
3	9		WILBERT HARRISON (Fury)	Kansas City†		
4	5		ED BYRNES (WB)	Kookie, Kookie*		
5	4		ELVIS PRESLEY (Victor)	(Need Your Love Tonight* A Fool Such As I*		
6	6		IMPALAS (Cub)	Sorry, I Ran All Way Home†		
7	..		JOHNNY HORTON (Columbia)	Battle of New Orleans†		
8	7		VIRTUES (Hunt)	Guitar Boogie Shuffle*		
9	3		FLEETWOODS (Dolphin)	Come Softly To Me†		
10	..		MARTIN DENNY (Liberty)	Quiet Village†		
POSITIONS			TUNES		PUBLISHER	
Week	Last	Week	TUNE			
1	2		†HAPPY ORGAN		Lowell	
2	9		†KANSAS CITY		Fire	
3	1		†PINK SHOE LACES		Pioneer	
4	4		*KOOKIE, KOOKIE		Witmark	
5	7		*A FOOL SUCH AS I		Leeds	
6	5		†SORRY, I RAN ALL THE WAY HOME		Figure	
7	..		†BATTLE OF NEW ORLEANS		Warden	
8	6		*GUITAR BOOGIE SHUFFLE		S-B	
9	3		†COME SOFTLY TO ME		Cornerstone	
10	..		†QUIET VILLAGE		Baxter Wright	

\* ASCAP † BMI F-Film



# Kapp's Yen For Tokyo Thrushes In 2-Way Traffic

Tokyo, May 12.

Wrapping up a week's stay in Japan, topper Dave Kapp of Kapp Records was certain that he'd be able to sell disks of Japanese artists in the U.S.

Kapp, long a developer of hitherto offbeat talent, said, "We're definitely interested in Japanese artists. I'm in the process of listening to a lot of Japanese records and I'm sure I'll find something which they'll buy in the U.S."

Kapp also told VARIETY that he reached an agreement with a distributor here and will start releasing his records in Nippon later this year, probably in September.

He said he expects some 50 of his LP records would be made available to the Japanese market during the first year of the pact. These would include such hot Kapp items as Roger Williams and Jane Morgan. Kapp declined to name his new Japan distributor, but said he would make that announcement as soon as he returned to his New York office.

Based on his big sales everywhere including Southeast Asia, Kapp expects Williams to sell big in Japan too. "I was told that people here are buying Roger Williams records on the black market for \$12 and \$15 each," he said.

Reflecting on his own position, the former Decca veep and head of the Victor pop department said, "I'm fortunate in that I can do what I want to do and it pays. I never made rock 'n' roll records and we are one of the most successful independent record companies in America. I don't believe you have to make rock 'n' roll records to stay in the business."

"I love rock 'n' roll—don't misunderstand me," he hastened to add. "I think Presley is great. But I just don't believe I have to make that kind of record. There are more difficult records to make. I made 'Fascination' with Jane Morgan in the midst of the rock 'n' roll craze and it was a big hit."

"Mediocrity rules today," Kapp continued. "A man doesn't necessarily have to have any talent. The trick in the record business is not only to make a hit record. You can take any boy into a studio and it's possible to make a hit record. But the trick is what you do after you get that one record. My philosophy is based not on what happens today, but on what's going to happen a few years from now."

"There are two kinds of companies in the record business," Kapp summed up. "There are the companies that sell records and there are the record companies."

## SHEARING BREAKING UP SEXTET, GOING BRASS

George Shearing will disband his current sextet in mid-May with plans to revamp the 10-year-old lineup beginning July 1. Plans call for new personnel plus a brass choir of trumpets and trombones patterned after his "Burnished Brass" Capitol LP.

There's also a possibility that two vocalists will be added for the limited big band tour which will precede Shearing's entry into a heavy longhair schedule, teeing off with a solo and sextet date with the Honolulu Symphony Aug. 7. About 24 other symph dates are being lined up for the fall. The Shearing combo instrumentation will remain intact a la Artie Shaw's Gramercy Five during latter's big band days. The brass will be dropped for dates requesting only the original Shearing instrumentation.

## Jennie Tourel's LP

Continuing its drive to push the personalities on its roster, Decca Gold Label has scheduled a special mid-May release for Jennie Tourel. It will be the second album by Miss Tourel under her present pact with the label.

The album will be tagged "Jennie Tourel: A French Italian Program" and will feature Paul Ulanowsky on the piano.

# RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

		Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Katz-Drug Store)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	..	HENRY MANCINI (Victor)	Peter Gunn (LPM 1956)	8	7	1	1	1	6	1	1	4	2	2	..	2	8	..	9 111
2	..	GIGI (MGM)	Soundtrack (E 3641)	3	4	6	9	3	8	5	..	1	4	..	5	5	3	5	3 90
3	..	KINGSTON TRIO (Capitol)	The Hungry i (T 1107)	6	..	2	..	6	3	7	10	9	2	..	4	..	4	..	6 69
4	..	77 SUNSET STRIP (WB)	TV Soundtrack (W 1289)	4	..	7	..	5	10	1	..	..	1	5	..	1	4	..	7 65
5	..	FRANK SINATRA (Capitol)	Come Dance With Me (W 1069)	1	..	3	..	2	..	3	..	4	5	3	10	..	..	..	57
6	..	MARTIN DENNY (Liberty)	Exotica No. 1 (LRP 3034)	..	..	..	..	..	2	..	7	..	..	..	1	8	7	1	40
7	..	JOHNNY MATHIS (Columbia)	Open Fire, Two Guitars (CL 1270)	..	3	5	..	2	4	7	..	..	..	..	..	..	..	..	34
8	..	FRANK SINATRA (Capitol)	Look to Your Heart (W 1164)	..	2	..	5	..	..	..	..	..	..	7	..	..	3	..	27
9	..	MITCH MILLER (Columbia)	Still More Song With Mitch (CL 1283)	..	..	4	..	6	..	..	5	9	..	..	..	..	..	..	26
10	..	NAT KING COLE (Capitol)	Welcome to the Club (W 1120)	..	..	2	..	5	10	..	9	9	..	..	6	..	..	..	25
11	..	SHELLEY BERMAN (Verve)	Inside Shelley Berman (MGV 15003)	..	..	..	..	..	..	..	..	..	3	2	..	4	24	..	24
12	..	ROGER WILLIAMS (Kapp)	More Fabulous '50s (KL 1130)	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	20
13A	..	FLOWER DRUM SONG (Columbia)	Original Cast (BL 5350)	2	..	10	7	..	6	..	..	..	..	..	..	..	..	..	19
13B	..	BUDDY HOLLY (Coral)	Buddy Holly Story (CRL 57279)	..	8	..	..	..	8	..	1	8	..	..	..	..	..	..	19
15	..	MITCH MILLER (Columbia)	Folk Songs With Mitch (CL 1316)	7	5	..	7	..	..	7	..	..	..	..	..	..	..	..	18
16	..	MILES DAVIS (Columbia)	Porgy & Bess (CL 1274)	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	16
17A	..	BILLY VAUGHN (Dot)	Blue Hawaii (DLP 3155)	5	..	..	..	..	8	6	10	..	..	..	..	..	..	..	15
17B	..	MANTOVANI (London)	Film Encores II (LL 1700)	..	10	..	..	..	..	..	7	..	..	..	..	1	15	..	15
19	..	FABIAN (Chancellor)	Hold That Tiger	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
20	..	BOBBY DARIN (Atco)	That's All	9	..	4	..	..	..	..	9	..	..	..	..	..	..	..	11
21A	..	SOUTH PACIFIC (Victor)	Original Cast (2579-50)	9	..	..	3	..	..	..	..	..	..	..	..	..	..	..	10
21B	..	DUANE EDDY (Jamaica)	Twangy Guitar (JLP 3600)	9	6	..	..	9	10	..	..	..	..	..	..	..	..	..	10
23A	..	MITCH MILLER (Columbia)	Sing Along With Mitch (CL 1160)	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	9
23B	..	ROGER WILLIAMS (Kapp)	Near You (KL 1112)	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	8 9
25	..	AHMAD JAMAL (Argo)	But not For Me (LP 628)	..	..	..	..	6	9	..	..	..	..	..	..	..	..	..	7

## Mex Ranchero Music In Crisis as Sales Dip Due to Foreign Inroads

Mexico City, May 5.

After a critical year for Mexican music, a drive has been set in motion by composers of the ranchero (cowboy ballads) ditties. Slump in 1958 affected all phases of music industry including pop tunes, folklore, ballads, etc. Reasons for fall off are varied, with composers complaining or inroads of foreign tunesmiths, South American boleros, etc.

Diskeries complained of "overproduction" of songs. A diskery spokesman said that with an average of 60 to 80 tunes launched each month by individual firms, many suffered oblivion because of faulty promotion.

David L. Crump, sales manager for RCA Victor, said here that foreign thrushes have captured the public fancy. And even the issuing of popular tunes interpreted by local talent has not been able to counteract the trend. Three years ago, Crump said of 10 top tunes, six were folklore ditties interpreted by Miguel Acevas Mejia and Amalia Mendoza. Now, in top 10 the "folklore" music doesn't even get in at the tail end in many weeks.

On the other hand, however, Mexican popular music, is enjoying huge popularity in Latin America, Europe and even has found acceptance in the United States in a limited manner, perhaps because of novelty appeal.

Guitar player Claudio Estrada, tired of the "vulgarization" of

Mexican folklore music, claimed that "the ranchero songs with their constant tequila, pistol or 'I'm a tough guy' themes" are responsible not only for the falloff in interest within Mexico but also for a distorted view of the republic abroad. The time has come, Estrada said, to have done with the braggart, tough guy, pistol packing, drunken rowdies featured in ranchero music. Instead, there should be a build up of the true, romantic present-day and older melodies of Mexico.

But this is a dream that will not be realized in the foreseeable future. As long as there are juke boxes in the provinces, and these shatters of sanity will never disappear, the aimless ballads along the lines of "I'm on a bender with my pistol thinking of you" will continue to hold sway. Under the weather campesinos (rural dwellers) drop one 20 centavo piece after another (about 1 1/2 cents) to hear the same tune over and over again. They even cry in tune to the music as they hoist their endless chain of tequila shots or beer mugs.

And to top it off, top female exponent of this type of musical massacre, Lola Beltran, said that "ranchero music must come back full force in 1959. It is part of our folklore, and we are proud of it."

## New Label: Warrior

Singer Bobby Lee Trammell along with Jesse Hodges and Bill Burnett have formed Warrior Records.

Initial release on the Warrior label will be "Open Your Heart" and "Woe Is Me." It will be released through Allied Record Distributing Co.

## SHALIMAR MUSIC TAPS BLACKWELL AS GPM

Cleffers Otis Blackwell has stepped into Shalimar Music as general professional manager. Appointment was made by Moe Gale, prexy of the Sheldon Music combine which includes the Sequence, Shalimar and Stratton firms.

Blackwell tied up with Sheldon as a composer about three years ago and wrote "Don't Be Cruel" and "All Shook Up" for Elvis Presley's RCA Victor release.

As head of Shalimar, Blackwell will be responsible for the screening and selecting of other writer's material, contacting artists & repertoire men, and acting as creative and executive supervisor of his own production unit. He'll work in close association with Sheldon's general professional manager Goldie Goldmark and Allen Stanton of the other Sheldon companies. Blackwell will continue to do freelance a&r assignments for various diskeries, as he has in the recent past. His first release under the Shalimar banner is "Someone To Come Home To" for the Ames Bros. on the Victor label.

## Elektra's Coast Office

Elektra Records, New York-based indie, is branching out to the Coast. Jac Holzman, Elektra prexy, will open a Hollywood office June 1 to coordinate company's Coast record activities.

Holzman, meanwhile, left for Europe to tape new LPs and finalize pacts with overseas artists.

## Les Brown's K.C. Stop On Midwestern Tour Of Campuses, Concerts

Kansas City, May 12.

Midway in its tour of the midwest, the Les Brown band (17) did a one-nighter at the Milburn Country Club here recently. Present route includes ballrooms, country clubs, colleges and concerts, winding in Denver Sunday (10), then heading for the Coast.

One of the few remaining bigger bands, Brown has his music stamped as swing, and that is the way the dancers like it. Milburn had one of its biggest turnouts of the winter and spring season, and reception is reported high through out the string of one-nighters Brown gives them a large selection of standards, some specials, a current pop or two and a modicum of Latin, embellishing with vocal from several of his talented crew and singer JoAnn Greer.

Lineup has six reeds, including Brown's own, four trumpets, four trombones and piano, drums and string bass. Most of them are long timers with him, several being among the tops in the field, and all adding up to slick dancing music. There are interludes for fancy bits from Bill Ussleton on tenor sax, Dick Collins on trumpet, Don Trener on piano, as well as novelty chirping from Burt Stone and Stumpy Brown.

Miss Greer adds a pleasant touch both in her pop style vocalling and her appearance. Brown fronts the crew steadily, chimes in on the red section, has some fun wit Stone & Stumpy and generally makes it run smooth. **Quint.**



# RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk. Artist, Label, Title

			New York—(Gaiety Music Shop)	Boston—(Moshier Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Miami—(Spec's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	DODIE STEVENS (Crystalette)	3				3	3	2	3	1	8	2		2		3	2			89
2	2	DAVE (BABY) CORTEZ (Clock)	4	10	6		2		4	4	8	6	4	2	5	9	10	6	1		84
3	4	ED BYRNES (WB)																			
		Kookie, Kookie		5	1		6	6			2		1	1	6			10	7	2	74
4	3	IMPALAS (Cub)																			
		Sorry		3	9	5		1					10	9	3	3	6	3	8		61
5	11	WILBERT HARRISON (Fury)																			
		Kansas City	10		2	4						5	9	3			1		2	4	59
6	12	JOHNNY HORTON (Columbia)																			
		Battle of New Orleans								1	3	4		3		1			9	1	53
7	16	MARTIN DENNY (Liberty)																			
		Quiet Village			10			3		4		5				6	5	1	3		51
8	15	ELVIS PRESLEY (Victor)																			
		A Fool Such As I	2	1				4		8							8	5			38
9A	6	VIRTUES (Hunt)																			
		Guitar Boogie Shuffle	5				4		8	10				6	9		9	4			33
9B	5	FLEETWOODS (Dolphin)																			
		Come Softly To Me	1				1	2		7											33
11A	10	PLATTERS (Mercury)																			
		Enchanted	8				8	6				2					2				29
11B	9	FABIAN (Chancellor)																			
		Turn Me Loose	9				5	5			7	5	6								29
13	20	DION & BELMONT'S (Laurie)																			
		A Teenager in Love		7														4	6		27
14	17	BOBBY DARIN (Atco)																			
		Dream Lover					1			6						5		6			26
15	8	SKYLINERS (Calico)																			
		Since I Don't Have You	7									1	7	4							25
16		BROOK BENTON (Mercury)																			
		Endlessly	6					5									4	7			24
17	14	TRAVIS & BOB (Sandy)																			
		Tell Him No										7	9	7		2					19
18	18	FRANK POURCEL (Capitol)																			
		Only You			5			10	1												17
19A	7	TOMMY DEE (Crest)																			
		Three Stars	7	8			7									7					15
19B	21	KINGSTON TRIO (Capitol)											3								
		Tiajuana Jail		4																	15
21	23	SAM COOKE (Keen)																			
		Everybody Likes to Cha Cha	2		6																14
22		FIESTAS (Old Town)																			
		So Fine					3									10		8			12
23		KATHY LINDEN (Felsted)																			
		Goodbye, Jimmy, Goodbye	6											5							11
24		LLOYD PRICE (ABC-Par)																			
		Personality					2														10
25	25	PAT BOONE (Dot)																			
		For a Penny	4						9												9

## Jacques Renard Back In Boston; Tale of His Not-So-French Schnoz

Boston, May 12. Jacques Renard, who had the first orch to play for dancing in any Boston hostelry when the blue laws that forbade it were repealed, is back in the Hub playing for society evenings at the Oval Room of the Sheraton.

Renard, said to be the first tooter to be included in the act as stooge or patsy with Eddie Cantor, Joe Penner, Burns & Allen, Morton Downey, Milton Berle in the old days of radio, returned to Boston to be at the bedside of his son, who died recently. He's now planning to stay here where he started many years ago. He played at the old Brunswick and the old Mayfair in prohibition days.

He counts some big name leaders as alumni of his orch: Tommy Dorsey, Howard Lanin, Glenn Miller, and Sammy Eisen and Harry Marshard, on the local scene. In the early radio days, Jacques Renard was one of the hottest orchs around. He played dates all over the New England territory and was in great demand at winter carnivals.

With that Renard monicker he was constantly being booked for French Canadian societies and affairs in the N. H. towns to the north, and thereby hangs a tale.

Renard was booked for the annual big whoop-de-do winter carnival run by a snowshoe club of French Canadians and had been billed all over the town and environs. When he walked onto the bandstand, and the greeting com-

mittee saw him in person for the first time, they wanted to know where the real Jacques Renard was, and it took some time and a lengthy squabble to settle l'affaire Renard.

The committee, when they glimpsed Renard's nose, contended he had substituted for another band, and wanted to cancel out.

## Britain's Keith-Prowse Acquires Peter Maurice

London, May 5. Keith-Prowse Music has acquired controlling interest in the Peter Maurice Music Company. Associated-Rediffusion, already holding a substantial interest in Keith-Prowse, will now have a stake in two major British music firms.

James Phillips will assume the managing directorship of Keith-Prowse and will also remain topper of the Peter Maurice outfit. G. W. Dean, managing director of the Keith-Prowse music setup, will now be deputy chairman of both companies.

## UAR's 'Israel Speaks'

In a tie with Israel's 11th anni, United Artists Records has compiled an LP containing selections from the speeches of Abba Eban, Israel's ambassador to the U. S. Titled "Israel Speaks," the package, which highlights the development of Israel over the past 11 years, also contains a narration by Mrs. Eleanor Roosevelt.

The set was produced by Samuel Eilert in association with Millard Lampell and UA's artists & repertoire head, Jack Lewis.

## Colrich Audio Debuting Jazz Stereo LPs in Brit; Indie Co.'s Other Plans

London, May 5. First jazz stereo 12-inch long-play disks to be issued in Britain are currently being marketed by a new setup here. Colrich Audio. It's a private company, with a capital of \$70,000, that has made a deal with the Hollywood Omega label but plans also, before the year's end, to put out pressings of Continental recordings and undertake British originals.

Colrich's main aim is to concentrate on stereo LPs, but some of the British pressings will be monaural 45s. Catalog will contain pops and classics as well as jazz and include stereo tapes as well as platters. At present it holds some 60 or 70 tapes and 20 disks from the Omega range in addition to those marketed, which take in collections by the Howard Ramsay combo and the Hi Lo's.

Retailing at just over \$5, the stereo disks are being marketed via wholesalers and dealers, not through tobacconists, drugstores and such as in the case of other newcomers into the British disk field. Whole venture, which claims to be totally independent, is inspired by people normally outside show biz, including F. Laker who heads an independent airline corporation; chairman Gerald Collingwood who's a New Zealander with experience as a recording scientist; and Collingwood's wife Jean, a music buff.

Harry James orch to play one-nighter at Memorial Auditorium, Dallas, June 22.

## Mandel, Holman to Score 'Miami Undercover' TV'er

Johnny Mandel, who wrote the score for "I Want to Live," and Bill Holman have been signed to write the music for the new tv series, "Miami Undercover."

The series is being produced by Aubrey Schenck and Howard Koch for United Artists Television. United Artists Records, incidentally, turned out a clicko soundtrack set of Mandel's "I Want to Live" score.

## Cuba, Mex Distribs For Pickwick Sales

Ralph Berson, sales manager of Pickwick Sales, merchandising arm for Design, Stereo Spectrum and Cricket Records, has set distribution deals for his lines in Cuba and Mexico.

In Cuba, the deal was arranged with Frank De Marchena, v.p. of Companie Cubana Radio Philco, to handle all sales for the lines via retailers and rack jobbers. Casa Riojas, run by Frederico Riojas, will handle Pickwick's sales throughout Mexico. Shipments of packaged goods and singles are already on the way to both countries.

## Rifice on Coral Sales

Leo Rifice has been set as eastern sales manager for Coral Records. He reports to Howard Kaye, national sales chief.

Rifice comes to his new post from Buffalo where he managed the branch operation for Decca, Coral's parent company.

## Ella-Satchmo's 'Porgy & Bess' Out of Camphor

Hollywood, May 12.

Norman Granz's Verve Records has launched its biggest exploitation campaign to date for distribution of the "Porgy and Bess" album. Ella Fitzgerald and Louis Armstrong recorded it for Verve three years ago but not released until now. The release was cued by Samuel Goldwyn's forthcoming film production of the Gershwin classic.

Bernie Silverman, sales manager for the diskery, and now touring the country setting up additional gimmicks and reps in key cities, said that the label is spending \$70,000 in the promotion of "Porgy." It's the biggest coin outlay ever spent by Verve on any one album project.

Verve is also throwing a bash for distribis in major outlets to build up their enthusiasm in selling the album which will retail at \$11.96.

However, if the LP is purchased under the company's recently set up 99er plan a second "Porgy" album can be acquired for 99c. An initial production order of 100,000 has already been placed for Verve's "Porgy" version.

The only other major "Porgy" albums currently on the market are Decca's pairing of Sammy Davis Jr. and Carmen McRae, and RCA Victor's version with Harry Belafonte and Lena Horne. As yet, the soundtrack version, which will be minus many of the original voices due to pacts with other diskeries, hasn't been released by Columbia.

## Top Rank Int'l In Bow Here This Wk.

Top Rank International, new tag of Rank Records of America, will roll out its first release by the end of the week. Toplining the bow release will be Dorothy Collins, Robert Chauvigny, the Ravens and Dennis Bell.

Diskery also has pacted songstress Joy Martell; The Bourbon St. Barons, a dixieland crew; Debby Moore, blues singer, and thrush Judy Scott.

Joining the list of new distributors in the Top Rank network are M&S, Chicago; Roberts, St. Louis; Leonard Smith, Albany; Best, Buffalo; Benart, Cleveland; Big State, Dallas, and Music Craft, Honolulu.

## Parliament's Wordy Fight To Extend Copyright On Gilbert & Sullivan Lyrics

London, May 12. Though Gilbert & Sullivan disciples have had an apparently crushing rebuff in their move to get an extension to the copyright of the words of the operettas, they intend to carry on the fight. Lawrence Turner, M.P. for Oxford, aims to get the matter raised again with Sir David Eccles, president of the Board of Trade, this time via a deputation on cultural matters that's skedded to attend the Minister in the not-distant future.

Turner first took up the G.&S. cudgels on March 23 when, backing a 72-year-old constituent, Dorothy M. Alderley, who's been campaigning for four years, he presented to Parliament a petition signed by 500,000 and asking for the perpetuation of the copyright under some public cultural body. It was last week that Eccles replied, his letter stating that he couldn't give any assurance that there was a likelihood of extension, that any extension would need legislation, and that he didn't believe any such legislation would be "acceptable or desirable."

The copyright on Gilbert's words runs out in 1961.

MGM artists & repertoire staffers LeRoy Holmes and Jimmy Vienneau shift to Nashville this week for recording sessions.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for each record. The more times a record is mentioned, the more points it receives. Wherever possible, weekly records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cliches and blockies will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCAP

Pos. Pos. No. this last weeks wk. In log	Artist	Label	Song	Jack L	Fred F	Bob M	Arlie	Buddy	Tra Ta	Frank	Larry	Ed Metc	George	Jerry	Jay Ma	Frank	Gordon	Bobby	Paul D	Bob K	John W	Eddie	Sonny	Joe Muv	Jack R	Gene C	Robin	Tom W	Bill Da	Tom Ed	Bill Da	Alan S	Bob Fu	Al Rad	Reed B	Earl M	Jim Pla	Royce J	Kuss Hi	Wes Ly	Paul Ca	I									
1	1	4	Edward Byrnes	Warner Bros	*Kookie, Kookie	2		2	1	1	1		2	4				3				3			1	1	7	2	3	10	1		1		5				4	4	3	160									
2A	5	5	Dave Costez	Clock	*Happy Organ	7		9	3	1	2		1	8				5															5		1								2	137							
2B	7	7	Elvis Presley	Victor	*A Fool Such As I	9		1	1	3	6	3	10				1		2	7	10			1	3								5		2	4							6	137							
4	9	4	Wilbert Harrison	Fury	*Kansas City	3	4	8	6		7	10		2	4	7			7		8	9	4	1				7	3				1										1	6	118						
5	4	6	Impalas	Cub	*Sorry, I Ran All the Way	5	5	5										6		2				8		9		5	2	4		6		3		4		6		1	100			1	72						
6	6	5	Frank Pouce	Capitol	*Only You													10		9				10		8	2		5	1		5											7	66							
7A	31	2	Bobby Darin	Atco	*Dream Lover	4	1																		5	3		2																1	72						
7B	3	13	Dodie Stevens	Crystalette	*Pink Shoe Laces																																							66							
9	27	2	Johnny Horton	Columbia	*Battle of New Orleans	8												3																									66								
10	8	3	Dion & Belmonts	Laurie	*Teenager in Love	1	10			6															1	1	5	4	7		4	6	3										8	65							
11	2	11	Fleetwoods	Dolphin	*Come Softly to Me																																						6	60							
12	23	5	Four Lads	Columbia	*Fountain of Youth			4		4	4					6																											3	57							
13	20	5	Kathy Linden	Felsted	*Goodbye, Jimmy Goodbye																																							46							
14	11	5	Travis & Bob	Sandy	*Tell Him No				4																																			8	2	45					
15A	16	5	Everly Bros	Cadence	*Take a Message to Mary	9	7	8	2	10	5				6	10																												4	44						
15B	30	6	Fabian	Chancellor	*Turn Me Loose				7	10								4		10	4																								40						
15C	15	7	Elvis Presley	Victor	*Need Your Love Tonight																																								4	7	40				
15D	17	3	Platters	Mercury	*Enchanted																																								5	30					
19	36	4	Tommy Dee	Crest	*Three Stars			2									5																											7	29	30					
20A	12	8	Doris Day	Columbia	*Love Me in the Daytime			3	3	3																																			2	1	5	40			
20B	1	1	Fiestas	Old Town	*So Fine	3																																							8	7	38				
22	22	1	Hugo & Luigi	Victor	*La Plume De Ma Tante				5	6	8	3																																	3	36					
23	24	3	Martin Denny	Liberty	*Quiet Village																																								6	5	34				
24A	10	8	Virtues	Hunt	*Guitar Boogie Shuffle																																								8	8	30				
24B	18	9	Skyliners	Calico	*Since I Don't Have You																																							5	2	5	30				
26	39	7	Pat Boone	Dot	*For a Penny																																								10	7	8	29	7	29	30
27	40	7	Frankie Ford	Ace	*Sea Cruise																																								4	10	7	8	2	26	26
28	1	1	Don Rondo	Jubilee	*Cockoo Girl																																											2	26	26	
29	21	8	Kingston Trio	Capitol	*Tijuana Jail				8	9		2																																			1	7	24	24	
30	13	13	Frankie Avalon	Chancellor	*Venus																																											1	7	24	
31	30	3	Crests	Coed	*Six Nights a Week																																											5	4	24	
31	30	3	Crests	Coed	*Six Nights a Week																																											5	4	24	
32	28	4	Jackie Wilson	Brunswick	*That's Why																																														

# THIS IS IT!



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- Consumer ads in The New Yorker, Time, Ebony, Esquire, Playboy, Photoplay, The New York Times and New York Post • Local newspaper ads
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**RCA VICTOR**  
RADIO CORPORATION OF AMERICA



## Federation of Music Clubs' Scope

Continued from page 2

the bill which is sponsored by the American Society of Composers, Authors and Publishers.

The National Federation of Music Clubs was founded in 1898. Today it is comprised of about 6,000 federated music clubs throughout the country. The functions and activities of this large association are vast in scope and varied. Their objectives are: (a) to develop and maintain high musical standards, (b) to aid and encourage musical education, and (c) to promote American music and American artists throughout America and other countries.

### Backed Postage Bill

Through one of its many departments and committees—the legislative department, NFMC keeps its members informed on all legislative matters pertaining to creative and performing American musicians. Among the bills passed by Congress which had the active support of NFMC, is the Music Postage Bill that provides the same mailing rates for music as for books. It is estimated to be saving musicians hundreds of thousands of dollars annually.

NFMC championed also repeal of 10% admission tax. Presently it is supporting repeal of 10% tax on music instruments, also the 20% tax. The organization lobbied for establishment of the National Cultural Arts Center to be erected in Washington and many other matters of importance to American music future.

One of the principal contributions it's making in its field are its Biennial Young Artists Auditions and Student Auditions. To name just a few well-knowns who got their initial start through Federation contests: Margaret Harshaw, Martha Lipton, Nan Merriman. Among the younger generation: McHenry Boatwright and Robert Weede, also Robert Browning, Stanley Plummer and scores of others.

The 1959 Biennial Contest had 107 applicants. 20 entrants were chosen for the semi-finals.

Awards for each winner, including male and female voice, violin, piano and chamber music, consist of (a) \$1,000 cash prize, (b) managerial contract offered by Luben Vichy's National Concert Corp. to at least one of the finalists, (c) paid solo appearance with the Boston Philharmonic "Pops," (d) Met auditions for winning vocalists (e) concert appearance in the Taft Auditorium in Cincinnati, Ohio, with all expenses met by the local Artist Series, M. Ralph Corbett, president.

### 'Crusade for Strings'

One of the activities for which Federation has received public recognition during the past years is its "Crusade for Strings" program. Aimed at offsetting the

alarming shortage of string players in this country, the program seeks to encourage as well as to establish string programs in public and Relations Program to stimulate an increase in string instructions by private teachers; and to augment string activities in every community.

In recent years, the Federation inaugurated an International Music Relations Program to stimulate interest in American music abroad. An incentive award of \$1,000 has been set up for the individual or musical ensemble performing the largest number of American works in other countries during the preceding concert year. Initial award winner was William Strickland who performed works of 28 American composers while conducting the Vienna Philharmonic and other European orchestra.

Distribution of scores of American works to orchestras and individual musicians in about 40 different countries, has likewise been channelled through the International Music Relations Program. So have gifts of music instruments, of recordings, phonographs, and so forth.

Another activity is that of sponsoring opera in English, and Grass Root Opera. Headed by Miss Quaintance Eaton, the Opera Department awards scholarships. It also helps in providing audiences for the hundreds of semi-professional and professional companies which today are operating from coast to coast. It is generally conceded that the National Federation of Music Clubs has made a significant contribution to most of the 728 performing units which staged opera performances during 1958.

A further feature is its cooperation with both the Louis Braille Institute and the W. C. Handy Foundation for the Blind.

## Brit. Musicians' Union Wins Over Dutch Ditto

London, May 5.

The British Musicians' Union has come out on top in a row it has been having with its Dutch counterpart over the Victor Silvester orch. As a result, Silvester's outfit will play at the Blokster Music Festival on Thursday (7) in aid of the Dutch Red Cross Society.

Silvester was approached some weeks ago, but the Dutch Musicians' Union thumbed-down the project, whereupon the Dutch Red Cross Society took an action against it. The prexy of the Amsterdam Court of Justice ordered the DMU to withdraw its objections and to cable the BMU to this effect within 24 hours, with a fine of \$2,800 for every day that the order was ignored. The cable okaying Silvester's appearance was received by the BMU pro.

## Apollo's Showboat Line

Apollo Records has formed a subsidiary label to be known as Showboat Records. New label will be jointly owned by Apollo and Ray Scrivener, country music vet based in Nashville. All production on the new label will originate in Nashville.

Meantime, Bernie Lawrence has joined Apollo to assist veepee Carl Praag. Lawrence will work with Praag in the artists & repertoire department and will handle all matters pertaining to Bess Music, Melhedd Music and George Music.

## Pye 'Breakthrough' a La U.S. and Europe—Platters From Factory to Stores

London, May 5.

Pye Group Records (Sales) Ltd. has launched a marketing plan, using the title "Breakthrough," that cuts away from the established disk distribution system and supplies platters direct from factory to stores. It's the method used in the U. S. and on the Continent and is being backed by an advertising campaign.

Company has appointed 20 representatives to cover 10 areas, with sales h.q. at its Mitcham, Surrey, plant, formed a fleet of 30 delivery vehicles, and built up stocks of disks in depots at key points where communications are difficult. Additionally, it has assigned a staff of 50 to deal immediately with retailers' orders in a dispatch and packing department at Mitcham.

Appointments made to manage the sales distribution and promotion of "Breakthrough" are those of L. Benjamin, assistant general manager; D. Cocks, sales manager, and Brenda Slattery, sales promotion manager.

Record buyers under the new scheme will get the existing trade discount of 33 1/3%, while there's a 5% returns facility on all purchases.

## Artist-Disk Deals

### Urania: Alexander King

Alexander King, author of the bestseller "Mine Enemy Grows Older," will make his disk bow via Urania Records. His first LP will consist of selections from his book plus stories that will be included in his second tome, "May This House Be Safe From Tigers," which Simon & Schuster will publish next year. King also appears on tv via WNTA, N.Y.

### Everest: Cecile Devile

French singer Cecile Devile has been added to the Everest roster. Miss Devile is due in the U.S. late this month to cut a series of albums for the label. All the recordings made here will be sung in English. Diskery has a single out now of Miss Devile singing "Tout L'Amour" and "Le Secret de L'Amour" in French.

### Roulette: Ronnie Hawkins

Ronnie Hawkins and his group have been tagged to the Roulette label. The combo, which originated in the Ozarks, have been recently playing dates in Canada. Their first sides are "Forty Days" and "One of These Days."

### Joy: Dick Domane

Dick Domane will make his disk bow via Joy Records. His first releases couple "Dearest Lee" and "Make Me Yours."

### Epic: Charles Rosen

Pianist Charles Rosen has joined Epic's longhair roster. His first recording, Ravel's "Le Tombeau de Couperin" and "Gaspard de la Nuit," will be released in July.

## Philly Symp Retirements

Philadelphia, May 12.

Five members of the Philadelphia orchestra retired at the close of the season. William Kincaid, whose silver mane and platinum flute have been the hallmark for the symphony for 38 seasons, is one.

Others are Louis DiFulvio, oboist who joined the Orch in 1925; cellist John Gray, 1927; percussionist James Valerio, 1924, and cellist-oboist Adrian Siegel, whose retirement was forced by ill health. Siegel will continue, however, as official photographer for the Orch.

## 'Fair Lady' in Stereo & Estereo

### UTR's Lido Subsidiary

Morty Craft, prez of United Telefilm Records, is kicking off a new line to be known as Lido Records. The label will be headed by Jack Angel and Sid Arkey, formerly of Herald Records.

UTR will handle the distribution of the Lido line internationally. Lido will function independently of the two UTR labels, Tel and Warwick. Angel and Arkey will produce masters independently and turn them over to UTR for distribution, sales and promotion.

## Spanish Folklore Album

### Prepped by Hispavox Co. From 300 Hours of Tape

By HANK WERBA

Madrid, May 12.

For the preparation of an unusually ambitious folk-music "Anthology of Spanish Folklore," the Hispavox Record Co. is currently editing 300 hours of tape into a comprehensive two-hour LP album.

Three-year-old project is directed by Manuel Garcia Matos, member of the Institute for the Study of Spanish Music, itself an adjunct of Spain's Higher Council of Scientific Research. Matos, who spent a year with crew and sound in the far-flung corners of the Iberian peninsula collecting recorded and archive documentation, is also professor of folklore at the Royal Conservatory of Music in Madrid.

He has already written an extensive commentary on the subject material which Hispavox will publish as a three-language tome supplement to the folk platters. Kenneth Graham, Yank writer and long-time resident in Spain, will translate Matos.

Collaboration last year between Hispavox and Matos produced "An Anthology of Cante Flamenco," regarded here as the most authentic masterwork of flamenco songs ever waxed, and awarded the National Music Prize in 1958. Twin-disk, 80-minute LP album, recorded by Spain's brilliant cantao Manolo Caracol, is also accompanied by a tri-lingo supplement that throws new light on the controversial history of Spanish flamenco.

Organized in 1953 by its present manager director Jose Manuel Vidal, Hispavox policy of combining talent, authority and showmanship in the platter field is beginning to impress.

This year, Hispavox has been releasing twin LP albums in a UNESCO-supported "Anthology of Contemporary Spanish Music," a major project that will ultimately unite 15 volumes of featured Spanish recording artists interpreting Falla, Albeniz, Granados, Turina and all other standout contemporary composers. A triple-idiom commentary will supplement each volume.

Another unusual Hispavox release item this year is "A los toros." In an attempt to bring the bullfight spectacle within reach and understanding of Spaniards and tourists, Hispavox assigned Jose Maria Gaona (Tio Caniyitas) to record at the bullring.

With the cooperation of mator Antonio Bienvenida, comic Pepe Isbert, actor Miguel Liger, singer Conchita Bautista and others, he reproduced the excitement, valor, noise, color and music as captured at Madrid's bull arena. Eight pasodobles, characteristic bullfight music, are interspersed in this offbeat LP, which faithfully registers arena screams from a capacity crowd of 25,000 watching a bull gore its enemy to death—a tragedy caught on wax.

"A los toros" is completed by a 15x15 inch tri-lingual tome that contains a compendium of bullfighting and a free translation of the dialogue, narration and poetry voiced in the disk. Equally handy for aficionados and unsuspecting newcomers to the Fiesta Brava.

Last year, diskery director Vidal opened a subsid in Mexico (Gamma) to handle Hispavox distribution and waxing operations for Central and South America. Columbia Records has first option on all Hispavox releases for U.S. and Canada.

Having already racked up 2,500,000 album sales on the "original" cast album set of "My Fair Lady," Columbia Records has brought the "Lady" back to market again in two new forms—stereo and Spanish.

The stereo package, recorded with the cast of the London company last February, fortunately has the principals who made the "original" package for Columbia in 1956. Rex Harrison, Julie Andrews, Stanley Holloway and Robert Coote repeat in stereo with the verve and excitement that was put into the grooves in '56. In some spots, however, differences can be noted. Harrison, for example, really comes to grips with "I've Grown Accustomed To Her Face" in stereo, giving it a poignant and a touching reading.

On the other hand, the orch arrangement seems to be favoring Julie Andrews in "Show Me" and the number lacks some of the spirit that she put into the monophonic version. Holloway remains solid on "With A Little Bit Of Luck" and "Get Me To The Church On Time." The ballad, "On The Street Where You Live," originally sung by Michael King, is nicely handled by Leonard Weir.

Goddard Lieberson, Col prexy, produced the stereo package. There's apparently no gamble in the re-recording of the Alan Jay Lerner-Frederick Loewe tuner because every stereo owner should consider it an item to go alongside or to replace the three-year old "original."

Of a more adventuresome nature is Col's Spanish edition. Its market values in the Latino countries where a Chile version has been touring should be no problem. How it will go in the U. S. where it's being sold under Col's "Adventures In Sound" banner, however, is moot. Label has wisely retained the "original" Hirschfeld cartoon against the white album cover background, so that "Mi Bella Dama" (Spanish translation: "My Fair Lady") is easily identifiable. Manolo Fabregas, the hispano Harrison, comes off strongly and Cristina Rojas is delightful in the Julie Andrews role. All gringos may not dig B. Maldonado's Spanish libretto but the basic ingredients are there and they are all enjoyable.

The package was recorded in "Estereo Fidelidad" English translation: "Stereo Fidelity." Gros.

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## On The Upbeat

### New York

Decca Records hit the market with its "Destry Rides Again" original cast package four days after the cutting session... MGM Records is kicking off the promotion campaign on its new Connie Francis album with a cocktail party at 21 Club today (Wed.). Lenny Scheer exited United Artists' promotion staff. Buddy Rich signed with Joe Glaser's Associated Booking Corp. Ann Hathaway opens at the Lotus Club, Washington May 27.

Edwin H. Starr retiring as credit manager of the Big Three (Robbins-Fest-Miller) after 24 years. He's being replaced by Leo Cullen... George Paxton back at his Brill Bldg. desk today (Wed.) after a couple of recuperative weeks at Flushing Hospital, result of a car crash... Palladium Records now operating with 14 distributors around the country and currently pushing Barbara Lantz' "Keep Me Company" and "I'm Confessin'".

Lillian Briggs, Coral diskier, will headline the River Boat Follies for the Gateway Festival of the Pittsburgh Bicentennial for two weeks starting May 18... Earl Grant, Decca diskier, begins a two-weeker at the El Dorado Club, Houston, tomorrow (Thurs.).

Toni Carroll set for a four-week tour of South America in July. Before that, she's booked into the Tidelands, Houston, May 18, and the Keesler Field Officers Club (Biloxi, Miss.) starting June 9... Paul Anka in England until June 14... Genevieve in Chicago this week to promote her new Cadence LP... Lenny Herman's band goes into the Hotel Roosevelt Grill June 1... Maynard Ferguson tapped for the Canadian Times Show June 2... Ed Smollet starting a jazz policy again at the Cafe Bohemia in Greenwich Village. Horace Silver plays the first gig beginning Friday (15).

Chuck Wayne has replaced

Kenny Burrell in the jazz combo for the legit musical, "The Nervous Set"... Norman Brooks has re-recorded his hit of a few years back, "Hello Sunshine," for the Scope label... Clara Ward authorized to conduct an entertainment and theatrical production business in New York. Capital stock is 200 shares, no par value.

Gene Rosen & Associates named mid-Atlantic representatives for Fairchild Equipment Corp... Phil Moore readying a global tour prowling for album material... Don Shirley, Cadence diskier, commissioned by Sir Thomas Beecham to compose a symphonic work for the London Philharmonic... Audio Devices doubled its Madison Ave. office space... NBC news commentator Bob Wilson narrates the new MGM album, "Western Playhouse".

Louis J. Brecker and his wife, Dorothy, founders and owners of Roseland Dance City, due back May 19 from an eight-week European tour... Erroll Garner guests on Jackie Robinson's NBC Radio show May 31... Jack Magraw set as national promotion manager for London Records... Sacto songstress Jeannie Thomas and Felstead singer Tommy Mara doing a telethon in Des Moines May 16-17 along with Robert Q. Lewis.

### Hollywood

RCA Victor's Coast a&r director Dick Peirce in Gotham for disk sessions with Jesse Belvin... Capitol songstress Ann Richards has signed Frank Werber as personal manager... Henri Rene is negotiating with actor-comic Jimmie Komack to record an Imperial album which may also include duets with Zsa Zsa Gabor, Komack's new nitery partner... Axel Stordahl has joined the Decca fold... Capitol's a&r man Lee Gillette, conductor-arranger Dave Cavanaugh and engineer Val Valentino back at the Tower following a trip to Rio de Janeiro where they cut disks with Nat King Cole... "Tease Me" Imperial platter waxed by Norman Rastner, was also penned by the 16-year-old.

### Chicago

J. J. Johnson combo to Peacock Alley St. Louis, Aug. 21-29... Ahmad Jamal Trio signed by Mr. K's, Minneapolis, Aug. 17 for two... Rose Murphy set for the Melody Lounge, Denver, May 15... Jackie Burns tapped for key-boarding by the Miami Steak House, Lake Delavan, Wis., for two frames starting May 22... Ramsey Lewis unit, house-banding at the Cloister, reprises at Birdland, N.Y., June 4 to launch an eastern swing before returning here July 31... Billie Holiday signed with the Key Club, Mpls., opening Aug. 10 for a fortnight.

### London

Mills Music toppler J. Mills in from New York discussing publishing arrangements for the score of the "Goldlocks" show before vacationing in Europe... Jack Good producer of "Oh Boy!" teenage beat show on ABC Television, left on 11-day looksee trip to N.Y. and Memphis taking kinescopes of his program plus disks... All manufacturing and commercial activities of the disk division of Philips Electrical now concentrated in a company known as Philips Records, wholly-owned group subsidiary... Pye Records announces the capture of the Columbia Pictures

label, Colpix here, plans to start releases in July but rushes out, "Gidget," sung by Jimmy Darren, in mid-May as a faster... Composer Leonard Bernstein in town appeared in BBC-TV's "Monitor" program Sunday (10)... Keith Prowse Music, whose link-up with Peter Maurice Music was recently announced, issued the first part of a new library of recorded music for background use in films, radio and tv... Craig Douglas is the first British Top Rank artist to hit the Top 20 here with his "Come Softly To Me" warbling... Pat Boone's company, Spoonie Music, skedaddled to start British operations at month's end under aegis of the Leeds group.

### Philadelphia

Lineup at the Red Hill includes Oscar Peterson, May 22-24; Kai Winding Septet, May 29-31; Woody Herman, June 5-7; Stan Kenton, June 9-14; Al Hibbler, June 19-21; Dave Brubeck Quartet, June 26-28... Lloyd Price current at Pep's Musical Bar... Ray Anthony into Sunnybrook Ballroom May 16... Jack Pines, Roulette Records promotion man, into Einstein Medical Center for appendectomy... Richroy Records has turned over its fast-moving "Rock Around the Clock Cha Cha" waxed by Jimmy McKnight, to ABC-Paramount... Local bandsman Al Raymond reopens the Steel Pier Ballroom, Atlantic City, May 24... Tommy Sands at Latin Casino this week... Al Martino set for the Ed Sullivan Show May 31... Vincent Rizzo, nitery band-leader, recovering after major surgery in Temple U. Hospital... Paul Olesky, former first cellist with the Philadelphia Orchestra, now holding down the same spot with the Detroit Symphony, is president of the newly formed Recital Records.

### San Francisco

Dizzy Gillespie Quintet and Sonny Rollins Quartet played a blood bank benefit at Frisco City College last Friday (8)... Red Garland is expected to bring his trio into the Jazz Workshop at month's end... Ronnie Schell got his release from the hungry 1 to go into the Palmer House, Chicago, May 28, then heads into Manhattan's Blue Angel in August... Gordon & Sheila MacRae open at the Fairmont May 28... Count Basie scheduled to return to Frisco's Longshoreman's Hall for four nights in August... Bill Doggett will play an afternoon dance at the longshore hall next Sunday (17), but the rest of next weekend is booked into the 53 Club, Oakland... Gateway Singers go into George Andros' Fack's II June 17... Live KGO stereocasts from Pier 23 started Monday (11) night, with dixieland band including Burt Bales, Bob Mielke, Dick Oxtot, Big Boy Frankie Goudie.

### Pan-Am Games

Continued from page 55  
program by top artists, not a rock 'n' roll donnybrook. The nudity association? How, wonders Lowmes, does that bear on a mature musical event?

Lowmes said no action is contemplated yet, apparently hopeful of still landing the field. Joe Glaser, Associated Booking prez, has offered help in swiveling the fest either to Randall's Island, New York, or an unspecified site in Detroit, and it's understood a bid has come in from the Coast. Playboys, however, wants to keep it here if possible, perhaps winding up in one of the town's two baseball parks.

Fest is slated for Aug. 8-9, with comic Mort Sahl to emcee the first day's program. Attractions already signed include Duke Ellington, Dizzy Gillespie, Count Basie, Stan Kenton, June Christy, Dukes of Dixieland, Kai Winding, Oscar Peterson, Ahmad Jamal, Red Nichols, Louis Armstrong, Gerry Mulligan.

### Grosby's Co.

Continued from page 53  
wax several albums for Roxbury. In fact, no artists will be signed exclusively by the new label—only on a one-shot basis.

Basil Grillo, veepee; Todd Johnson, secretary-treasurer, and attorney John O'Melveny comprise the board of directors with Grosby and Rady. Latter also intends to produce packages for outside labels. He has just completed recording an original cast "Kiss Me Kate" stereo album for Capitol.

## Inside Stuff—Music

Bix Beiderbecke's horn lies in state at the Boston Public Library this week, heading an exhibit on jazz co-sponsored by the library and the Newport Jazz Festival. The horn, last used by the musician, was loaned by his sister, Mrs. Theodore Shoemaker of Lexington, who keeps it on the mantle in her living room next to a sepia-toned photo of her brother. Actually, the instrument is not truly a trumpet or a cornet, it's a cornet-trumpet, longer than the former and shorter than the latter. John McLellan, Boston jazz authority, who borrowed the horn for the exhibit, says it's one of two that Bix had made by Vincent Bach in 1927. The jazz exhibit occupies 17 cases in the main lobby and corridors of the library's first floor.

"What A Difference A Day Made," the Maria Grever-Stanley Adams tune, has had 221 disk versions and 14 electrical transcriptions since 1934. It's riding in the current disk market via Dinah Washington on Mercury. Miss Grever wrote the original Spanish lyric under the title of "When I Return To You." Adams, who was recently returned to the presidency of ASCAP, did a complete new lyric instead of translating the original, as was the practice of the day.

Herman Shumlin discovered a producer can't even walk out of a theatre when he wants to. He was making an unobtrusive exit from the St. James Theatre at the end of the first act of "Talent '59" when two songwriters, Dennis Marks and Alan Friedman, blocked him at the head of the aisle and told him he was mentioned prominently in a song of theirs coming up in the next act. "What did you rhyme with 'Shumlin'?" he asked. They wouldn't tell him. He stayed. Incidentally, Dennis Marks' mother is Ethel Gilbert, singer at Bill's Gay 90s, N.Y.

Fred Waring's annual summer outing for songpluggers will be held Aug. 3-4 at the Shawnee Inn, Pa. This year marks the Professional Music Men's 25th annl and it's the 15th consecutive year that Waring has hosted the pluggers.

MGM Records has tied in with Kent Cigs to promote its new Ray Ellis slicing of "Duke of Kent." Diskery is kicking off the promotion by sending deejays a pack of the sigs and a Kent lighter along with the platter. The tune was written by Richard Adler.

### Jocks, Jukes & Disks

Continued from page 54

(Jimskip-Greta) cuts up a neat rock 'n' roll pattern for okay spinning chances.

Bobby Lee Trammel (Warrior): "OPEN UP YOUR HEART" (Faite) is a free-wheeling gospel-styled swinger that could make noise on juke levels. "WOE IS ME" (Faite) has the proper rocking ingredients for okay juke action.

Peter Van Hattum (Panorama): "I WOULD BE A GIANT" (Herbert Nelson) is a fair sampling of the big ballad form with rocking touches that don't get to mean much. "HOUSE ON THE HILL" (Herbert Nelson) is a moderate item with a bright attitude. Vivian Lori (Counterpoint): "LET ME FLY" (Serena) spreads out a happy beat via an energetic vocal. "FIRST FORMAL DANCE" (Cascade) steps along in a pleasant but unexciting way.

Paula Gay (Event): "WHERE IS THAT RAINBOW" (Middlesex-Darlene) is an okay bouncy effort by a disk newcomer who'll get moderate attention. "HI MR. MOON (Cha Cha)" (Middlesex-Darlene) is a lighthearted item featuring an easygoing vocal flair.

\*ASCAP. †BMI.

### Album Reviews

Continued from page 54

Pianos In Stereo With Orchestra" (Colpix). Although this package plays up the stereo values to the hilt, it is by no means a gimmick LP. The sound is enhanced, of course, but it's pure and bright and keyboarders Jon Keyes and Paul Kleff bring out the proper values of the 12 standards. The orch is conducted by Bob Mersey.

George Williams Orch: "Swing Classics In Hi-Fi" (United Artists). George Williams is a hip arranger-composer-conductor whose work gets a neat spotlighting here. The accent is on swing and he really keeps the boys in the band moving. In addition to some of his own compositions, Williams plays with "Mark," "One For My Baby," "Take The A Train," "The Breeze And I" and "Flying Home" with the kind of band spirit that you don't hear too much of these days.

Daphne Hellman Quartet: "Holiday For Harp" (Harmony). A stand-out jazz harpist, Daphne Hellman has taken on some Jimmy Stuts, arrangements for this low-price LP-showcasing. Her harp is in tiptop shape on such as "The March of The Siamese Children," "Poliana," "Bad Timing," "Summer-time" and "Have You Met Miss Jones."

Hill Bowen Orch: "Selections from 'Redhead'" (Camden). Recorded in England, this workover of the Albert Hague-Dorothy Fields score has a lot of charm although it lacks the zest of the original cast package released by RCA Victor. Camden's parlor firm. The orch takes care of the melodies nicely and Rita Williams, Bruan Johnson and Fred Lucas do okay by Miss Fields' words. Rex Stewart Quintet: "Redhead"

(Design). Jazzed-up versions of legit scores came to the fore several years ago when Shelly Manne clicked with "My Fair Lady." It hasn't worked so well since. Albert Hague's pleasing and sometimes exuberant score is in good hands here but the boys in the band blow up no storm. On the date in addition to Stewart's trumpet are Moussey Alexander, drums; Leonard Gaskin, bass; Bucky Pizzarelli, guitar; John Bunch, piano, and Joe Venuto, marimba. Gros.

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**FIRST ANNUAL AWARDS**



## Penny Scorches AGVA Foundation As Bright Gathers Incorporators

A meeting of the incorporators of the AGVA Foundation Inc. was called for yesterday (Tues.) by Jackie Bright, president of the Foundation and national administrative secretary of the American Guild of Variety Artists. Foundation was created by the union to found a home for the indigent and purchased a property in South Fallsburgh, N. Y. Purpose of the meeting is to amend the Foundation's charter to permit the operation of the home. Letter to the incorporators stated that this was ordered by the national board.

However, Penny Singleton, union's president who has been attacking the Foundation as not being authorized to conduct a home for indigent actors and under ownership of the incorporators, has sent an open letter to performers challenging Bright's move as an attempt "to usurp all powers of AGVA" and that "this is another demonstration that Mr. Bright considers AGVA to be his union to operate, his union to control and that the property in South Fallsburgh is his to manipulate."

Miss Singleton's letter continued: "He will again set up this summer as host to entertain his New York area crowd which last year cost AGVA close to \$100,000, and Rex Weber (Foundation's treasurer) says some of them stole blankets and linen, as evidence of their gratitude to you for giving them a vacation in the Catskills at cut-rate prices. If the National Board or the National Executive Committee permits him to get away with this flagrant act of bad faith, it is an open admission that AGVA is a union defunct in principle and decency."

### Charged Fraud

Miss Singleton, at the February board meeting, charged Bright and AGVA counsel Harold Berg with fraud in acquiring the property and in running its affairs. She also charged that Bright and the incorporators planned to establish the home in such a manner that it would be the property of Bright and the incorporators. The meeting voted to leave the resolution of these questions to the N. Y. State Attorney General. One meeting has already been held and another is expected to be called. The Attorney General's office recommended that the union's national board and the Foundation board consist of the same members, so that ownership would be safe with the union.

Incorporators of the Foundation are Bright, Irving Grossman, Paul Duke, Cy Reeves, Sally Winthrop, Al Tucker, Frank Ross, Joe Smith, Charles Dale, Johnny Woods and Jay Lester. None of them has been known to vote against Bright in any major matter for the past few years.

## CASA CUGAT'S NEW TAG IN N.Y.: BASIN ST. EAST

The Casa Cugat will start a new career as a jazz room on May 18 with a new name of Basin St. East. Plan, originally was to change from its present label to Casa Caribe when bandleader Xavier Cugat pulled out of the venture. However, it was deemed best to make the complete changeover at one time.

The opening bill is still to be set. It's likely that to give it a deeper New Orleans tinge, an occasional n'ome strip will be added to the bill.

## Sam Snyder Water Show In N.C., Then Into Tour

Boston, May 12. Sam Snyder's "Water Follies of 1959" pulled out of Hu's home base for debut at Camp Lejeune, N. C., opening there last week.

With a cast of 36, and show half dry, half wet in Snyder standard format, and choreographed by Buster Kiem, the outfit is on its American tour, following which treks in South Africa and Japan are skedded.

Following the Camp Lejeune stand, show moved to Johnson City, Tenn., and after a string of week-end spots, comes into the New England territory for date in Haverhill, Mass. this summer.

## Flame Room Closing

Minneapolis, May 12.

Hotel Radisson's Flame Room, the Twin Cities' only supper club, shutters for the summer, for the first time, about May 29.

A new, bigger and better Flame Room is promised for opening around Oct. 1. It'll have a floor-show policy similar to that of the present bistro—a single name and the Don McGrane seven-piece orch.

## Donn Beach's Pact With Arthur Lyman Orch Gives Him Honolulu Haymaker

Honolulu, May 5.

Donn Beach has pacted the Arthur Lyman progressive jazz combo to a longterm on behalf of his Don the Beachcomber niter. With Martin Denny combo also under contract to Beach, vet night club operator thus ends up with Hawaii's only two nationally known jazz outfits.

Beach plans to alternate the erstwhile rival groups, a year at a time. This way both Denny and Lyman will have time to line up lucrative mainland tours, promote their album sales in key cities and still have a "home port" right in the heart of Waikiki.

Beach will feature both outfits in his big cabaret restaurant, augmenting his nominal Polynesian entertainment, with his smaller lounge switching to a new policy. It's no secret that Beach has been having trouble with his large major cabaret, located further back on the grounds of the International Market Place.

Denny, currently wrapping up a mainland tour, resumes at the niter May 15. Lyman, one-time vet player with Denny, moved into Hawaii's bigtime brackets when he organized his own combo and opened at Henry J. Kaiser's Hawaiian Village Hotel. Lyman has figured for several months that the Village wasn't showcasing him to maximum advantage in as much as he was secondary at all times to Alfred Apaka, a personal Kaiser favorite who stars in the hotel's major room.

## Dismal State of Niteries and Hotels In Cuba Under Rigid Castro Regime

Havana, May 12.

Cuban show biz is in a state of boxoffice shock under the present political regime. With the tourist season virtually over and with only an occasional tourist ship pulling into the harbor, the Cuban hotels and niteries face a bleak summer.

Political and economic events of the last year have failed to create sufficient stability to bring back the tourists. The hotel operators are beefing that they cannot operate under present regulations and are hanging on only in hopes that regulations concerning them will be eased.

Premier Fidel Castro has also closed some of the more famous tourist attractions such as the Shanghai Theatre, the burlesque house, and has put on clamps on the filles des joies who roamed the city. At the same time, conditions against the hotels with casinos are presently considered so onerous that they cannot afford the type of entertainment that brings in the big spenders and a profusion of visitors.

At the same time, the showmen are fearful that other Caribbean ports may overtake the Cuban capital. For example, the growth of Puerto Rico as a tourist center is giving Havana heavy competition. Major promotion of Jamaica and continued development of Nassau, along with free port shopping in Haiti, the Virgin Islands and Cura-

## Half-Truth

Las Vegas, May 12. In his current show at El Rancho Vegas, a plug at every performance.

Referring to the review (by Duke) which appeared April 15, Lewis says, "VARIETY's review states that my name on the marquee means money in the casino. But what VARIETY doesn't say is that it's MY money in the casino!"

## Copa Unbends Via Sahl for Summer

The first New York booking for one of the "new" comics in a large-seater has been made for the Copacabana. Mort Sahl has been set for the cafe starting Aug. 20. Hitherto, the big rooms have been shying away from the gone lads on the ground that they were hard to discipline as to time, subject matter, and were too accustomed to their own way in small spots.

It was felt best to test to efficacy of the new lads during the summer season when operator Jules Podell normally tries new performers.

## Bowling and Bubbly Don't Mix, So Gov. Rockefeller Strikes Out Kegler Bill

Albany, May 12.

Because it would "encourage the licensing of premises that are frequently attended by young people who come to participate in a spot steadily growing in popularity," Gov. Nelson A. Rockefeller vetoed a bill by Sen. Frank A. Van Lare, Rochester Republican, establishing bowling centres as a new category licensed to sell alcoholic beverages for consumption on the premises.

In one of his final messages, the governor pointed out that the law presently provides no such license may be granted, "except to a hotel, restaurant, catering establishment, club, railroad car or vessel."

The Van Lare measure would represent a departure from the concept that the temperate use of alcoholic beverages will be encouraged by restricting their sale to establishments substantially in the sale of food, the governor observed. He added: "While an exception has been made for the sale of beer at sporting events, this bill goes far beyond that exception."

## The Schnoz & the Strut in Reunion At Spot Where They Split—Desert Inn

Las Vegas, May 12.

## Moscow Circus in London

London, May 5.

One of the first results of the discussions on cultural exchanges between Britain and the Soviet Union will be the presentation in London this Summer of the Moscow State Circus. It opens a six-week season at the Empire Pool, Wembley beginning June 6.

Agreement was concluded between Tom Arnold and the Soviet Ministry of Culture. Star of the show will be the leading Russian magician Kio.

## Society of Illustrators' 'Nymph Follies'—Lots Of Both for Private Eyes

The Society of Illustrators' 1959 show, staged last week in its private theatre in the New York clubhouse on East 63d St., this year was titled "Nymph Follies," and the accent was on all of both titular connotations, to the nth degree.

With pro staging by Willis Fyle, Hudson Faussett and Hal Leroy (dances), songs mostly by Ruth Patterson, with artist Arthur William Brown as general sparkplug, along with Olga Steckler, the privately staged revue (public invites at \$5 to \$25 a head) had a flock of authorship credits. Most of the byliners are better known for their art and illustrations than skit writing, including among them Russell Patterson, Abner Dean, Irwin Hasen (who did two "tomboy" sketches), Lenny Steckler, plus Bert Lahr, Leroy, Ruth Patterson (also at the Hammond for the musical accomps, with Phil Brown on traps), Robert Weil, and others.

Most of it was ribald but much of it was also bright, funny and snappy. The performances, the ingenious setpieces (designed by members), good choice of synchronized sound effects for back-grounds, all combined to give the one-liners and Blackouts added substance.

There were pro jobs by Mike Meigo, for example, which was strictly striptease stuff. In the "artistic" tradition the models were in minimum attire, nor were the blackouts too subtle. In some respects, this should be an alert to the Illustrators in their next show so as to interlard the s.a. stuff with something of greater substance, perhaps more legitimately attuned to the best traditions of the Society of Illustrators. On the other hand, this is the kind of frank stuff the VIPs—and the audience numbers many Who's Who notables—look to from the annual intine revues.

Not all of it is open-and-shut. "My Heart Stood Still"; "The Defiant One"; the butterfly chasers; "Toulouse Lautrec"; the tomboy cowboy skit; "In the Name of the Law"; Russell Patterson's manikin; the Castro satire; Abril Lamarque's very funny hokum magic (with s.a. overtones); and "Person to Person" (a Polly Adler-esque character is the interviews by Hedley Rahnne, a good "Morrow") had imagination and substance, along with the nudity.

Abel.

## Set Name Bills For L'ville Iroquois Amph

Louisville, May 12.

Iroquois Amphitheatre, which for some 20 years has had a summer season of musicals, will have an outdoor run after all. Bill King, promoter for the Kentucky Fair & Exposition Center, has lined up four attractions for the al fresco spot, beginning June 15. Booked are the Carol Channing Show, July 15-19; Ted Lewis Revue, July 23-26; Jimmie Rodgers TV Show, with Connie Francis and the Kirby Stone Quartet, July 29 to Aug. 1; Liberace Show, Aug. 5-8.

King will guarantee performance even with rainouts, which were blamed for the poor 1958 summer season. He will move the performance from the Amphitheatre to Freedom Hall in case of rain.

Jimmy Durante and Eddie Jackson are back together again, and Durante says, "I hope Eddie will always be with me."

Eight months ago, when Durante and Jackson were playing Wilbur Clark's Desert Inn here, Jackson apparently took exception to the fact that he was not being used enough on the stage. During the engagement prior to that one, he went to the hospital for an operation and it seemed to insiders that Durante was trying to spare Jackson because of Jackson's delicate health situation. Eddie the Strut seemed to feel that he was being pushed in the background by Sonny King, who had been brought in by Durante to replace Jackson, and was kept in the show when Jackson returned.

Jackson decided—possibly because he saw the success being enjoyed by the oldtimers in Jackie Barnett's "Newcomers of 1928"—that there was a future for him as a single, and hence the breach was established between him and Durante, with whom he had first worked in 1915, and later teamed in 1923 as Clayton, Jackson & Durante with the late Lou Clayton.

When Jackson decided a few weeks ago that he wanted to return to the act, he called Durante in Beverly Hills, and Durante was extremely pleased with his decision. Durante phoned Las Vegas, and asked Eugene Murphy, ad and publicity director of the Desert Inn, about how they should handle the billing. Murphy suggested that they do the same as they did when Peter Lawford was in Durante's show. In that case the Desert Inn never billed Lawford, but referred to him as a surprise guest star." Durante and Jackson were agreeable to the suggestion, and the hotel's advance advertising did not refer to Jackson at all.

### 'Bill Bailey' Comes Home

On opening night, Durante announced, "... and now. Bill Bailey has come home—my old friend Eddie Jackson of Clayton, Jackson, and Durante." Jackson came on to a burst of applause, worked hard, and received literally a standing ovation. He was in great form and the audience responded enthusiastically.

After opening night, Durante requested that Jackson's name be put on the marquee with second billing.

On a local television show, Durante stated that the split-up "was all a mistake and unfortunately Sonny King was an innocent victim but it has all worked out fine."

Durante is one of the hardest workers onstage, and many in his cast—especially King—take a pummeling and pushing which is all part and parcel of the show.

Murphy says he doesn't believe Jackson has the physical stamina to take this and believes Durante is being uncommonly gracious and most considerate of his old partner in letting him work in the early part of the show, take a rest, and come back for the finale.

## MPLS. STARLITE CLUB DESTROYED BY FIRE

Minneapolis, May 12.

Fire destroyed one of this city's largest niteries, Jimmy Hegg's Starlite club, doing an estimated \$100,000 damage.

Blaze started in the club's basement and spread to four other businesses in a local loop half-block area.

Hegg has made no decision as yet whether to rebuild the club or seek another location for it. Bistro formerly was called Curly's and has been a local establishment for more than 25 years.

### Truly McGee in L.V.

Truly McGee, former choreographer, has been named to represent the Kenneth Later Agency in Las Vegas. Miss McGee has done shows in Chicago and New York cafes.

The Later office has also retained Tony Russell, who had been in the personal management field, to work in the cafe dept. in N.Y.

(Continued on page 67)



# CHI PUTS 'NEW FACES' FORWARD

## Names, Thrift Plan and New Ferry Give Wildwood Early Shot-in-Arm

By CHARLES V. MATHIS

Wildwood, N. J., May 12. More pacted names, the Scotch thrift vacation plan and final plans for a state-operated Cape May to Delaware ferry line are helping to boom early season prospects here.

Latest inked for nightclub engagements include Jimmy Rodgers, Tommy Sands, Eydie Gorme, Buddy Hackett-Tommy Leonetti, Martha Raye, Sid Gould and Larry Daniels.

Until June 23d, vacationists receive substantial reductions on all types of resort amusements. Every third day's lodging is given free at motels and hotels. For those staying two weeks, the third full week is cuffs.

State Senator Charles Sandman is giving impetus to the ferry line project which would extend the New York to Cape May Garden State Parkway across the 12-mile wide Delaware Bay to Lewes, Del. The ferry line is expected to boom incoming resort trade from the south, especially from Wilmington, Baltimore and Washington. In addition, the ferry would provide a new shorter north-south route for wintertime Florida travel.

A oneman drive for a Wildwood luxury tax appears to have died a violent death. Commissioner George Krogman, against overwhelming business opposition, sought to have a sales tax levy voted upon. Chances of the tax question ever reaching the ballot are dim. Atlantic City has successfully levied the tax for many years with no vacationist objection, but Wildwood businessmen want no part of it.

### Bolero Bookings

Selected as summer sub for Perry Como, Tony Bennett had to bow out of his annual Wildwood appearance and has been replaced by Jimmy Rodgers over the July 4 period at Ben Martin's center-city Club Bolero. Tommy Sands will make his first Wildwood appearance there for seven days starting July 20. Buddy Hackett returns to the spot July 27 costarred with Tommy Leonetti. Johnny Mathis (Continued on page 66)

## Joe Bonds, Ex-Cafe Op Of Dallas, to Start Serving 8-Year Rap

Dallas, May 12. Joe Bonds, 49, ex-local nitero owner, is in county jail here awaiting transfer to Huntsville state penitentiary to begin serving an eight-year sentence. He was convicted Nov. 30, 1954, on the first of three sodomy charges filed against him by teenage girls. The other charges won't be pressed.

He jumped bonds totaling \$52,000 on Feb. 8, 1955, fleeing to Houston, New Orleans, New York and settled in Washington, D.C., where he was operating the Spotlight Club under the alias of Ray Ruggiero when caught last December. (His real name is Joseph Locurto.) Since then he's been in a maximum security cell in Washington jail.

Bonds fought extradition to Texas, claiming his civil rights had been violated, but the Supreme Court two weeks ago refused to review his conviction and he was also denied a sanity hearing.

A former road manager for the Woody Herman band, Bonds is married to Dale Belmont, "Miss Sweater Girl of 1945," and a singer. Pair came here in June, 1947, with Miss Belmont headlining the Sky-Vu Club show for two frames. Bonds bought the club from W. D. Satterwhite for \$30,000 on Jan. 1, 1948, and brought in names such as Johnnie Ray, Lili St. Cyr, Evelyn West and Samia Gamal. He expanded local operations by opening an uptown intimate spot, the Blue Lady, with pianist Jan August. He had two other midtown taverns underway, the Blue Light and the Blue Isle, when trouble overtook him.

## Romm to GAC in N.Y.

Leonard Romm, for many years head of the Miami Beach wing of General Artists Corp., has transferred to the N. Y. headoffice. The Florida outlet will be run by Frank Hanshaw who worked that spot with Romm.

Romm's territory also took in Havana, since activity in Cuban capital has been on a decline since the click revolution, and with the Miami Beach hotels taking off for May and June, Romm was switched to N. Y.

## Only 1 Week Open At Oregon Expo; Names in Layout

Portland, Ore., May 12. The Oregon Centennial Commission has signed all but one week of the arena shows for the Exposition running June 10 to Sept. 17. Armed with a \$455,000 talent budget, the OCC survived a rough battle which started at the time the arena shows were in the searching stage. They were scarred and clawed by local booking agents, loss of their first general manager via pinkslip, hassle between MCA and AGVA, and public opinion.

The Exposition just couldn't get off the ground and loomed as a sure dud. Wayne Dillard was hired recently as executive producer of the arena shows and the storm is over. The following shows have been inked: June 11-24, John Harris' "Ice Capades"; June 26-July 3, "Country America"; June 26-July 3, "Rock 'n' Roll Stars"; July 10-16, Roy Rogers with Dale Evans, Sons of the Pioneers, Liberty Horses and three acts; July 19-21, Lawrence Welk; July 23-25, Harry Belafonte Revue; July 26-30 Atr Linkletter (daytime only; no evening shows); Aug. 1-14, Sam Snyder's "Aqua Follies"; Aug. 15-22, open; Aug. 24-29, Kabuki Dancers; and Sept. 1-17, "The Oregon Story" pageant.

The latter attraction also rated acid comments until Dillard indicated that this would be a major league pageant. Meredith Wilson has already penned the musical score. Vladimir Rosing of New York is in town to take over the director chores with Chris Mahan as his assistant. Stephen Papich of the Hollywood Bowl has been set as choreographer and will bring in the entire HB Ballet Corps.

The arena is nearing completion and will seat 9,000. A gigantic stage has been built.

## SOPHIE'S CHI SWITCH, FROM CHEZ TO PALMER

Chicago, May 12. Sophie Tucker, who opened the Chez Paree nearly 27 years ago and has been a staple there ever since, is finally making a shift in Windy City showcases. She has a fall four-weeker inked with the Palmer House Empire Room, either in October or November, depending on how some other commitments fall into place.

The moveover appears to base in overexposure, an old chez affliction with many once stout attractions. The bosses there are understood to feel that Miss Tucker simply doesn't pull enough for them any more to make her price worth it.

## Lou Olman's Onyx, N. Y.

A new Onyx Club is set to open in New York on the site of the Pic-a-Rib restaurant. Spot will be on a jazz piano policy.

Operator is Lou Olman.

## INCUBATOR KICK FOR CAFE TALENT

By JACK PITMAN

Chicago, May 12.

There have been signs in recent months that Chicago cafes may once again be in a mood to help develop local talent for the nitero pool.

Such experimentation, to be sure, is only tentative for the nonce and owes to several factors other than noble intentions by the operators. In its incipience, however, are heartening prospects for acts and agents faced with the worsening problem of where to break in, and warm reminders for the trade of the talent incubator Chi once was.

Local efforts to build new names for the Main Stem marquees involves both vet performers and new faces. Recent instances in the former category are comedians Billy Falbo and Frankie Scott, both indigenous to nabe and suburban saloons here, who played the Chez Paree and Black Orchid, respectively. Falbo, summoned for the warmup slot for the tailend of Julius La Rosa's engagement last month, so impressed the Chez bosses that he's being returned this summer, probably with Nat King Cole.

### Case of Bill Dailey

In the "fresh" genre, the Orchid some weeks ago debuted wry monologist Bill Dailey, an NBC-TV floor manager with no previous nitero credit; and again, on the more recent Joey Bishop bill, gave local radio thrush Patty Clark her initial cafe showcase. Both newcomers, incidentally, were generally well received.

It would be misleading to assume that the Chez and Orchid, in the vanguard of this trend, have been motivated solely, or even principally, by the "discovery" bug. While such sentiments may enter, what's certainly more to the cause is their continuing problem with outpriced talent and availability—a too familiar problem for in-

(Continued on page 67)

## \$1,700,000 For Ringling in N.Y.

The Ringling Bros. and Barnum & Bailey Circus departed Madison Square Garden Sunday (10) night with a net of \$1,700,000, just \$100,000 over last year's take. This year the show ran for 45 days, five more than last year, for the longest New York stand in the show's modern history.

As has been previously established, the pattern of business continued with terrific matinees and weak evenings. Weekends were loaded and frequently resulted in totals running around \$80,000. Good Friday (March 27) opening marred the first week's take.

Circus premed a two-day stand in New Haven Monday (11) and starts in Boston today (Wed.) The show will lay off starting July 13 after its run in Atlanta and will resume Aug. 10 in Davenport, Ia.

### 10-Day Hub Try

Boston, May 12. Ringling Bros. and Barnum & Bailey circus extended its Boston date to 10 days, first time in over a decade. Previous dates were for six days, and standard gross for the Boston Garden stand was \$250,000 in past years. The circus opens here Thursday (14).

The 10-day stand indicates the Ringling outfit is striving for a bigger gross here. However, the brains steering the circus in past years contended always that the Hub was good for \$250,000 in six days, and no matter how much longer the stand was, they wouldn't get more—it would come to the same amount spread over a longer period.

There is considerable interest here in whether or not the theory stands up.

## Penny Singleton's Record Vote As AGVA Delegate; Bright 'Ringers' Win

### Chi Newie's Act Plot

Chicago, May 12.

Builders Barney Loeb and Quinn Hogan are mulling various entertainment formats for their just-opened restaurant in Vernon Hill, a new village northwest of Chi. Spot is called Vernon Hill Supper Club, with four rooms, including an 85-seat piano bar lounge where the talent is to appear.

The operators are mulling comics and combos, primarily, for their marquee, and are going with an 88er-thrush until decision is firmed.

## Folies Deal Off, Walters in Shop For Trop Abroad

Negotiations for the importation of the Folies Bergere, Paris, show to the Tropicana, Las Vegas, have been broken off. However, the Trop will continue to look for some kind of European layout. Max Marmorstein, Tropicana president, has come back from Europe, but Lou Walters, the hotel's entertainment director, has remained on the Continent for some further shopping.

Walters may build his own show out of elements found in Europe. He would get a choreographer and a line as well as sets, and buy some acts abroad. Walters, while at New York's Latin Quarter, imported European acts frequently in wholesale batches.

The Las Vegas spots are trying Continental shows in an effort to get out of the name policy. El Rancho is combining both with a layout which contains La Nouvelle Eve show plus Joe E. Lewis, and the Stardust uses imports from Le Lido, Paris. Latter spot is changing its show after a one-year run on July 1. The Stardust show is conceded to be strong enough to remain at least another year, but since it will be necessary to duplicate costumes at that time, it was deemed best to change the entire layout. There is a possibility that the first edition will go on tour.

## MILLER'S TOKYO TROT FOR LAS VEGAS ACTS

Tokyo, May 6.

Las Vegas continues to hitch its wagon to the Oriental ride in the U. S. Latest to climb aboard the rickshaw is Bill Miller who spent over a week here viewing Japanese acts to package the show which will reopen the New Frontier on July 1.

Miller's troupe will consist of some 35 performers including a line of girls. Choreographers are due here from the U. S. to whip the unit into shape. Rehearsals will begin in Tokyo in early June. Costumes and sets will also be made here and the troupe will then wing to the U. S. in a chartered plane.

Contracts offered by Miller are for 12 weeks with options of one year. Reopening of now-shuttered New Frontier will feature an all-Japanese motif throughout the club. Previous Vegas Oriental shows were scouted and packaged by Tom Ball. Trend had a "China Doll Revue" at the Thunderbird earlier this year and a "Geisha Girl Revue" at the Desert Inn last year.

## 'Ice Follies' 178G, Seattle

Seattle, May 12.

"Ice Follies" at 5,200-seat Ice Arena grossed \$178,000 at \$3.50 top in 12 days.

This was 30% above last year when slotted in June.

Although the majority of delegates elected to the forthcoming convention of the American Guild of Variety Artists are pledged to support the present administration headed by Jackie Bright, considerable gains have been made by the opposition headed by President Penny Singleton. Running as a delegate from her home base in Los Angeles, Miss Singleton received more votes than any candidate, 1,478. Total votes cast were 2,351.

Significant too, in this election, which was concluded at midnight Saturday (9), was the fact that many "ringers" put in by Bright, through petitions signed in New York, were elected. Joe E. Lewis and Abbe Lane, running as delegates from Chicago, and Sammy Davis Jr., running from Los Angeles, were among the winning candidates. In these cases, they are not expected to attend the confab which will be held starting June 1 at the Raleigh Hotel, Washington, but will give their proxies to delegates to be designated by Bright.

### Lester, Tucker Elected

Other "ringers" to get in include Jay Lester who was nominated by petitions signed in N.Y., as a delegate from Denver. Only two persons voting from Denver marked their ballots in favor of Lester. The other votes came from around the country. Al Tucker, who originally came from Detroit but has been living in N. Y. for many years, also nominated by petition, was similarly elected.

One of the selected delegates auguring major trouble for the administration, and virtually guaranteeing a stormy meeting, is the election of Dick Jones as a delegate from Philadelphia. Joe Campo, regarded as pro-administration, is the other candidate from that city.

A loss for anti-administration forces was the failure to elect Ann O'Connor from Chicago. She was the runner-up in Chi. Consequently, it's seen that the petition bit in New York resulted in her losing the post. Anti-administrationites (Continued on page 66)

## Conrad Hilton Tips Mitt On \$25,000,000 S.F. Inn For Xmas '61 Unveiling

San Francisco, May 12.

Conrad N. Hilton took the wraps off plans for the new Frisco Hilton last week, revealing his downtown inn would be 18 stories high, cost \$25,000,000, contain a 20,000-square-foot ballroom seating 3,000 and be ready around Christmas, 1961.

Hilton tossed a luncheon at the Mark Hopkins Hotel to unveil plans for the three-quarters of a square block he purchased more than a year ago. The other quarter of the block is occupied by Frisco's new air terminal. The site is one block from the legit Curran and Geary Theatres, half a block from the legit Alcazar, two blocks from the downtown St. Francis Hotel.

Attending the luncheon with Hilton was the new hotel's architect, William B. Tabler, who said award of bids would take place about Oct. 1 and estimated two years would be needed for construction.

Among the plans highlights are: Parking space for 400 autos on floors 4 through 10, with special ramps leading directly upward; a basement garage parking 300 more autos; a landscaped courtyard on the hotel's top floors, with pool; nine private dining rooms; cocktail lounge, four restaurants on the lobby floor; two more specialty restaurants and a coffee house on other floors.

Hilton also said a 22-story office building is being considered as part of the overall project. At one time he owned Frisco's 20-story Sir Francis Drake Hotel, 3½ blocks from his new site, but sold it in the early 1940s.

## Judy In The Festspielhaus

Continued from page 1

ly reserving her power and big weapons for post-intermission segment. Forepart has her in "I Happen to Like New York" number midway, followed by John W. Bubbles and comedian Alan King. It's King's round, right to the finish, with some 30 minutes of slickly purveyed standupology on at-home tribulations, his favorite set-piece.

### Judy Garland Revue

With Alan King, John W. Bubbles, Singers & Dancers (33) featuring Carolyn Morris, Jack Leigh; staged and choreographed by Richard Barstow; scenery and costumes, Irene Sharaff; music and lyrics, Roger Edens; choral direction, Robert Lenn; orchestration, Skip Martin; lighting, Jean Rose; that, produced by Sidney Luft. At Metropolitan Opera House, N.Y., May 11-17, '59; \$9-\$10 top (\$50 opening).

Bubbles, of the late standard vaude team (Buck &), hoofs and rasps chirps like he'd never been away—older, yes, but loose of limb and streamlined as per earlier days in the varieties and legit (the Sportin' Life in the 1935 "Porgy and

Bess" to partner Ford L. Buck's Mingo role). A mixed group of nearly three dozen singer-dancers, whipped into shape by stage-choreographer Richard Barstow, choral-directed by Robert Lenn and dressed by Irene Sharaff, provide the flashes here as through-out.

In unusual slotting, the star opens the second half, and in a longish workout pegged on "The Letter." This was composed by her conductor, Gordon Jenkins, and she has etched it for Capitol Records. Intending to convey this intelligence to the aud in an intro, Miss Garland muffed the label's name and quipped, "I've been fired so many times. I don't know whom I work for." If it wasn't an ad lib, it didn't matter; it broke the ice and broke up the house, since the candid self-effacement could not have been put better whether by accident or design. "The Letter" is a sneaker-upper; however it sounds on the platter, on the live stage it starts slowly and seems to go nowhere, but Miss Garland inches it skillfully into a splendid mood piece of fine balladry value.

After a two-act by Bubbles and King in an innocuous tails & toppers song & dance, Miss Garland is in with her lodestone, the "Born in a Trunk" sequence from her pic "A Star Is Born," scripted by Roger Edens and Leonard Gershe. With choral background and multiple flash roles, it is a payoff production, although difficult to spot during intermittent darkened stage whether the mobile portions of this were pre-recorded, as in the Baltimore warmer-upper date.

Bubbles gets in a big lick with the ensembles, for a good pace-changer. With softshoe, taps and other hoofology, he tops with "Ain't Necessarily So" out of "P & B." Segue is to Garland & King in "We're A Couple of Swells," an ingratiating tramp number with exaggerated hobo raiment. It's good for steady laughs from an aud already saturated with a lot of show to this near-finale point. But it's well to corn-a-phrase here that they ain't heard nothing yet. For now comes the olio-out-of-place, slotted at the tape.

Harking back to her Palace boom-days, Miss Garland takes to the apron, mounts a high stool and

is off-and-runthrough on the trademark-Reg.-U.S.-Pat.-Off. standards. The old and not so long ago, and sometimes childlike Garland shows through penetratingly. Here she is near to the apex of her vocal prowess, delivery and projection, characteristic broken notes and all; after the medley ("Melancholy Baby," "You Made Me Love You," "For Me and My Gal," "Trolley Song," ad infinitum) amid cascades of handclapping fore, amidships and aft, she tossed away the mike with a "they don't use these at the Met" crack in mock hauteur and caressed "Somewhere Over the Rainbow." She had moved from her stool to handle the evergreen in spotlight, with the audience hushed and then stunning her with applause. She encored with a Jolson farrajo to wrap up after some two hours of stage time.

Miss Garland may be peck's-bad-girl with her frequent peccadillos, but onstage, even in her rather rigid posture and tentative stances, she's the showman and virtuoso.

## AGVA Delegates

Continued from page 65

who were elected include Paul Valentine, Russell Swann, Murray Lane and Orson Bean from N. Y.; Elvira Raboid from Miami Beach and Pat Patton from St. Louis. There are some uncommitted delegates.

### The Delegates

Those elected were: New York—Peggy Alexander, Orson Bean, Lew Black, Charlie Dale, Sid DeMay, Paul Duke, Irving Grossman, Murray Lane, Georgie Price, Cy Reeves, Frank Ross, Joe Smith, Russell Swann, Paul Valentine, Sally Winthrop, Johnny Woods.

Los Angeles—Candy Candido, Sammy Davis Jr., Rosetta Duncan, Vivian Duncan, Bobby Faye, Marty King, Dick Marion, Harry Mendoza, Roy Rogers, Penny Singleton.

Chicago—Eddie Burnett, Ray Conlin Sr., Jack Gwynne, Harry King, Abbe Lane, Joe E. Lewis, Jeanette Star.

Miami—Jackie Heller, Elvira Raboid, Gus Van, Buddy Walker.

Philadelphia—Joe Campo, Dick Jones.

Boston—Charley Brett, Bob Haley, Bill Kelly.

Pittsburgh—Ted Black, Sylvia Walters.

San Francisco—Laurie DuMont, Jimmie Jamerson, Vince Silk.

New Orleans—Tina Marie.

Portland—Don George; Providence—Dick Martin; St. Louis—Pat Patton.

Sarasota—Elly Ardelty, Emmett Kelly, Karl Wallenda.

Toronto—Frank Palmer; Washington—Steve Allison; Minneapolis—Bud Jacobson; Montreal—Armand Marion, Leo Rivet; Kansas City—Harry Otto; Honolulu—Lulu Mansfield; Detroit—Al Tucker; Denver—Jay Lester; Dallas—Charles Hoffman; Cleveland—Linda Comp-ton; Cincinnati—Wally Lane; Baltimore—Midge Jackson, and Buffalo—Lenny Paige.

## Hotels As Heroes

Continued from page 1

completed in 1961, will have an entertainment room with a 600 capacity in which name entertainment will be featured. The room will be large enough to be self-supporting despite the largescale entertainment expenditures. However, it's likely that the room will be continued on that scale even if the payoff isn't evident.

The Drake Hotel, presently being refurbished, will also have an entertainment policy and Zeckendorf is probing for the type of entertainment best suited for rooms at the Manhattan, Commodore and Astor Hotels.

It's likely that entertainment expenditures will go up considerably in the chain. The only Zeckendorf hotel without a performer policy is the Chatham in N. Y. The Taft has a pair of vets in the Vincent Lopez orch and Charlie Drew.

Zeckendorf said that it will take a lot of toil to reverse the entire trend of going out in New York. People will go out and stay out late with greater frequency if there were something offered them. "It's up to hoteliers to supply that need if New York is not to lose out completely," to Miami Beach and Las Vegas," Zeckendorf asserted.

## From Bing to Bingo

[GARLAND POSTSCRIPTS]

Children's Asthma Research Institute & Hospital put out a thick "sponsor's journal" as the Judy Garland payroll for its fifth annual "Parade of Stars" edition. (A special Garland program was peddled in addition.) Numerous show bizzers are tied up with the cause. Frank Sinatra is honorary national chairman and Max E. Youngstein (United Artists) honorary chairman, with UA's Herb Golden as treasurer; Youngstein is founder of the Research Institute, he and others, including WNTA's Mike Wallace as emcee and disk jockey Martin Block, appearing onstage during the intermission for the Joey Awards and other accolade ceremonies. Among co-chairmen are Myrna Loy, Steve Allen and Sammy Davis Jr. Sponsors and honorary co-chairman are a who's who of show biz.

Premiere was on a summery night, and the "unconditioned" Met was even warmer. Miss Garland kept wiping off her brow and hairdo while singing, and at one point remarked, "Gee, it's hot." It was but one of many rapport-with-aud observations by her.

There seemed to be no overt complaints about seating in face of the fact that the locations for reviewers were as per Metopera positions. Richard Maney, handling the press, covered the situation this way in advance: "The press seats were pulled prior to my engagement, to conform with opera practice—hence the unconventional locations."

In an unbilled number, Miss Garland disported with John W. Bubbles in "Me and My Shadow" to augment his solo routine. If Ted Lewis were there, it's figured he'd have flipped his battered chapeau at the filip.

A wag had a word for Miss Garland's preem Metopera performance: "From Bing to Bingo."

## Wildwood Names

Continued from page 65

and Hackett were top b.o. lures for Bolero last season.

Martha Raye deserts her traditional Diamond Beach club stage for the Bolero starting Aug. 10. She holds the Diamond Beach b.o. record along with the McGuire Sisters. Sammy Davis Jr. and Johnny Mathis were previously inked for Aug.-Sept. engagements at Bolero, operating under a much-increased budget this year. Still in the works for the Bolero is a Joly stint for Eydie Gorme and Connie Francis.

### Manor Hotel Lineup

Philly agent Eddie Suez is handling booking arrangements for Oscar Garrigues at the Manor Hotel supper club. Garrigues will try a modest budget policy with headlines in the semi-name brackets of \$750-\$1,000. Those signed so far are Kathy Linden, Cathy Carr and Betty Madigan. In show biz here many years, Garrigues tried the low budget kick twice before with b.o. results approaching disaster. He tried an ice show that played to less than five persons until he rushed in names at the last minute. Another season he struggled through to so-so returns with Mickey Shaughnessy. On the other hand, although the big names often draw packed houses, he claims their salaries often offset the upped business. Last season, Liberace, Joni James and Kathryn Grayson drew top returns for Garrigues. Agents feel the almost total lack of promotion has handicapped this nitery.

Jo Ann King & Her Escorts who played a record 16-week engagement at the Club Hof Brau last season, are back there again and appear certain to draw just as long an assignment.

The Playboys, also noted for their long local engagements open late this month at the Hurricane, Sylvan Rosenfeld's room, enlarged and redecorated in a Palladium style, is one of the island's most elaborate spots.

Harry Levy's Rainbow Room again presents Georgie Young & His Rockin'-Bocs, also long-time paces on the sand dunes scene. Jimmy Mackell's Elmira club will try a Baltimore combo, the Gigolos. Hotel Biltmore Surf club opens with the Billy Hope

band while Kenny Schaffer is in the Yankee Clipper lounge of the Congress Hall Hotel. The Cousins are slated for the Emerald Room.

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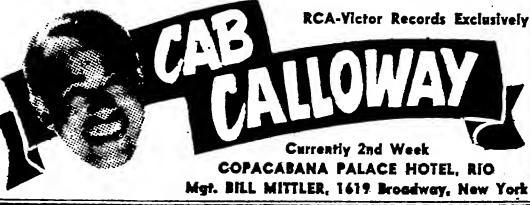
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# Rundown on Runways in America As Per 'Dear Ed' Letter on Burley

Smithtown, N.Y.

Editor, VARIETY:

I hope you can help me with my problem. Am going by car for a few days' trip. Since burlesk has been outlawed in Newark, Union City and locally can you advise me on the location of any burlesque shows close to New York City. We could go to Buffalo, Troy or even Boston if we knew just where to go, or we could go south for that matter as long as we don't have more than 400 or 500 miles to do.

Enclosed self-addressed envelope. If you have a list of many theatres, please advise.  
Name Withheld.

Name Withheld's dilemma is shared by many who still hanker for the baggy-pants comics and the strips. Actually, the burlesque policy is the most stable feature of the live theatre business today. Currently, burlesque is operating in more houses than any other live policy, except for legit. Vaudeville theatres have all but disappeared. Since burlesque was legislated out of Newark and Union City, these towns have been mourning the loss of a lot of traffic from New York City. Merchants, especially in Union City, have lost considerable trade since the Hudson and Colony Theatres closed down.

However, there are nearly 30 cities which permit burley in some form. Currently there are three cities with more than one such house. Detroit has two, the Gayety and the Empress; Toledo has Town Hall and the Gayety, and Fresno has the California and the Lyceum.

One of the puzzling features of burlesque is the fact that cities normally strong on censorship permit this form of entertainment. Boston, for example, until recently had three houses. It now has only the Casino. Philadelphia, a morally conservative city, permits the Trocadero to operate without molestation, and burlesque is a big summer item at the Globe, Atlantic City, which is patronized largely by Philadelphians.

Among houses operating in the east are the Palace, Buffalo; Gayety, Baltimore; Casino, Pittsburgh. Others around the country include the Follies, Chicago; Grand, St. Louis; Folly, Kansas City; Lyric, Indianapolis; Gayety, Cincinnati; Roxy, Cleveland; Lyric, Allentown (one-night stand); Gayety, Norfolk; Park, Youngstown; Mayfair, Dayton; Gayety, Columbus; Fox, Dallas; Follies-Burbank, Los Angeles; President, San Francisco; Bard, Miami; Rivoli, Seattle, and the Grand, Canton.

## Dismal State

Continued from page 64

ployees their back pay in one lump sum when the gambling centres were opened. Such conditions prevent them from even approaching the break-even point.

Another factor is the continued post-revolutionary turmoil. Political executions continue, which prevent a good press abroad, especially in the United States. The Florida papers continue to give the Cubanos a beating because it is still a source of great potential competition.

The Habamero ops have complained that during the past winter Florida and Puerto Rico had their greatest influxes in history. At one point, San Juan and the surrounding area virtually had the SRO signs out, but very little of the overflow went to Havana. Had they gotten only 1% of the PR visitors and Florida overflow, then the Cuban capital would have had an excellent season.

The pressure is on Premier Castro to legislate more aid to tourism. The price of sugar, Cuba's major crop and its largest industry, having fallen, the government must now look to tourism to make up the difference. It's felt that there's an urgency to create better conditions to entice new capital, and restore the atmosphere which made Havana the fun centre of the western world.

Ethel Waters will bring her one-woman show to Houston's Theatre Inc. May 22 for two weeks.

## Honkies—'Boston Blot'

Boston, May 12.

Licensing of "honky-tonk places", on lower Washington St. in the Hub was hit by Betram A. Drucker, prexy of Mass. Real Estate Boards, at a Regis College seminar last week on the economic problems of metropolitan Boston.

Pointing to the recent licenses granted to night spots in the area, he cited a lack of cooperation on the matter between the planning board, the assessors and the licensing board.

"The granting of such licenses," he said, "will only lead to a depreciation of surrounding properties and another drop in the shrinking tax base."

As far as the city is concerned, Drucker said, Boston through its different assessments practices is "only feeding impotent aspirins to a cancerous patient."

## Starlight Roof's First Summer Hiatus Unless June Busts Out With B.O.

Business in June will determine whether, for the first time in history, the Waldorf-Astoria's Starlight Roof will not be open for the summer season. The July-August business had been a losing proposition in recent years because the type of Gotham visitor midsummer usually gravitates to the Broadway spots, shows, and the "popular" bistros.

However, the impetus that the Roof's Tommy Sands-Ella Fitzgerald-Basie lineup may give the room could reverse the present managerial thinking about shuttering. The three-ply show opens June 1. Sands is in for only 10 days of that run, Miss Fitzgerald for three weeks, and Basie for the full 5½ weeks.

## Living Room a la N.Y.'s Gets Going in Atlanta

Atlanta, May 12.

Chick Hedrick, operator of Domino Lounge in Imperial Hotel, has opened a new spot in Cox-Carleton Hotel on Atlanta's Peachtree St. and named it the Living Room.

Nitery's decor has been cued to spot of same name operating in New York, with red predominating. Place has appearance of living room in a home, deep wall-to-wall carpeting giving a pleasant feel underfoot and dummy windows adding to the home touch. Two-passenger red-upholstered sofas, arranged in intimate grouping, provide seats for close to 75 patrons. Bar is in an alcove out of sight from main room and is on the smallest side with 10 seats.

## Ginny Tiu's WMA Pact

Chicago, May 12.

Don McNeill's pigtail protégée, Virginia (Ginny) Tiu, has signed with the William Morris Agency for the remainder of her stay in the U.S. Five-and-a-half-year-old piano whiz from China will base on the west coast owing to child labor laws in Illinois and New York which have barred her television appearances.

The child came to the U.S. with her parents at the behest of McNeill and until the Illinois labor law was enforced made frequent appearances on his ABC "Breakfast Club."

## Pozy's Ottawa Renewal

Ottawa, May 12.

Harry Pozo orch is pacted for another two years by J. P. Maloney, owner of Chaudiere Club and Standishall Hotel. This makes five years for the eight-piece combo under the Maloney banner after previous years on the Gatineau Club stand.

Since the Chaudiere shutters just before Christmas each year to reopen Easter Saturday, Pozo is eyeing a Florida stand for the three-month winter hiatus.

## St. Loo Sheraton-Jeff Goes Into Jazz Policy

St. Louis, May 12.

The Sheraton-Jefferson Boulevard Room, which has featured singing and comedy headlines throughout the fall and winter, has switched to a jazz policy for the rest of the season, which tapers off in July. Current are Pee Wee Russell, Vic Dickenson, Bud Freeman and Buck Clayton, backed by a local rhythm section, and on the basis of the enthusiastic crowd opening night, things look rosy at the cash register.

A flock of other top jazz names has been lined up for ensuing weeks. And besides lively doings for their ears, customers get a break in the pocketbook department, as there will be no cover charge and no entertainment tax for the jazz bookings, which will be sans vocals and sans dancing.

## 'Giants Knocking Frisco Niteries Out of the Box'

San Francisco, May 12.

A Frisco night club owner claims big-league baseball, now in its second west coast year, is wrecking the bistro business.

But George Andros, owner of Fack's II, told Frisco Chronicle jazz columnist Ralph J. Gleason:

"I see plenty of people at the legitimate theatre, at Seals' Stadium in boxes—they're all the same. They're the ones who go to night clubs. But when the ballgame is over now they're too tired to go out. We don't see them any more. Not on baseball nights."

"Who goes to night clubs? The sporting crowd, right? I'm a sports-minded citizen myself, but on the nights when the Giants are playing I'm dying. If you ask me, the only people who are making any money out of baseball here are the hot dog men, the beer sellers and the owners. I know I'm not."

"Look. You figure to make the nut on the weekend. When I have someone like Earl Grant or June Christy here and Thursday night and Saturday night are terrific and we drop off 50% on Friday, why do you think it is? It's baseball, ruining the night club business in this town."

"The worst part of it is, it was supposed to help us all."

What's his remedy? "Tourists. Give me five good conventions a month. When the doctors and dentists and these other guys get out here we can load the joint. With a string of five good conventions I'll give you the Giants with a capacity crowd and we'll STILL do business."

And if not? "Baseball and night clubs don't mix. At least not here. "Send 'em back to the Bronx." (P.S.: Wrong location; Giants played in Manhattan.)

# Strong Names Punching Up Cafe B.O. In New York's Pre-Prom Windfall

## Vaude, Cafe Dates

### New York

Gloria Baron, wife of personal manager Bernie Lang, hospitalized with hepatitis... Johnny Nash moves into the Elegante, Brooklyn, June 9... Sammy Davis Jr. inked for Cahn Park, Cleveland, July 30... Singers Desha Carroll to do the commentary for the fashion show at the N.Y. Press Photos Ball at the Waldorf-Astoria Friday (15)... Edyde Gorme lined up for Latin Casino, Philadelphia, May 18... Some of the material erroneously attributed to Lyn Duddy & Jerry Bresler in Jane Morgan's act at the Persian Room of the Plaza was actually scripted by Bobby Kröll... Emmett Callahan is company manager of the Judy Garland show at the Met. Dick Maney is doing the press.

April Stevens started at the Living Room Monday (11)... Rita Grable to the Willis Show Club, Detroit, June 8... Pianist John De Maio premed at the Playbill... MacBarron marking his 20th anniversary as host at the Piccadilly, Baltimore... Penny Parker has opened at the Hotel New Yorker's Golden Thread Room... Dorothy Loudon resumes at the Blue Angel tomorrow (Thurs)... Homer & Jethro have been added to the May 26 show at the State Fair Music Hall, Dallas. Others include the previously announced Beity Kean & Lew Parker and the Glenn Miller band... Vivienne Della Chiesa starts June 3 at the Coconut Grove, Los Angeles... Daphne Hellman started at the Versailles last night (Tues)... Joan Bishop moved from One Fifth Ave. to the Madison Hotel.

### Chicago

Yonely signed for the Statler-Hilton, Dallas, June 11 for two frames, with actor-comic Paul Mazursky launching there Aug. 6... Olsen & Johnson signed for the Mist in Chi suburbia, starting June 20 for a pair... Tommy Leonetti inked with the Cloister July 7... Earl Grant has three days at the Bam Bow Club, E. St. Louis, May 22... Gaylords into the International Club, Houston, June 25 for two... Robert Clay signed for La Fiesta, Juarez, Mex., Aug. 3 for three rounds... Bob Culp, video's "Trackdown" star, set for three days at the Fairmont racetrack, E. St. Louis, starting June 12.

### Houston

Lucille & Eddie Roberts, mentalists, will play the International Club, opening June 25... Jan Garber orch signed for the fourth Pin Oak Charity Horse Show June 2-7... Brook Benton, Earl Grant and Lloyd Price have been booked into Jimmy Menutis Lounge during the next two months. Benton appears May 13.

New York is experiencing a rare burst of excitement in the cafe orbit with a business upbeat unusual for the pre-prom crowds.

Prime reason is the advent of a set of strong names plus an unusually large convergence of students on highschool trips.

The major fireworks stem from the Louis Prima-Keely Smith business at the Copacabana. For the first time in several years the Copa is doing three shows nightly. The 2 a.m. display, while not packed, is healthy and profitable. Single-handedly, it has virtually restored N.Y.'s status as a late town. Reservations indicate that the strong pace will be maintained during their run.

George Gobel in his first appearance in town in three years, is enjoying sellouts at the dinner show, plus a healthy late business in the Empire Room of the Waldorf-Astoria. The Latin Quarter, per usual, with Buddy Hackett on top, is doing excellent business at its Broadway stand. The Plaza, with Jane Morgan, is also heavy on dinners and the St. Regis Maisonette, with Dorothy Shay, is strong on the b.o.

The over flow has benefited surrounding spots. Alan Dale and Sid Gould are getting more drop-in business than usual at the International. Bulk of its trade is banquet biz, normally. The Chateau Madrid is also stronger on the dinner biz.

With many highschool trips in N.Y., the jazz spots have been prospering somewhat. The Birdland and Embers are setting more than the usual number of customers.

The Blue Angel is also doing handsomely, with after-theatre crowds bringing in the bulk of the trade. They expect a greater share with the Judy Garland show at the Met Opera House only a taxi fare away.

## Chi's 'New Faces'

Continued from page 65

dependent regulation cafes here and elsewhere.

On the point of price, and simply as a hard dollars-and-cents approach, Falbo is a more sensible buy for the Chez than a costlier comic, since, to be realistic if perhaps harsh, the volume of business will rest virtually squarely on the headliner (Cole). Such management pragmatism, however, shouldn't obscure the worthy consequence: Falbo's opportunity to crack the frontline arena. Whatever the operators' intrinsic motives, it is a hopeful development for talent on the bigtime nitery priphery.

### Springboard Vacuum

Although the Chi boltes occasionally look beyond the Morris-NACA-GAC rosters, it has been several years since any of them served to springboard a performer, per the Danny Thomas and George Gobel sagas. And significantly enough, the clamor for both incepted while they were playing neighborhood bistros, albeit p.r. bios on Thomas often credit the Chez with giving him one of his earliest boosts to topline status.

More recently, trade elements deplored the overlooking by major cafes here of the Mike Nichols-Elaine May team when they were struggling, over a period of many months, in an outlying club. Not till their Gotham splash (aided by proximity to national media headquarters) did Chicago operators begin to take notice.

Ironically, it appears to be the economics of the biz, and not any appreciable creative bent, that's commencing to open important portals for overlooked and unknown talent hereabouts.

## Waring at Barnum Fete

Bridgeport, May 12.

Fred Waring and his Pennsylvanians have been booked as the toppers of the Ballyhoo show, production climax of Bridgeport's city-supported Barnum Festival, on June 27 at Fairfield University field.

The Waring troupe is titling its offering "Stereo by Starlight."

# AGVA Raps Eartha Kitt for 2 Days Plus Subber Coin on Hub Walkout

Boston, May 12.

Eartha Kitt appeared at an AGVA hearing last week, held as result of her exit from Blinstrub's nitery on Feb. 27 while playing a week stand and was ordered to reimburse the club owner the two nights she cancelled plus expenses he incurred in hiring a substitute act, the Mariners.

The full board of AGVA's Boston branch heard the case, Miss Kitt and her attorney, plus cafe owner Stanley Blinstrub and Michael Gaylord, orch leader at the nitery, testified. Miss Kitt said she had a sore throat and that was the reason she cancelled the contract for 16 shows. Blinstrub told the board that the singer from her first show on had performed only what he termed "cut shows," and his statement was affirmed by the orch leader.

Miss Kitt was further alleged by Blinstrub to have remarked as she exited from stage on Friday night, Feb. 27: "Let's go to hell out of here."

Miss Kitt denied making the statement. Blinstrub told the board

that the statement was heard in the aud.

The singer was in at a salary of \$8,000 for the week. Following the exit, Blinstrub put up signs: "Due to difficulties beyond our control, Miss Kitt has taken it upon herself to cancel her engagement and will not be heard tonight."

The full board which heard the Blinstrub-Kitt case comprised: Manny Williams, Jerry McCool, Charles Brett, Virginia Hauer, Bob Haley, Norm Crosby and Eddie Laverne. Both parties have the right of appeal to the national AGVA board in New York within 10 days.

The board decided that Blinstrub must pay Miss Kitt pro rata for five nights that she performed, but the singer must pay him, at the same rate, for the two nights she did not work. Blinstrub can deduct what she is ordered to pay him from the amount due her. The singer's \$8,000 salary was held up pending the decision.



**Copacabana, N. Y.**

Louis Prima & Keely Smith with Sam Butera & The Witnesses; Dick Humphreys, Zeme North, Ron Stewart, Paul Shelley Orch, Frank Marti Band; \$5.50 minimum.

It's been a long time since an act has stilled up as much pre-opening excitement as Louis Prima and spouse Keely Smith. Reports from the west, especially from Las Vegas and Lake Tahoe, where they've been knocking 'em out in the lounges, important tv guest slotting and their Capitol diskings have worked so potentially as "advance men" for the turn that even New Yorkers who have virtually given up the nitery habit are clamoring for tables during the two-week run.

Jules Podell, Copa host, knows a surefire stand when he's got it and he wisely set it up for a rare three-night showcasing. He won't miss, because all the tumult is entirely warranted.

Act is a natural for the Copa. In fact, it's "The Wildest" as billed. Packed with musical mayhem, some lowdown comedies and slick songelling, it runs at a hectic pace for more than 60 minutes, keeping the house alert, awake and completely enthralled.

The first half is a madcap affair centered on Prima's trumpeting and vocalizing to the swinging accompaniment of Sam Butera & The Witnesses. They pull out all stops and the room shakes to their beat. It's a strong musical dose that could not be missed. Miss Smith, deadpan front-of-the-band girl through it all, were brought to the fore earlier. However, she's worth waiting for. When she finally steps out on "What Is This Thing Called Love," "Indian Love Call," "Poor Whippoorwill" and in duet with Prima on "Sentimental Journey," "Old Black Magic" and the socko windup of "The Saints Come Marching In," the act takes on solid musical values.

This does not discount any of Prima's previous work on Butera's vocal efforts either. Latter is potent on "Greenback Dollar Bill" and the boss has everything under control as he pours out "When You're Smiling," "Sheik of Araby," "Fever" and "Hold That Tiger," vocally or instrumentally.

In all, it's sure to be a fortnight affair that will keep the town happy and the club in the chips.

In a tough spot preceding the main event is terpreter Denny Myers. He had to buck the buzz of expectancy from the opening night crowd but he managed to acquit himself nicely. His stepping is sure and swift and he rates a nod for keeping the crowd in a receptive mood for the big stuff that follows.

The line's steps and song contributions are held over from previous outings but stand up as good warmer-uppers, and the Paul Shelley and Frank Marti crews know how to please the terping customers. Gros.

**Chez Paree, Chi**

Chicago, May 5.

Johnny Mathis (5), Dave Barry, Chez Adorables (6), George Cook Orch (18); \$1.95 cover, \$4 minimum.

Just in terms of cash register, the Chez looks a johnny-comelately with installation of Johnny Mathis for two and a half weeks. The boyish excitement here via several sock stands at the intine Black Orchid, and it's questionable, off the slim preem gathering, whether he can be as omphy for the flagship's boxoffice. It may be the spenders are laying low after tax payments, also with anticipation for Red Skelton who's next in. But conjecture aside, the hard fact is that Mathis isn't—at least not now—a blockbuster for this room.

Cross consideration removed, what remains to be noted is an artist with considerable, if still developing, ability. In quality and style, the Mathis voice is a fascinating, sometimes electric instrument, equally at home uptempo as on ballads. Occasionally the vocal mannerisms become a bit strained, too self-conscious; but that is a minor annoyance in the cumulative effect, such is the Mathis mesmerism.

The singer still appears less than a poised personality, though it makes a sympathetic "natural" touch that further fortifies the femme mothering instinct that obviously rates credit in the orbiting of Mathis. He has his own quartet of sidemen with him, headed by 88er Frank Owens, who gets an okay effort from the augmented George Cook crew.

Dave Barry, with no marked concept, toils effectively through a diffusion of one-liners in a 25-

minute warmup. He keeps the gags moving briskly in leadup to his drunken driver routine that's a cinch laugh-raiser in any saloon. It sent him off to a hearty mott.

Chez Adorables are twice-slotted for this bill, first in ecstasy over Gotham's pushbutton excitement, and latterly in a "Salute to Romance."

Chez, which almost invariably starts its dinner show late, kicked the opening off 40 minutes tardy, albeit tablers generally seemed more concerned with their entrees.

Red Skelton bows May 21. Pit.

**Desert Inn, Las Vegas**

Las Vegas, May 9.

Jimmy Durante, Eddie Jackson, Sonny King, Johnny Mack, Sally Davis, Jules Buffano, Jack Roth, Donn Arden Dancers (12), Carlton Hayes Orch (12); production numbers staged and directed by Donn Arden; musical arrangements by Ruby Rakis; original lyrics by Lenny Adelson; \$3 minimum.

Jimmy Durante does a strut-away back into his Vegas home, the Painted Desert Room, with a very funny act that is especially notable in that it marks the reunion with his longtime partner Eddie Jackson, who apparently has given up the idea of doing a single.

Jackson got warm mitting for his nostalgic "Bill Bailey" bit on opening night, from an audience which obviously was happy that he's returned to the fold. Sonny King fits perfectly into Durante's mayhem, and his distinctive voice adds the right touch to the festivities. Johnny Mack, a handsome dancer who comes on elegantly attired in evening clothes, contributes fancy footwork and some interesting stunts with canes which are neatly integrated into the action. Jack Roth on drums, Jules Buffano on the 88, and rotund Sally Davis, who does a comedy terp with Durante, are all valuable assets and help churn the fast-moving act.

Maggy Sarragne, a brunet Parisian looker, purrs several songs in French to good effect. A new Donn Arden production number called "This Is Pix Biz" is one of the best to be seen in Vegas in many years. It's a show in itself—which clever choreography and songs relating the history of motion pictures, highlighting the introduction in 1883, talkers in 1927, and Smellovision in 1939. It features the singing of Art Johnson and Betty Lorraine, plus the Arden dancers (12), Carlton Hayes and his orch (12) provide the proper backing for the entire show, skedded for six weeks. Duke.

**Black Orchid, Chi**

Chicago, May 6.

Lili St. Cyr (with Maurice Koukel), Joe E. Ross, Larry Cummings, Joe Parnello Trio; \$1.50 cover.

Though it registers some points, new layout is short of this smalley's sophistication level, and with Lili St. Cyr headlining, is an obviously radical booking bid to hypo the till. The eye-fil stripper may do that, with an onstage bath as the core of her 10-minute offering, but initial lukewarm reaction—to the whole bill, in fact—should cause the Orchid bonifaces some troubled thoughts.

Miss St. Cyr is every contoured inch a pro peeler. That she doesn't tap more audience affection beyond a voyeur's wish lies in the absence of any subtle fun-poking. In short, if not more epidermis, then at least more intended humor. Act doesn't come off for its tony posture here because it's just not in the nature of stripping, a basic impament that's accented by an over-elaborate set and syrupy fiddle accomp from Maurice Koukel, helming Joe Parnello's show-backers.

A firmer concept, and more display of his strong suit, can make Joe E. Ross stand out bet for hot ticket. The "Sgt. Ritzik" of Phil Silvers' television exploits that status in chit-chat self-kidding fashion for fair laughs. He's a sympathetic character, but it's the lame jokes aft that slow him up. Much more to his favor is a dandy carbon of Wallace Beery from a vintage pic. Bit proved the hippest outfront and easily rates more mileage than it got. More such thesping, in fact, both comic and serio, could stand Ross in good stead, with some yarn-spinning to lace the whole.

Warbler Larry Cummings was an eight-minute unadvertised warmup, apparently for show padding. He has a pleasant, stylish voice, and with more sincerity can grow as a crowd-pleaser. George DeWitt is in May 27. Pit.

**Waldorf-Astoria, N. Y.**

George Gobel (with Leslie Sheldon), Charlie Fisk & Bela Babai Orchs; \$2.44 cover.

The Waldorf-Astoria's Empire Room is due to make a hearty seasonal exit with the current engagement of George Gobel, in a return trip to this hospice. He seems like a spring tonic for ailing boxoffice and lagging spirits, and reservations lists indicate a heavy flow of traffic into the room.

Gobel, by now a comparative vet on the video circuits, apparently wants to keep up with his in-person work, which when well-done seems to have beneficial side effects such as maintaining skills and fortifying Nielsen. He carries on a cafe practice in a few cities annually.

Gobel is armed with a lot of good lines and seemingly shy manner which goes with his homey humor and an altogether pleasing cafe demeanor. He goes in for understatement, and presents a picture of a prime henpecked citizen. Lines such as "Alice, who operates the control side of the electric blanket..." further that impression in an entertaining way. Gobel's humor is soft and falls pleasantly on the viewer.

He has fortified his turn with Leslie Sheldon, a comely blonde assistant who provides some spice to the turn with a prime display of cheeseecake, and who knows how to straight for the comic expertly. In addition, Gobel trots out the guitar and sings a pair to provide further insurance for a final burst of audience enthusiasm.

Charlie Fisk, wielding the baton at showbacking and for dansapation, constantly gives the impression of being overcome by the comic's humor, which seems like commendable behavior on the podium. Bela Babai provides colorful relief. Jose.

**Nacional, Havana**

Havana, May 5.

Ana Margarita Martinez Casado, Gina Romand, Manolo Torrente, Ana & Julio, Godino Singers, Manteca, Parisien Dancers; \$5 minimum (first show), \$3 (second show).

The Hotel Nacional's Casino Parisien is staging one of the sprightliest shows seen around these parts in a good many moons. Starring all-Cuban talent, titled "Cuba Libre," the production nevertheless is entirely cosmopolitan, ranging from French can-can to Cuban cha cha to Italian Opera. There is also a number from the Cuban operetta "Cecilia Valdez."

The singing is lively, the costumes colorful, the dancing polished and the girls pretty (in the slender, American-type way). Manteca does a fine job beating out rhythms on the bongo.

The casino has a limited stage, but makes good use of the relatively small space available. At times as many as 20 dancers are on the floor, and apparently not one bumps into another.

Fast-moving production is good fun, pleasant on the eyes and ears. Finale is a catchy number celebrating Cuba's new-found freedom.

Tourism as a whole has not yet picked up completely, but is improving. The gambling rooms at the various casinos can rarely be described as packed. And the missing slot machines gives an appearance of bareness to the walls. Jay.

**Fairmont, San Francisco**

San Francisco, May 8.

Josephine Premice, Ernie Heckscher Orch (11); \$2.50 cover.

It's hard to fault a singer for losing her voice to laryngitis, and in the case of Josephine Premice, doubly hard.

She comes on strongly with "Hey, Cheri," but it's evident by the time she's halfway through it that her voice's huskiness is unnatural. At end of first number she apologizes, saying, "when you can't sing, keep jumping."

And that's what she does through most of her half-hour act. Fortunately, Miss Premice has enough specialty material to put on an interesting and, in spots, extremely funny show. She runs through a couple of calypso-like numbers, "Pull Down Your Shades, Marie" and "Tick Tick," does a highly stylized "Charge It," hits "Madness" and knocks out a comical "Fancy Ling." She also asks audience, "Do you mind if I talk a ballad?" and negotiates "Did He Ask About Me?"

Her big eyes, bright red Empire dress and wonderfully expressive herky-jerky movements keep crowd in her corner, and she gets a fine assist from bongo man Chino Pozo. Audience is generally sympathetic to her plight and she

wins a nice round of applause at act's end.

Nevertheless, some in crowd ask, "If she can't sing, what're we paying a \$2.50 cover for?" Question is valid, unanswerable and a major predicament of live show business.

Act runs through May 27 and Miss Premice no doubt will have regained her voice long before that. Stef.

**International, N. Y.**

Alan Dale, Sid Gould, Jack Irvin, Boots McKenna Girls (6) & Boys (3), Mike Durso & Palmiere Orchs; \$6 minimum.

New lineup at Jack Silverman's International is up to the high standard set by recent shows at this popular night spot. With Alan Dale carrying the star billing, the new program has Sid Gould for comedy contrast. While this is a time when biz is offish for niteries, the food and entertainment here apparently are attracting out-of-town visitors, including about eight femme groups opening night.

Dale, known from his guest shots on radio and television, seems as much at home in a night club. He not only brings a fine voice but a personable appearance and variety of tunes to this appearance. In the Brigitte Bardot Symphony, a feature of his current act, he mimics the singing voices of Dean Martin, Frankie Laine, Jimmy Durante, Vaughn Monroe, Billy Eckstine and Don Cornell with rare effect.

Forced to return after several encores, Dale clicks again with "Oh, Marie," one of the hits he recently re-recorded. He proves a stand-out hit. He also does nicely with "Cherry Pink," which he composed and had riding as one of his three hits on the Hit Parade in a single year. This has a nice split-rhythm that puts it across nicely. Dale introduced a recent recording, a timely Mother tune, "Tomorrow It Will Be All Right" scored particularly among the numerous numbers he introduced.

Sid Gould is by now a standard on the nitery circuits after his work as guest on numerous tv shows and also in Las Vegas. He was in rare fettle on his preem here. His stand-out still is the identifying for patrons of names from silent pix via only the initials. Per usual, they loved it here. His imitation of a hillbilly musician with a guitar is genuinely funny. Gould's material often lapses into solid indigo, but generally is funny. He would've done did not for the lowbrow, imitating material at show caught. His "Morris" songalug was best.

Michael Durso's crew does yeoman work playing the show, as well as for part of the patron dancing. Palmiere's rhumba combo alternates for customer stepping. Place was jumping at show caught. Wear.

**Cork Club, Houston**

Houston, May 5.

The Stylers (3), Freddie Gibbons Orch (5); no cover or minimum.

Well-named Stylers captivate an opening-night and early in their second trip to this plush, intimate nitery in less than a year. All three young men are stylists, with bits of barbershop, hop and bounce in their presentation.

Lou & Tony Colombo and Harry Booras began their careers with a four-member, barbershop quartet while still in highschool in Hazelton, Pa. The barbershop and four years together shine through as the boys hit as fine a harmony as has been heard on this floor. First tenor Lou plays an electric guitar to back some numbers, with second tenor and lead Tony and baritone Harry adding to the vocal gymnastics. Harry can also sing bass, which often gives the impression that a quartet is on-stage.

The three gimmick up their act just enough to be effective. Doing "Wonderful Time," trio employs two mikes, then shuffle around taking turns at lead on one mike as other two give backing on second mike. Group begs off with "Side By Side," presenting fine harmony with a bonus of not-so-slight sleight of hand.

Wearing top hats and carrying handkerchiefs, the boys suddenly "change" hankies into canes, then back to handkerchiefs again to top audience reaction. Although act is varied enough to include a bop number with a mild rib at Elvis "Jailhouse Rock," it's the barber-shop style with "Ace in the Hole" that brings biggest returns.

Freddie Gibbons orch opens another run here after a month off, and again the backing featuring Gibbons on the piano, is great. Beverly Lawrence moves in May 18. Skip.

**Cocoanut Grove, L. A.**

Los Angeles, May 8.

Gordon & Sheila MacRae, Augie & Margo, Freddy Martin Orch (16); \$2-\$2.50 cover, \$3 minimum.

Considering that Gordon & Sheila MacRae opened against the competition of the Emmy awards Wednesday (6), the husband-wife team drew surprisingly well at the Cocoanut Grove.

The MacRaes are one of the better big name acts on the saloon circuit, and as long as their knack for showmanship remains on the same horizon, they'll continue to stand out as must entertainment.

Turn runs along the same vein as they displayed here last year. It consists of MacRae opening on an upbeat number, "Hey You Out There," and jumping into a ballad, "If I Loved You," which shows that his larynx is as good as ever. The baritone's adroit vocalizing of the familiar melody from "Oklahoma" still makes for good listening.

Mrs. MacRae shapes up as a terrific backstop to her husband. Attractive blonde is talented enough to hold the show on her own. She clicks while duetting with him on a medley from "The Flower Drum Song" and "I Remember It Well" from the Metro pic, "Gigi."

Aside from the singing, the MacRaes have a fine flair for comedy and draw added mitt action with several impersonations, presented in skit-like fashion. Standouts among the mimicking is MacRae's Marlon Brando as a cowboy with a Method approach, Edward R. Murrow smoking it up on a stool, and an ever so relaxed Perry Como.

The pretty half of the team gives a good account in this department with Katharine Hepburn, Zsa Zsa Gabor and Lena Horne. Her eye-catching gowns are an added plus to a class act.

Augie & Margo, a goodlooking boy-girl dancing team, round out the bill with some modern-type dancing in a sexy manner. Their snaky routine, with a sophisticated approach is tops. Van Alexander conducts his own arrangement impressively for the MacRaes, while Freddy Martin's house orch (16) provides the tempo for the show and social terpers. Martin's "Gypsy Fantasy" opener is pro musicianship. Kingston Trio open May 20. Kaja.

**Fountainhead, New Hope, Pa.**

New Hope, Pa., May 8.

Jack E. Leonard, Sue Evans, Johnny Crawford, Buster Bunnell Girls, Mickey Rodgers Orch; \$5 minimum.

Jack E. Leonard, rotund again after a spell in which he was billed as a thin man, is his usual obnoxious self in his turn at this new Bucks County nitery. Main target of his barbs at his opener was the Fountainhead boss, Bristol (Pa.) clothier Morris Singer. But Singer's pretty, red-haired ex-dancer wife, Suetrieta, his chef, waiters and orchestra—as well as the patrons—all withered under Fat Jack's insults. And they seemed to love it.

There were some empty seats for the first show and Leonard made the most of it with some "empty house" jokes. (The prom crowd nearly filled the spot for the late show and Singer had his first take since the club opened.)

Leonard follows a clever turn by Sue Evans, talented harpist who sings. A pert redhead, she opens with a seldom-heard Duke Ellington piece, "Tomorrow Mountain," and follows with another utemopo piece, "Ain't We Got Fun?" Accompanying herself on the horn, she's at her best on the bal'ad, "Don't Take Your Love From Me." She swines through an original, "That's How Rock 'n' Roll Was Born," written by her manager, Graham Prince, and closes with a tuneless harp solo, "I Got Rhythm." She works hard, but the spot for the late show and Singer had his first take since the club opened.

House emcee-singer Johnny Crawford, a rich-voiced crooner, does well with a trio of standards, "The Song Is You," "Ebbtide" and "Begin the Beguine."

Buster Bunnell's goodlooking four-girl line and Mickey Rodgers' combo complete the bill.

Owner Singer should do something about his charcoal pit, located so near the stage that the performers have to compete with sizzling steaks. (But the food is good.) The Trenton-Philadelphia citizenry seems to be taking to the New Hope spot, with the banquet crowds hyping weekday biz—which was off for the first few weeks. Bitt.



**Harrah's, Lake Tahoe**

Lake Tahoe, May 7.  
George Burns, DeCastro Sisters (3), Bobby Darin, Brascia & Tybee, Will Osborne Orch. (10); \$2 minimum.

Auditors for George Burns' nitery debut at Harrah's gave the vet comic but one positive indication for his new endeavors—with the saloon set he's solid. And he's surrounded himself with three top acts making for a full hour and a half of variety that's sure to click in any class room.

Armed with the perennial cigar, Burns faced his first live audience in 12 years (the last time was with Gracie Allen at the Palladium in London) when he walked on the Shore Room to find an endorsement vocal and prolonged.

The 63-year-old show biz wends his way through the 90 minutes with updated one-liners, with a bit of the nostalgia by tandem routines with young Bobby Darin, by vocaling with the DeCastros, and dancing with the mixed duo terping team. And tablers approve all the way.

Burns proves his lure in a 15-minute turn as his own warmer—and never loses control for the full show. He is mostly one-liners and the short stuff during his standup stint at the mike, but dueling with the others, he makes with clever and perfectly-timed dialog. But it's evident, at this early moment before the demanding nitery crowd, he's sticking close to the script—and his writers have done him well. Opening 15 minutes is used to explain his entry into the saloon world, and to relate advice taken from friends who have already entered this phase of show biz, a la Dean Martin's advice to "act like I do and just relax." Sez Burns, "I did and it gave me the hiccups."

With Charlie Lavers on the 88, the dapper showman exercises his raspy pipes on such titles from his vaudeville days as "Red Rose Rag," "Where Did You Get That Girl," "The Monkey Rag," "Buy A Ring And Change Your Name." And the seldom-heard lyrics rate top league.

Burns emcees his own show, and introduces handsome Bobby Darin as the second name on the current bill to debut at Harrah's. Darin makes the stageside stroll with mike in hand or effective interpretations of "Some Of These Days," "Mack The Knife" and his rocking "Spish Splash." He's a personable pro at 22, and his presentation and ease are infectious. He wisely eschews a heavy sked of rock 'n' roll for this room. His terping with Burns is a palm-getter.

The DeCastro Sisters, dark-haired and pink-gowned, offer such standards as "Them There Eyes," "All Of A Sudden My Heart Sings," and an updated "Hold That Tiger." Girls also chorus with the headliner for good effect, and win plaudits as they surround Burns during his Chevalier-styled "La Vie En Rose," vocalized in French, yet.

Visual artistry is offered by the graceful and talented Brascia & Tybee in modern and flamenco interpretations. Distaffa is shapely and smartly gowned, and works smoothly in the hands of Brascia. The duo is also debuting at Harrah's.

Burns exits to a from-backstage recording of his retired Gracie giving him word to take the final bow. The Burns package plays the final curtain May 17, then moves to Las Vegas for a month at the Sahara Hotel. Long.

**Thunderbird, Las Vegas**

Las Vegas, May 5.  
June Havo, Lenny Kent, Fred Darin, Gail Ganley, Jack Parker, Samara, Thunderettes (11), Al Johns Orch. (14); produced by Marty Hicks; choreography by Jack Bunch; \$3 minimum.

June Havo's current turn is smart, well-paced, and is an excellent showcase for the versatile star. Looking more elegant than ever, Miss Havo makes her entrance under several layers of clothes, quipping, "I wasn't sure what I should wear—so I didn't take any chances; I wore everything!" She chirps "Look For The Silver Lining," terps "The Shimmy," revives her girl tramp routine, and bows with an impressive "One For The Road."

Lenny Kent, long a Vegas fave, is a welcome returnee. He socks across some very funny new material, tosses in some of the classic bits with which he's identified (including "The Eyes Of Texas") and waxes in some solid songology. Kent, a master ad libber, gears his act to each new audience, making every performance different. He shows here

again that he's easily one of the top standup comics.

An outstanding young newcomer makes his Vegas debut in this package—he's Fred Darin, a singer who is certain to join the vocal headlines before many months go by (See New Acts.)

Holdover South Seas production number, featuring the songs and dances of Gail Ganley and Jack Parker, with exciting exotic terps by Samara plus the Thunderettes (11) balance the bill, skedded for three frames. Al Johns and his orch (14) guide the festivities with aplomb. Duke.

**Beverly Hills, Cincy**

Cincinnati, May 8.  
Marguerite Piazza, Bobby Van, Moro-Landis Dancers (8), Bill Raymond, Gardner Benedict Orch. (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum weeknights, \$4 Sat. and holiday eves plus \$1.50 cover.

Marguerite Piazza "enriches the current lineup with a topflight musical and sterling showmanship. Supporting the former Metropolitan diva in a nifty floorshow are Bobby Van, young and personable song and dance man, the talented Moro-Landis line, with Bill Raymond on vocals, and Gardner Benedict's reliable music backers. It's a good followup on the fortnightly in which Abbe Lane & Xavier Cugat set a record draw on this xvix Kentucky bistro's 22d anni. Total covers of 14,571 exceeded previous high of Lena Horne six years ago by 333.

Blending operatic and pop tunes, Miss Piazza builds to a hotsy finale with a clown drumbeating special, "I Always Wanted to Play In a Circus Band." Excellent wardrobing has the beaut soprano in colorful peasant garb, a tight-fitting shimmering sequin sheath, an onstage peel to shorts for display of an hour-glass figure, and to clown makeup at a dressing table while scoring with a special "This is Theatre" number. Her song-along includes several arias in Italian, "I Could Have Danced All Night," "I'll Never Walk Alone," and a lullaby "Hush-a-Bye Baby," dedicated to her four children.

Van, who registered in his bow here a year ago, pleases with a 13-minute routine of softshoe terps, songs and impressions of Cary Grant, Jimmy Cagney, Jimmy Stewart and George M. Cohan. Johnnie Ray heads the show opening May 22. Kell.

**Shamrock Hilton, H's'n**

Houston, May 5.  
Pat Windsor, Antone & Curtiss, Carl Sands Orch. (9); no cover or minimum.

Miss Windsor, a blonde charmer with a superb figure, comes onstage dressed in a green skirt and snug gold bodice, singing "With A Song In My Heart." She then goes into "Who Cares" to complete her opening medley.

Thrush has versatile voice that is equally good when it is velvety or belty. She may not be a great singer, seeming to push a bit on some notes, yet there are few better on the nitery circuit. She makes something of a production out of "Around the World," projects well with "Get Happy" and "The Breeze And I." There follows her "dancing" medley of "Dancing In The Dark" and "I Could Have Danced All Night." During the latter number she moves out into audience, selects a somewhat elderly dance partner and does a few turns on the floor.

Back onstage, Miss Windsor hits a couple of familiars. "Come Rain Or Come Shine" and "Let's Fall In Love," then shows a good change of pace with "I Believe," which pulls top mitting. After a few bars of "76 Trombones," thrush steps to rear of stage as lights dim, comes back in the spot with skirt shedded, wearing golden shorts and waving a baton. She works a little "Eyes Of Texas" and the "Thornbush" number, and the blonde, shorts, baton and state anthem prove a combo the crowd can't resist.

Marc Antone & Jackie Curtiss share billing with the thrush, but they can headline nearly any show nearly anywhere. Although team's routine was cut about in half to 25 minutes to fit a tight sked, the fun's still there. Curtiss, wearing tux with pants cut down to Bermuda shorts, works perfectly with excellent straightman Antone. A la Jack Durant, Curtiss takes many sudden dives, several to good mitting. He has facility of carbonizing nearly any singer, even catching facial characteristics of many.

Miss Windsor's husband-musical director Charles Reader leads the Carl Sands orch in a fine backing job for the piper, and Sands takes over in an equally good backing for comedy team. Skip.

**Diplomat, H'wood, Fla.**

Hollywood, Fla., May 10.  
Jean Carroll, Dick Roman, Bobby Brandt, Mal Malkin Orch; \$3 cover.

This is third time around in recent months for Jean Carroll. The femme laughmaker is a fave in this newery's Cafe Cristal and current reaction illustrates her hold on the regulars.

Miss Carroll has all of her standard routines sparked with new-line fresheners to hold the "heard before" angles to a minimum. She's probably one of the most adroit of the comic contingent at pacing and building her routines on husband, child, femme foibles and topical matters. Add-up is a big laugh, big mitt wind into encore.

Dick Roman impresses as an up-comer in the songster contingent. He's played other smart rooms in the area, but with this outing displays a continuing growth in terms of full-throated vocalistic implementation of the lyrics in the tight, well balanced songbook he purveys. Blonde, goodlooking lad handles himself with confidence, to add authority to overall impact. Another plus is in the arrangement of his clefting; typical is an offbeat one, sans orch, but with the bass fiddle providing a reaction building rhythmic backing on an uptempo number. Works in a plug for his MGM album with reprise on the pops and evergreens contained to earn solid returns.

Due to late arrival of music, Bobby Brandt, for opening show

cut his hoofing stint to two routines—adlibbed by orch. His briefcase was warmly received. Mal Malkin intros effectively and lends expert piano and baton to the showbacks. Arriving end of week: Lonnie Sattin plus two acts. Lary.

**Statler Hotel, L. A.**

Los Angeles, May 8.  
The Marquis Family, Dr. Giovanni, Leighton Noble Orch. (9); \$2-\$2.50 cover.

It's a monkey's world in the Statler Hilton's Terrace Room for the next three weeks, and the outlook for business is dim.

Current offering of the Marquis Family & Simians, and Dr. Giovanni, a sleight-of-hand artist who makes a monkey out of the customers, isn't apt to have much drawing power except possibly for the conventioners that frequent this hotel.

The Marquis' talent lies in exploring the intelligence of their four chimpanzees, all of whom run a gamut of cycling, smoking, doing headstands and even mimicking Elvis Presley. The latter bit consists of one chimp screaming and twitching. It's all for laughs and draws the intended reaction from the sparse crowd on hand.

Giovanni impresses by selecting six volunteers from the audience as bait while displaying a hand movement that moves quicker-than-the-eye—at least it did on his victims. Kafa.

**House Reviews****Apollo, N. Y.**

Pearl Bailey, Bill Bailey, Coles & Atkins, Four Voices, Singers (10), Showgirls (2), Louie Bellson Orch. (18); "Raw Wind of Eden" (U).

Pearl Bailey, who has been touring theatres with excellent results, is a respecter of traditional show values. She has produced a display that is loaded with solid attractiveness. There is no stinting in acts with talent, and the production is good enough for immediate class cafe consumption.

Of course, the major item is Miss Bailey who has come in with a line of bright comedic material, truly funny asides and a characterization of a lazy, querulous dame that has not only held up but has become increasingly potent as far as audience receptivity is concerned. She trots out few numbers that have been used previously, and her new songs, dressed with spicy asides, make for a maximum reception.

Miss Bailey has dressed the show with a mixed chorus of singers and dancers plus three good acts and the 18-piece Louie Bellson band. All the elements do excellently.

Coles & Atkins lead off the parade with a display of neat clefting. They are classy terpers and show a personable demeanor. Also in the dance field is Bill Bailey, who during this session has been held down to his terp talents which are considerable. While his gab is gone the dancing speaks for itself and talks in terms of mighty mits.

The Four Voices, a quartet of ofay lads, come in with excellent arrangements that show off individual voices and a pleasant blend of harmonics. It's a bit different than the usual group heard at the Apollo, but they are excellently received with their renditions of standards.

The Bellson band has its turn at bat with a lengthy solo by Bellson at the drums. He beats out a palm-winning skin aria. There's a dance line of sprightly prancers, singers and showgirls which makes for one of the better Apollo shows this year. Jose.

**Empire, Glasgow**

Glasgow, May 6.  
Michael Holliday, Hal Monty, Jules Nehring, Cycling Kirks (2), Nino Frediani & Sister, Yvonne Prestige & Billy Moore, Al Rorzy & Glenda, Marie de Vere's Blue Orchids (3), Bobby Douds house orch.

Michael Holliday, relaxed young English diskier, scores at head of pleasant but not standout layout. Garbed in red open-necked shirt and slacks, dark-haired singer offers friendliness as his gimmick, and adds deft humor touches to his inter-tune gabbing. He has velvety and relaxing set of pipes, and pleases with such numbers as "Stairway of Love," "Remember You're Mine" and "Story of My Life."

Hal Monty, English comedian, in act before headlining spot of Holliday, shows clever flair for

miming with hands, mouth and balloon-making. He links with audience by inviting young femme onstage and devising animal shapes out of balloons. Exits to solid applause.

Rest of layout is lightweight, and not with the name value that this No. 1 vaudey merits. Jules Nehring is Continental xylophonist with good musicality, blending classical items with boogie. Cycling Kirks are skillful bicycling pair (see New Acts). Yvonne Prestige & Billy Moore offer song and instrumentalism while garbed in the Scotch kilt, distaffa being a tiny femme with lotsa vere.

Nino Frediani's juggling bit is also in New Acts. Al Rorzy & Glenda, mixed duo, offer n.s.g. comedy. Marie de Vere's dancing trio, named the Blue Orchids, get by adequately as openers. Gord.

**China, Stockholm**

Stockholm, May 5.  
Hula Hoop Group Club 119, Margu, Merky's (3), Hiller Girls, Michele, Tony van Dommelen, Trio Ariston, Joannys (3), Trotters (3), Clara Ward & The Ward Singers; presented by Lars Lonn-dahl.

China Theatre in Stockholm opened its 23d season with a show running to May 31 entitled "Brazil-Brazil." Featuring Clara Ward & The Ward Singers, the two-hour program is presented by Swedish teenage idol Lars Lonn-dahl, a roundish singer with a boyish face that also appeals to mothers.

The opening number "Fly Along to Rio" turns out to be mainly a plug for Scandinavian Airlines System embarkment into the jet age. SAS is followed by Latin-American singer-dancer Margu who devoted more of her efforts to body motions—some of which are quite amusing—than to singing. Precision dancing group, the Hiller Girls appear three times during the show and demonstrate their skill; they march and dance to warm applauds.

The soft and friendly voice of Lonn-dahl gives the show its sentimental and romantic touch. He has chosen Italian songs and a couple are set in rain scenes. The three Joannys manipulate their hands in front of a projector and let the shadows fall on a screen. The three pairs of hands create some imaginative and amusing situations and personalities. An observer is struck by the simplicity of the medium in an age of Todd-Ao. Etc. The quick-moving hands truly capture audience interest.

Top feature of the evening is Clara Ward & Singers. Gospellers are still not wellknown in Sweden, and therefore this group is quite fascinating for Swedish viewers. Group seems more involved in the rhythm than the songs. In several numbers the chorus drowned out Miss Ward and those sung only in a chorus fashion were most effective. Their clapping of hands was not able to rouse the audience to partake. Sher.

**Riverside, Reno**

Reno, May 7.  
The Sportsmen (4), Latona, Graham & Chadel, Walton & O'Rourke, Eddie Fitzpatrick Orch. (10), Starlets (8); \$2 minimum.

The Sportsmen, billed as "Jack Benny's Favorite Quartet," make the current stint a carbon playback of the last time around—but tablers indicate hearing the same titles makes no diff. Backing the foursome is the Eddie Fitzpatrick orch in smooth interpretations of the quartet's standards. Sharing the bill is an Australian acro trio making a local debut, and a male duo with puppetry talents.

The quartet, winning endorsement for both the vocal and visual efforts, essay such titles as "Sugar-time," "Me And My Shadow" (done with black top hats and limited terping), and an updated variation of the "Flight of the Bumble Bee" with one of the vocalers switching from pipes to a whistling solo for part of the bit.

The acro (male) trio of Latona, Graham & Chadel use no special equipment and work the act the hard way—in regular street shoes and suits. They rate with single handstands, comical situations, and impossible intertwinings. Theirs is a fast, hand-working 10 minutes.

Walton & O'Rourke manipulate the puppets with dexterity. Walkon is a couple of swinging cats, followed by a blonde stripper, an impossible cafe society dame on a drinking binge and an 88er with a thrush. Exit number is a hula dancer with puppeteer working upstage sans props.

The Starlets with Frank Fanelli bracket the triple bill with Moro-Landis productions. Show runs through May 20. Long.

**Eddy's, K. C.**

Kansas City, May 5.  
Bennett & Patterson, Ellen Sutton, Tommy Reed Orch. (5); \$1-\$1.50 cover.

Once in many bookings comes a show with sleeper attributes, and this is one for Eddy Bros. fine club. Both the comic team of Ben Bennett & Dick Patterson and singer Ellen Sutton are new in the spot and in this part of the country. Both are comers in the game, and not yet at the stage where they mean much on the marquee. But the 50-minute show is crackerjack, full of hilarious nonsense from the young comics and full-blown singing from hefty Miss Sutton.

Songstress is riding on the strength of her hit record, "I Want To Say Hello," and she makes it an effective opener. She adds a considerable list of tunes, from the sweeter "September Song" through a pack of oldies from 'way back, and "Birth of the Blues" for a closer. Hers is singing with a personal punch and with a very able voice which she projects excellently throughout her 15 minutes.

Bennett & Patterson began their funny business together in college just a very few years back, and they still look the part of being fresh from the campus. Theirs is nonsense from the start, the comedy wrapped around a series of sequences and specialty bits, Bennett generally handling the straight material, Patterson goofing it up. Quin.

**Club 3525, Dallas**

Dallas, May 8.  
Wyoma Winters, Earl Humphreys, Ernie Johnson Trio; no cover or minimum.

Club 3525, plush privacy, has a bellringer with this show. Wyoma Winters, comely canary, takes full advantage of visual and vocal assets; the well-stacked brunet, smartly gowned in a tight-fitting black satin sheath, rates the big o.o., but she's also got an ear-bending pair of pipes. Miss Winters favors some oldies in her twice-weekly 25-minute stints, and plays lotsa show savvy with offbeat tunes—"Jeepers Creepers" and "Call of the Wind." Gal scores neatly, via stage strolling with handmike, with "Come By Sunday," "Make Love to Me" and begs off with a sock version of "Love For Sale."

Headliners here are hard pressed by Earl Humphreys, permanent emcee-vocalist who opens and closes the shows with his top vocals and cinches audience rapport, between shows, roaming the room with his ballads. Handsome guy, a fave here, easily handles the lyrics for hefty response. Pianist Ernie Johnson, drummer Mickey Scrima and bassist Lou Cook furnish excellent showbacking and overload the floor for terp turns. Bark.



# London Critics Slaughter 'Slickey'; Now John Osborne's Really 'Angry'

London, May 12. — John Osborne's musical, "The World Of Paul Slickey," drew the worst critical panning of any London show in years. The tuner, largely rewritten during its tryout tour, opened last Tuesday (5) at the Palace Theatre.

Every critic rapped it. "Revolt-ing," "bad taste," "dull," "folly," "waste of talent," "pretentious," "vulgar" and "abominable" were some of the epithets applied to "Slickey." Osborne, whose previous shows, all straight plays, have included "Look Back in Anger," "The Entertainer" and, in collaboration with Anthony Creighton, "Epitaph for George Dillon," retorted the next day that the critics had wanted "Slickey" to flop.

"There has been a built-in resistance to the play ever since we started in the provinces," he said. "It was as I anticipated, and I don't mind. None of the London critics has the intellectual equipment to assess my work. I shall not make any changes, not rewrite a thing. I know I am right."

Defiantly admitting that he's had "the worst notices since Judas Iscariot," the so-called Angry Young Man described the first night audience as "a bunch of professional assassins." David Pelham, one of the backers of the show, said that the management is solidly behind Osborne and that though they've got their backs to the wall they aren't beaten yet.

There is an advance sale for six weeks. "There will be no changes unless Osborne agrees to them," added Pelham.

## French Author Angry, Too

Paris, May 12.

"The intellectual deficiency of American critics is hardly conceivable." That's the opinion of Arthur Adamov, French playwright whose "Ping Pong," in an English translation by Richard Howard and Robert Cordier, drew generally poor reviews and was a fast flop in an off-Broadway production in New York recently.

Writing in France Observateur, a weekly, the author was replying to a statement by a French reviewer that the show suffered in the American adaption. The direction and performance were inferior, the playwright conceded, but he insisted that the critics had destroyed the show.

## Deep-in-Heart 'Dream' Set to Tour England With Stude-Raised \$

Brownwood, Tex., May 12. — A bankroll of \$22,500 has been raised by Howard Payne College students to send their Texas-style "Midsummer Night's Dream" to England this summer. The entire enrollment of 1,100 students cooperated by washing cars, tending babies, waiting on tables, having cookie sales and giving without dates to collect the coin.

Business firms in the area are helping to outfit the actors. Justin Boots, of Fort Worth, donated 31 pair of genuine cowboy shoes, at a retail value of more than \$600. Puck will wear a Davy Crockett coonskin hat in the Texas style "Dream," which was a hit last year at the higher education project at the State Fair of Texas.

The student actors will sail May 25 and are booked to play seven English cities. Besides the Texas idiom and accent, the troupe has added a few "yippees" and choruses of "Home on the Range" to this version of the Bard's play.

## Woman's College Troupe To Tour Pacific Bases

Greensboro, N. C., May 12. — The Theatre of the Woman's College of the U. of North Carolina at Greensboro, will take "The Women," the Clare Boothe comedy, on a 15,000-mile tour of the Pacific this summer. The trip will open July 15 and continue through Sept. 2, including stops at U. S. service bases in Japan, South Korea, Okinawa, the Philippines and other islands in the Pacific.

Herman Middleton, director, and three other staff members will accompany the troupe of 11 students.

## Amen to R & H

The current (May) issue of Speaking of Holiday, the Holiday magazine promotional booklet written by Caskie Stinnett, devotes the lengthy opening piece to a recent paragraph by London columnist Anne Scott-James lamenting the disappearance of old-fashioned, feminine women.

Although Stinnett is known as a widely traveled observer, he apparently doesn't get around the right places, or perhaps he's absent-minded. At any rate, Pat Suzuki has a triumphantly paean to femininity in the current Rodgers and Hammerstein hit, "Flower Drum Song." It's the superbly titled "I Enjoy Being a Girl."

## 500G Profit On 'Seesaw' to Date

"Two for the Seesaw" is figured to have passed the \$500,000 profit mark. That's based on an April 4 accounting, plus estimated subsequent profit on the two-company operation.

As of the audit, the Broadway and road companies had a combined net profit of \$478,459, of which \$430,000 had been distributed. Since the payoff is equally divided between the management and the backers, that gives the latter a return of nearly 270% thus far on their \$80,000 investment.

The audit, covering the five weeks ending April 4, reflected a Broadway operating profit of \$20,903 for the period. The road company, in Chicago at the time dropped \$4,902, with weekly grosses ranging from \$11,813 (representing an operating loss of \$2,823) to \$16,573 (representing an operating profit of \$1,347).

Those Chicago figures reflect the low net involved in running the two-character play, since neither office expense nor royalties were waived during the five-week stretch. During the same period on Broadway the weekly gross ranged from \$21,815 (representing a \$2,199 operating profit) to \$29,171 (with \$6,669 operating profit).

The original edition of Fred Coe's production of William Gibson's comedy-drama, costarring Dana Andrews and Anne Bancroft, is currently in its 70th week at the Booth Theatre, N. Y. The road company, costarring Ruth Roman and Jeffrey Lynn and currently at the Biltmore Theatre, Los Angeles, began touring last Oct. 6.

Income on the two-company venture includes partial payment from Seven Arts Productions purchase of the film rights for \$600,000, plus 10% of the picture gross over \$3,500,000.

## El Capitan Goes Legit With Reopening 'Circle'

Hollywood, May 12. — After nearly a decade as a television-radio playhouse, the El Capitan will relight as a legit house May 22 with the move-over of Arthur Ross' "Circle of Wheels" from the smaller Horton Theatre. The show closed at the latter house last Saturday (9).

With the reopening of "Circle" at the El Capitan, Tommy Noonan takes over the lead male role from Gene Saks, who departs for other commitments. Phyllis Coates continues as femme lead. Abner Biberman will restage the show for the reopening. Joseph Sargent directed originally.

NBC has subleased the El Cap. one of Hollywood's vet houses, to producer Gertrude Marks for the venture. El Cap at present seats around 300, reduced from an original 1,100. Decreased seating is due to runways, etc., installed for tv.

C. Edwin Krill, general manager for producers Alfred de Liguere Jr. and Saint Subber, will also be g.m. for Alan Lerner and Frederick Loewe on the next season production of their musical about King Arthur's Court.

## 'Mr. and Mrs.' Comedy To Have Strawhat Tryout

Hollywood, May 12.

"Mr. and Mrs." a comedy by Red Skelton scripter Sherwood Schwartz, will be strawhat-tested this summer by Cecil Barker and Seymour Berns, respective producer and director of the tv series. Marilyn Maxwell, Steve Dunn and Jackie Coogan are slated for leading roles.

The play will break-in May 31 at the Hinsdale Summer Theatre, Chicago, and have additional tuneups in Philadelphia and Baltimore, with a Broadway production a prospect for next fall. The show reportedly deals with television.

## Another Detroit Group Will Back Legit Shows; Has \$250,000 Bankroll

Detroit, May 12.

Another Detroit group has announced its intention of investing in legit shows. Group, known as The First Nighters, includes James Nederlander, president of the Shubert and Riviera legiters; Alfred R. Glancy, Detroit financier (already a major Broadway investor through producer-realtor Roger L. Stevens); Lewis B. Daniels, attorney; Martin C. Callahan, real estate dealer, and David T. Nederlander, veteran local theatre operator. Mayor Louis C. Miriani is honorary chairman of the group.

Previously, William J. Cornell and Peter Prass, who do publicity for Nederlander's Shubert and Riviera, in association with local radio commentator Shirley Eder, organized to produce shows, try them out here and then move them to Broadway if warranted. The Cornell-Prass-Eder group has an initial bankroll of \$100,000.

The First Nighters have pledged of nearly \$250,000, according to James Nederlander, executive secretary of the organization. "We are limiting each investor to a maximum of \$1,000," he said. "We are following the pattern established in New York of encouraging many small investors rather than a few" (Continued on page 76)

## NAME B'WAY AUTHORS FOR BARN MGT. SETUP

Stockbridge, Mass., May 12. — Two Broadway playwrights, William Inge and William Gibson, will be involved in the re-aligned operation of the Berkshire Playhouse this summer. Inge, a summer resident in this area, has been appointed a trustee of the Three Arts Society, operator of the spr., which was previously under the management of William Miles for many years.

Gibson, a permanent local resident, is one of a four-member coordinating committee appointed by the Society to work with the new management team of Nikos Psacharopoulos, William J. Martin and Ralph R. Renzi. The Society recently elected new officers, with Robert K. Wheeler succeeding Henry W. Dwight as chairman and Mrs. Alfred J. Skevington succeeding Edward H. Acton as treasurer.

Miles, who retained a supervisory status with the strawhat the last two summers, spending weekends here, severed the connection last fall to devote full time to his job as a writer-director-producer of industrial shows and films in New York.

Psacharopoulos, besides his new association with the local Playhouse, will continue to double as producer of the summer stock operation at the Adams Memorial Theatre, on the Williams College campus, Williamstown, Mass., about 35 miles from here. He's a member of the faculty of the Yale drama school.

## Rank Picks Up Rights For Current Legiter

London, May 5. — In a pre-West End presentation deal, the Rank Organization has acquired screen rights to "How Say You?" which opened at the Aldwych Theatre last week. It is a farcical comedy by Kaye Bannerman and Harold Brooke.

The legit version has Kathleen Harrison in the lead with veteran actor E. Matthews in a guest spot. The Rank studios is understood to have paid \$28,000 for the rights.

# See BTA Subscription in 55 Cities, 115,500 Subscribers Next Season

## Exeunt Dripping

Washington, May 12.

The thousands of highschool students on sightseeing visits to the capital at this time every year are always a welcome boxoffice tonic, but they sometimes create problems.

At a recent Arena Stage performance of "The Lady's Not for Burning," a group of 82 schoolboys from Pennsylvania appeared innocent enough, but the first actors to make their exits in Zeldia Fichandler's theatre-in-the-round were squirted in the face with water. The house manager took over the shootin' irons (water pistols) until the end of the performance.

## Moses Wins On Free Park Bard

Joseph Papp and his N.Y. Shakespeare Festival has run up against "the indispensable man." So the presentation of admission-free Bard in Central Park, N.Y., is apparently off.

Mayor Wagner, who had made brave noises about being able to persuade Parks Commissioner Robert Moses to allow the gratis shows again this year, backed down Monday (11) after a long-delayed confab on the project. Hizzoner expressed regret, but explained that Moses is irreplaceable as parks boss.

It now remains to be seen whether a compromise can be worked out for nominal (that is, \$1 top) admissions for the Shakespeare performances, with a percentage of the gross going to the City for maintenance, etc. Papp has previously insisted the shows must be free, but recently indicated interest in an offer to present the Bard gratis in an "outdoor theatre" on the premises of the Riverside Rest, a restaurant at Oceanside, L.I., being taken over by a Coney Island hamburger spot headed by Murray Handwerker. Nearly all the New York dailies, as well as Aetors Equity, numerous prominent citizens and civic and political groups opposed Moses' demand for admissions for Shakespeare in Central Park. But the Mayor had the final say, and wasn't prepared to insist upon it at the risk of Moses' resignation.

## 'Seesaw' Skips Northwest; Legit Dearth a Puzzle

Portland, May 12.

Legit buffs in the Pacific northwest are on a starvation diet because of repeated by-passing of this area by touring shows. The latest to shun local engagements is "Two For The Seesaw."

The odd part of the situation is that touring legit shows have generally been well attended hereabouts. Northwest Releasing Corp., headed by Zolly Volchok, has a major league circuit for legit and musical type layouts. During the past few months, every booking has done capacity or near-capacity biz.

Victor Borge was sold out in advance for a one-niter in Portland, and a holdover performance also went clean. Julie Harris, in "Warm Peninsula," had one of its biggest grosses for its three-performance local stand. Both of these were at the 3,400-seat Paramount Theatre. "Auntie Mame," with Sylvia Sydney, packed the 3,600-seat Auditorium for three evenings. All of these shows also drew heavy grosses in Seattle, Spokane, Tacoma, and Vancouver.

## New Gotham Ticket Agency

Albany, May 12.

The Lexington Theatre Ticket Service, Inc., has been chartered at Albany to operate a ticket agency in New York, with capital stock of 200 shares, no par value. Directors are William H. Carver, Hal Knopp and Alvin Poll, all of New York.

Philip C. Schiffman, also of New York, was filing attorney here.

Broadway Theatre Alliance, which opened a subscription set-up for touring legit shows in 17 cities this season, has already expanded the list to 40 cities for next season and expects to have an additional 15 cities organized by July 1. That will represent guaranteed-gross playing time of 20 weeks for each of four touring shows.

The BTA touring setup for the current (1958-59) season covered 33 subscription performances for each of four shows, with a total of 41,500 subscribers in the 17 organized cities. Under the already-set 40-city lineup, there will be 37 additional subscription performances (a total of 70). With the 15 extra cities now being organized, it's expected that there will be 92 subscription performances for each show and more than 115,500 subscribers. As subscriptions average about \$13 for four shows, it's expected that the subscription gross will top \$1,500,000, exclusive of sales for single shows. That represents a prepaid average weekly subscription gross of \$24,000 per show.

The 23 newly organized cities (with respective subscription performances in parentheses) are Amarillo, Texas (1); Asheville, N. C. (1); Buffalo (3); Dallas (3); Evansville, Ind. (1); Grand Rapids, Mich. (2); Lansing, Mich. (1); Little Rock (2); Montgomery, Ala. (1); New Bedford, Mass. (1); Norfolk, Va. (3); Oklahoma City (3); Peoria, Ill. (2); Providence (2); Roanoke, Va. (1); Savannah (1); Shreveport, La. (2); South Bend, Ind. (2); Springfield, Ill. (1) Springfield, Mass. (1); Springfield, Mo. (1); Waterloo, Ia. (1); and Worcester, Mass. (1).

This season's lineup included (with number of subscribers and subscription performances) included Atlanta (2,600; 3); Beaumont, Texas (2,000; 1); Birmingham (Continued on page 73)

## 'Angel,' 'Stairs,' 'Seesaw' Booked for BTA Tours; Dicker for 4th Show

Touring productions of "Look Homeward, Angel," "Dark at the Top of the Stairs" and "Two for the Seesaw" will be sent out next season under Broadway Theatre Alliance subscription sponsorship. A fourth show is being sought to fill out the BTA list.

Theatrical Interests Plan, the legit investment-producing syndicate, has acquired the touring rights for "Look Homeward, Angel," and is looking it for a few strawhat dates as well as for the BTA engagements in the fall and regular key-city stands. The company is expected to be largely the same as recently closed a long run on Broadway, with Miriam Hopkins and Ed Begley starred.

A new production of C. Edwin Knill & Martin Tahse, will put on the road editions of "Dark at the Top of the Stairs" and "Two for the Seesaw." The former show will star Linda Darnell and the latter will have Hal March. "Angel" will play 20 weeks of BTA dates, plus Theatre Guild-American Theatre Society and a few non-subscription bookings. "Stairs" will be under BTA sponsorship for its entire 32-week tour, including Los Angeles and San Francisco. "Seesaw" will play 25 weeks, mostly under BTA auspices.

## No 'Anger' Tour in Fall; Release Stock Rights

"Look Back in Anger," a Broadway and road hit, is now available for stock. The rights to the John Osborne drama have been in demand, but were withheld until last week because of producer David Merrick's plans to send the show on tour again next fall. With the closing of the production last Saturday (9) in San Francisco, however, the idea of further tour was dropped.

Prior to its Broadway click, "Anger" was successfully produced by the English Stage Co. at the Royal Court Theatre, London, being the biggest money-maker the group has had. The U.S. rights to the script are handled by the Brandt & Brandt agency.



# Off-Broadway Reviews

## Once Upon a Mattress

T. Edward Hamblen, Norris Houghton, William and Jean Eckart present a comedy in two acts (16 minutes). Musical comedy; book, Jay Thompson, Marshall Barer, Dean Fuller; music, Mary Rodgers; lyrics, Marshall Barer, General staging, George Abbott; choreography and musical staging, Joe Layton; scenery and costumes, Walter Thompson; lighting, Tharon Musser; musical conductor, Hal Hastings; orchestration, Hershy Kay. Dance music arrangements, Roger Adams. Features Joe Bova, Carol Burnett, Allan Case, Jack Gifford, Matt Mattox, Harry Snow, Robert Weil, Jane White. Opened May 11, '59, at the Phoenix Theatre, N.Y., \$4.95 top, weeknights, \$3.50 Friday-Saturday nights.

Minstrel ..... Harry Snow  
Princess ..... Jim Mayer  
Princess ..... Chris Karner  
Queen ..... Gloria Stevens  
Wizard ..... Robert Weil  
Princess No. 12 ..... Joe Bova  
Lady Rowena ..... Dorothy Aull  
Lady Merrill ..... Patsy King  
Prince Dauntless ..... Jane White  
Queen ..... Luce Ennis  
Lady Lucille ..... Anne Starnes  
Lady Larken ..... Jerry Newby  
Sir Studley ..... Jack Gifford  
King ..... Jack Gifford  
Jester ..... Allen Case  
Sir Harry ..... Carol Burnett  
Princess Winnifred ..... Gloria Stevens  
Sir Harold ..... Tom Mixon  
Sir Beatrice ..... Chris Karner  
Sir Luce ..... Gloria Stevens  
Lady Mabelle ..... Dorothy D'Onofri  
Princess Starnard ..... Christopher Edwards  
Lady Dorothy ..... Dorothy Frank  
Sir Christopher ..... Christopher Edwards  
Lord Howard ..... Howard Starkon  
Lady Dora ..... Dorothy Frank  
Sir Daniel ..... Dan Resin  
Sir Steven ..... Julian Patrick  
Musical numbers: "Many Moons Ago," "An Overture for a Princess," "In a Little While," "Shy," "The Minstrel, the Jester and I," "Sensitivities," "Swamps of Home," "Normandy," "Spanish Fancies," "The Prince," "Quiet," "Happily Ever After," "Man to Man Talk," "Very Soft Shoes," "Yesterday I Loved You," "Lullaby."

George Abbott and the Phoenix are a winning combination. In his first venture off-Broadway, Abbott has brought all his Broadway skill in comedy direction, and applied it will an airy stylishness, an inventiveness, a sophisticated playfulness befitting the special atmosphere of the Phoenix.

"Once Upon a Mattress," which opened Monday (11), is an amusing musical fairy tale for adults that is clumsy only in its title. It entrances both eyes and ears. It has pleasant music by Mary Rodgers, delightfully clever lyrics by Marshall Barer, a physical production as chic and imaginative as any big-time show, and dances that are zestful without being pretentious, a talented young cast that enjoys the romp, and that masterful molding of the whole into a sparkling, tongue-in-cheek fun. It is a sure, delicate, farcical fable that should entertain the light-hearted for sometime to come.

As readers of Grimm may recall, the title refers to the story of the "The Princess and the Pea," wherein a queen tests the true royalty of her son's bride-to-be by seeing whether the girl is sensitive to a pea through 20 mattresses. In the current version by Jay Thompson, Barer and Dean Fuller, the queen is a possessive virago, who would marry her son herself if she were a bit younger and could stop henpecking her husband long enough. Jane White plays the part with a toothy yakety-yak that makes the most of the cartoon.

Surround her with Joe Bova as the wistful Prince Dauntless, who wishes, alas, that the moon would give him a last Jack Gifford as a mute, girl-chasing husband in the manner of Harpo Marx; Robert Weil as a court wizard nostalgic for his days in vaudeville; Matt Mattox as a jester who can dance "The Spanish Panic" or anything else, plus a courtful of attractive, joyous lovers.

Into this mixture, swimming eagerly through the moat, comes prospective bride No. 13 to try to outwit the queen. She is Carol Burnett, a vastly amusing comedienne who in her stage-debut can mime and belt her way through a song with the best. Abbott keeps the whole team nicely in balance and skipping together through the spot. He is helped immeasurably by choreographer Layton, who did so well recently in "On the Town," and by the bewitching costumes and set of William and Jean Eckart.

In a season of not-too-fresh musicals, this is a little gem.

Troy.

## Family Portrait

Hal Thompson revives a three-act drama by Lenore Coffee and William Joyce Cowen. Staging, directed by Hal Thompson. Music, Herbert Steinberg; lighting, Jack Anderson; production staff, manager, Michael Foley; music coordinator, Morris Mamorsky; properties, James Matthews. Opened May 5, '59, at the Seven Arts Theatre, N.Y., \$4.60 top. Cast: Ellen Demming, Roddy Grant, Bob Benvenuto, Lita Pierce, Gloria Peerce, Rosanna Cox, Jean Anderson, Tom Keens, Colin Craig, William Hawley, Hal Stader, Jim Carroll, Jim Dolan, Joe Gray, Grace Carney, John Graham, Ethel Remey, Theo Goetz, Bill Zuckert, Patten McDermott, Chita Bauer, Richard Raynolds, Glenn Walker, Edna Oates, Lundy Lawrence Chelsi, Hugh Smith.

Any picture of the life of Christ must hold fascination for our

Western society, so "Family Portrait" continues to be produced from time to time. It was first done 20 years ago on Broadway.

"Family Portrait" is a play which starts out interestingly, with a look at the household in Nazareth after the death of Christ. The dialogue is homey, and the characters, Daniel, Joseph, Simon, James and Mary, approach the problem as a modern family might. The brothers are resentful because they have lost their best carpenter, the mother is protective, defending her favorite son.

But it is in this same early strength that the play has its most serious weaknesses later on. The dialogue goes from homey to banal, and the play becomes a boring recitation of past events climaxed in the crucifixion. In an apparent attempt to make the lines soar, an artificial swelling of music rises as Mary recalls a moment of the birth, or sees ahead to the resurrection.

The costuming of the Lenore Coffee-William Joyce Cowen play for this production at the Seven Arts Center, doesn't help much either. The simple country folk of Nazareth look as if they'd stepped out of the 57th St. stores of their time.

The main trouble arrives, though, in the discursive nature of the play. In one scene, for example, the authors feel constrained to relay every detail of Christ's activity, in a conversation between Mary and Mary Magdalene.

Only in its last moments does it recapture the earlier magic. Here, a stranger is acquainted with the works of Christ and listens marveling as they are related to him by Mary. For a moment the lines rise above the level of the preceding two acts and give the play an elevating climax.

The cast of 26 is one of the largest assembled off-Broadway this season. It was generally more than competent, with especially good performances by Theo Goetz as a rabbi, Rosanna Cox as Mary Cleophas and Colin Craig as James. Ellen Demming, who played Mary is a little too singsong emotional to be effective throughout.

## The Redeptor

Rhett Coen presentation, a two-act comedy, "The Redeptor," and "What Did You Say What For?" both by James Dey. Staging, Marie Siletti; sets, by the author; lighting, Richard Nelson; costumes, Victoria. Opened May 4, '59, at the Phoenix Theatre, N.Y., \$3.75 top. Cast: Ellen Jaine, Nicholas Kepros, Elizabeth Parrish.

In "The Redeptor," author James Dey is concerned with man's possible destruction by a super weapon, but his missive never gets off the launching pad. It is certainly a fertile field for playwrights—our morbid preoccupation with blowing ourselves off the earth—but if it's to be joked about, at least the jokes should be good.

"The Redeptor," produced at the Cricket Theatre, is the story of a couple of recluses, the inevitable mad, but mild mannered scientist and his wacky wife, whose untidy mind is equalled only by her cluttered household. The setting, incidentally, in the scientist's house is the most ingenious thing the play has to offer. It is jammed with relics to have emptied the late Collyer brothers' collection.

In the story, the scientist decides to take a homemade bomb to blow up Washington. His life's work, he wraps it in a baby blanket and prepares for the trip, confident that everybody will believe "that other country" was responsible for the explosion. He is finally betrayed by a gossip neighbor who calls police, and at the curtain he and his wife stand fearfully together as the door is about to be battered down.

Before this, the couple say things such as "we must not let sentimentality interfere with progress" and "maybe God won't notice what we're doing." They also spend a lot of time describing how the man who invented the refrigerator tried to gain recognition for it, but "had an ambition for

the acting, in stops and starts, gasps and embraces, is probably what the playwright intended and Ellen Jaine, Nicholas Kepros and Elizabeth Parrish work hard at it. "The Redeptor" is preceded by a playlet titled "What Did You Say What For?" a short out of the kindergarten class at the Ionesco school.

Leonard Field, a Broadway company manager, left yesterday (Tues.) for London to see the West End shows and negotiate for the American rights to a British producer, with which he hopes to make his managerial bow.

## 'French Without Tears'

### To Be London Musical

London, May 12.

"French Without Tears" is being adapted as a musical. Original author Terence Rattigan and Paul Dehn are working on the song-and-dance version, which H. M. Tennent, Ltd., is to produce in the fall. Robert Stolz is composing the score.

"French Without Tears," which launched Rattigan as a playwright, had a 1,039-performance run in London, opening in the fall of 1936, but chalked up only 11 performances on Broadway in 1937-38.

## No Bologna Spokesman,

### Sez Crix Prez McClain;

### Joe Shipley Sent Him

New York.

Editor, VARIETY:

Several of my confreres who speak to each other, and to me, are puzzled with the designation of Wolfe Kaufman, reported in VARIETY as an "observer" for the N. Y. Critics Circle at the recent convention of critics in Bologna, Italy. Most of our records are missing, but none of us has any recollection of his appointment for this mission to Bologna, or elsewhere.

Many of us are friends of Wolfe, certainly wish him well, but are not prepared to have him speak for us in an international conclave—even in Bologna.

John McClain  
(President, N. Y. Drama Critics Circle)

## Shipley Asked Him

Former critic, drama editor and Broadway pressagent Wolfe Kaufman advises that he attended the recent critics' meeting at Bologna at the request of Joseph T. Shipley, a former president of the N. Y. Drama Critics Circle and the organization's official representative on the board of the International Drama Critics, which headquarters in Paris. Shipley wrote him, Kaufman explains, to say that he (Shipley) would be unable to attend the conclave, and asking him (Kaufman) to go in his place. Shipley must have also written to the secretary of the International group, Kaufman adds, for the latter contacted him shortly afterward, sending necessary papers, programs, etc., to cover the session.

At the meeting at Bologna, Kaufman points out, he was careful to note in the preamble of a speech he was asked to make that he was speaking for himself, as a critic and writer about the theatre, not as a representative of the N. Y. Drama Critics Circle, of which he was never a member. The speech was covered quite extensively in the Italian press, Kaufman notes, and although he found that personally gratifying, he was a trifle irked that several of the papers misspelled his name.

None of the Italian newspaper accounts, he concludes, mentioned the N. Y. Drama Critics Circle.

—Ed.

## Planning Informal Revue

### At Stratford (Ont.) Fest

Stratford, One, May 12.

Besides the main production of "Othello" and "As You Like It" in the Festival Theatre, there will be an intimate, informal revue, "After Hours," presented this summer by the Stratford Shakespeare Festival. It's slated to open Aug. 11 in the 1,000-seat Avon Theatre here.

The musical will be produced by Bernard Rothman, staged by Norman Jewison, with material by John Ayresworth, Frank Peppiatt, Alex Byles, entertainment columnist for the Toronto Telegram, and Alan Manings, Ray Jessel and Saul Ilson.

The cast will include Jack Creley, Charmion King, Don Franks, Betty Robertson and Allan Blye. The Avon stand will be preceded by a June 6 bow at the Mountain Playhouse, Montreal.

## Opera for Bournemouth

London, May 12.

The New Royal Theatre, Bournemouth, will be converted into an opera house at a cost of \$16,800.

The 850-seater will be operated by two singers, Robert and Albert Pearson.

# Capitalist Dowling To Bolshoi Director

The following exchange of telegrams took place a week ago, and has been officially released by City Investing Co. Dowling who is, of course, head of this really firm and of American National Theatre & Academy, a third generation New York millionaire, the very symbol of the species to Russian CP stereotyping.

Accompanying the release of the telegrams was a general statement containing a paragraph which clearly challenges the widely accepted idea that impresario Sol Hurok was solely responsible for arranging the Bolshoi Ballet bookings. Quote:

"Mr. Dowling is chiefly responsible for the visit of the Bolshoi to this country, having started negotiations with the Russians for this presentation over two years ago for ANTA. He is Chairman of ANTA, sole agent for President Eisenhower's Special International Program for Cultural Presentations, and Chairman of the Advisory Committee of the National Cultural Center in Washington. This summer Dowling will visit Moscow, as High Commissioner of the American National Exhibition in Moscow for the City of New York."

(Telegram Exchange)

May 1, 1959

Dowling to Professor Georgi Orvid:

Dear wizard of all things beautiful and magical: in a desire to lure you and your company into the lair of the honest to goodness capitalistic sharks I am inviting all of you to come to lunch in the garden of our office in Wall Street and to view the famous George Washington Memorial where at the end of the American Revolution our Government began. It is a most historic and interesting place. As a side-light we could also arrange for you to have a look at the Stock Exchange and its implications. Please tell me on what day this will be possible. Any time except Saturday and Sunday would be most agreeable.

Your friend, the honest to goodness capitalistic Shark.

Robert Dowling.

May 4, 1959

Orvid to Robert Dowling:

Dear Mr. Dowling: We are touched by your kind telegram. You forgot us thoroughly. We are eager to meet you. If something is left of us after our eagerness in dancing, the whole company should like it very much to visit the lair of the honest to goodness capitalistic sharks May 12 at one o'clock. Waiting for your answer.

Georgi Orvid.

May 5, 1959

Dowling to Orvid:

Dear Wizard: Delighted with the promise of your visit next Tuesday. Colonel Janusz Ilinski will arrange details. Looking forward so much to your visit. Sincerely,

Akoala\* Dowling.

\*AKOOLA—means Shark in Russian

# Shows Abroad

## The World of Paul Slickey

London, May 6.

David Pelham (in association with Leon Hopper, Cedric Levitt & Glida Bahlinger) presentation of two-act musical comedy; book and lyrics, John Osborne; music, Christopher Whelen; staging, John Osborne; choreography, Kenneth Macmillan; decor, Hugh Casson. Features Denis Lotis, Adrienne Corri, Marie Lohr, Jack Watling. Opened May 3, '59, at Palace Theatre, London: \$3.50 top. Copy Boys, David Harding.

Telephone Operator ..... Norma Dunbar  
Jo ..... Roy Sorel  
Jack Oakham (Paul Slickey) ..... Irene Hamilton  
Comm. Man ..... Dennis Lotis  
Naval Men ..... Ben Aris, Geoffrey Webb  
Deirdre Rawley ..... Maureen Quinney  
Lady Mortlake ..... Marie Lohr  
Trevin ..... Aidan Turner  
Michael Rawley ..... Jack Watling  
Mrs. Giltedge-Whyte ..... Janet Hamilton-Smith  
Gillian Giltedge-Whyte ..... Janet Gray  
Lorel Mortlake ..... Harry Welchman  
Schoolgirls ..... Pamela Miller, Patricia Ashworth

Guide and Journalist ..... Geoffrey Webb  
Photographer ..... Charles Schuller  
Wendover ..... Ben Aris  
George ..... Ben Aris  
Lesley Oakham ..... Adrienne Corri  
Father Evlgreen ..... Philip Locke  
Edna Francis-Evans ..... Jane Shore  
Belgravia Lumley ..... Patricia Ashworth  
Ida Merrick ..... Stella Claire  
Terry Maroon ..... Roy Sorel

John Osborne's first crack at a musical misfires. It will need maximum nursing to survive, and prospects for transfer across the Atlantic are negligible.

"The World of Paul Slickey" is not only in doubtful taste, but is also dull. Naturally, with a writer of Osborne's calibre and lively mind, the show has moments, but they are rare and insufficient compensation for the boredom.

The show's hero is the gossip columnist for the tabloid "The Daily Racket," and Osborne uses his to attack such targets as income tax, the H-Bomb, the Stately Homes of England, newspapers, rock 'n' roll singers, politicians and sex. A major plot development involves the columnist losing his wife when she changes sex and goes off happily with another girl.

The author flails his subjects with fury but little subtlety, accuracy or effect. Songs and numbers are introduced with little point or logic in the loosely constructed show.

Osborne's lyrics are labored and although Christopher Whelen's music is pleasant, it is undistinguished. On the whole, the dancers come out best in the production, staged, unwisely, by author himself. In the circumstances the cast can do little. Dennis Lotis, a pop singer making his debut in a West End show, sings pleasantly, but is no great shakes as an actor, while Adrienne Corri, as the girl who turns into a man, has spirit, but is no great shakes as a singer.

Jack Watling struggles for laughs as a pompous politician,

Janet Hamilton-Smith sings a couple of indifferent songs well, while Maureen Quinney, Harry Welchman and Philip Locke add their quota to the curious proceedings. Marie Lohr plays an aristocratic hostess with experienced poise.

Osborne's previous work as a "protest" dramatist had notable impact on the stage both here and abroad, but "The World of Paul Slickey" is a musical in lamentably lower standard.

Rich.

## Let Them Eat Cake

London, May 7.

Emile Littler presentation of three-act comedy by Frederick Loandsale. Staging, Wallace Douglas; decor, Doris Zinkens. Stars Dulcie Gray, Michael Denison. Opened May 6, '59, at the Cambridge Theatre, London: \$2.80 top.

Eric London ..... Humphrey Lestock  
Mortimer ..... Austin Melford  
Lady Plyne ..... Jean Lodge  
Lord Rayne ..... Gus Middleton  
Lord Whitehall ..... Cyril Raymond  
Lady Whitehall ..... Patricia Burke  
Lord Plyne ..... Claude Hulbert  
Lady Bleichley ..... Phyllis Neilson-Terry  
Duchess of Hampshire ..... Dulcie Gray  
Paul ..... James Sharkey  
Charles Pleydell ..... Cyril Raymond  
Duke of Hampshire ..... Michael Denison  
Hants ..... Himself  
Liz Pleydell ..... Eunice Gayson  
Maid ..... Yvette Rees, Geoffrey Weston  
Footmen ..... Gerald Dawson, Margery Wren

"Let Them Eat Cake" is an oldie by the late Frederick Loandsale, originally produced by Gilbert Miller at the Henry Miller Theatre, N.Y., in 1937-38 for a 105-performance run under the title, "Once Is Enough," with a cast including Ina Claire, Hugh Williams, John Williams and Viola Keats. This is its first presentation in London.

The comedy is in the memorable Loandsale style of brittle drawing room chit-chat and romantic intrigue, with the slightest of plots, but satiric wit and the high-life elegance of a vanished era. For this production, the time is moved back about 25 years to 1913, giving the play increased period flavor. It may click with older theatregoers, but is likely merely to puzzle the younger generation.

"Let Them Eat Cake" is set in a stately home of England in which practically everybody is preoccupied with adultery and its results. The Duke of Hampshire is infatuated with Liz Pleydell, whose husband is unaware of the situation. However, Lady Hampshire adroitly maneuvers the Duke out of his indiscretion, and they are reconciled at the curtain.

Part from the playwright's deft dialog, which makes the lines seem a succession of epigrams, the principal pleasure of the evening is the expert performance of the experienced cast. Michael Denison is smoothly pompous as the young peer busily making an ass of himself, while Dulcie Gray, his off-

(Continued on page 73)



## Inside Stuff—Legit

Esquire mag is on a legit kick. The monthly, which recently ran a previously unpublished one-act play by William Inge and in its April issue the complete working manuscript of Tennessee Williams' "Sweet Bird of Youth," has another special theatre piece in its current (May) number.

The new issue contains the notebooks and letters covering Elia Kazan's staging of Archibald MacLeish's "J. B.," in an article titled "Staging a Play." The notes begin with the Yale U. production of the drama and proceed through casting, re-writing, rehearsal, out-of-town tryouts and finally the Broadway preem.

A novel and possibly new staging technique was urged for a recent (April 22-25) production by the UCLA Theatre Arts and Physical Education department's of "A Game of Cards," a dance drama by UCLA staffer John Hayford Jones, dealing with the Theseus-Ariadne-Minotaur myth. The innovation involved live dancers performing behind a scrim upon which was projected animated color films. The movement of the imagines (drawn by UCLA alumnus Gary Steinmehl) was at times with or against the dancers, employing the full space of the 50-foot proscenium. The show drew the best boxoffice response of any UCLA production in recent years.

## Road Ebbs Again; 'Abner' \$36,200, S.F.; 'Stars' \$23,300, Pitt; 'Seesaw' 22G, L.A.

The waning season is cutting down the list of touring production, but the survivors were generally rather healthy last week. As usual, the musical smashes were in top demand, although "My Fair Lady" did less than sensational business in St. Louis.

There were four closings last week. "Not in the Book," "Look Back in Anger," "The Girls in 509," and "The Warm Peninsula," the latter slated to relight for a brief pre-Broadway tuneup in the fall.

**Estimates for Last Week**  
Parental designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
Garden District, Civic (D-RS) (5th wk) (\$4,500-\$5,500; \$10; \$26,000) (Cathleen Nesbitt, Diana Barrymore). Nearly \$10,500. Previous week, \$11,100.

**Muscle Man, Shubert (MC-RS)** (13th wk) (\$5.50-\$6.60; 2,100; \$71-458). Over \$63,000. Previous week, \$67,800.

**LOS ANGELES**  
Bells Are Ringing, Philharmonic Aud. (MC-RS) (3d wk) (\$5.75-\$6.50; 2,670; \$77,700) (Judy Holliday). About \$78,200 on Civic Light Opera subscription. Previous week, \$77,800.

**Not in the Book, Ritz (C-T)** (1st wk) (\$3.30-\$3.85; 1,330; \$29,000) (Edward Everett Horton, Reginald Owen). Nearly \$10,500; folded last Saturday (9) after single week of scheduled two-week tryout.

**Two for the Seesaw, Biltmore (CD-RS)** (1st wk) (\$4.95-\$4.40; 1,630; \$41,500) (Ruth Roman, Jeffrey Lynn). Just over \$22,000; continues two more weeks. Previous week, \$36,200 in a seven-performance split-week.

**MINNEAPOLIS**  
Dark at Top of Stairs, State (D-RS) (\$4.30; 2,200). Nearly \$23,300 with Theatre Guild-American Theatre Society subscription. Previous week, \$22,200 on subscription at the Erlanger, Chicago.

**PHILADELPHIA**  
Gypsy, Shubert (MC-T) (4th wk) (\$6-\$7.50; 1,884; \$88,000) (Ethel Merman). Nearly \$65,200. Previous week, house record at \$66,305. Closes next Saturday (16) and heads for Broadway.

**PITTSBURGH**  
Girls in 509, Nixon (C-RS) (single wk) (\$4.50-\$4.95; 1,700; \$38,000) (Peggy Wood, Imogene Coca). About \$18,300 on Theatre Guild subscription; folded, ending tour. Previous week, \$16,200 in six-performance split-week.

**SAN FRANCISCO**  
Li'l Abner, Curran (MC-RS) (2d wk) (\$5.50-\$6; 1,758; \$56,000). Bus-truck production drew almost \$36,200. Previous week, \$33,000.

**Look Back in Anger, Geary (D-RS)** (3d wk) (\$4.30-\$4.85; 1,550; \$38,000) (Michael Evans, Diane Todd). Nearly \$14,700 with subscription; folded last Saturday (16), ending tour. Previous week, \$14,600.

**ST. LOUIS**  
My Fair Lady, Kiel Aud. (1st wk) (Michael Evans, Diane Todd). Almost \$58,700. Previous week, \$83,700 at the Taft, Cincinnati.

**WARM PENINSULA (C-D-T)** (Julie Harris). Totalled almost \$35,300 in

seven performances, as follows: Proctor's, Schenectady, Monday (4), single performance, \$8,200 on Broadway Theatre Alliance subscription; Stanley, Utica, N.Y., Tuesday-Wednesday (5-6), two, \$8,900; Auditorium, Rochester, Thursday-Saturday (7-9), four, over \$18,100 on BTA subscription. Previous week, \$17,600 at the Royal Alexandra, Toronto.

## Shows Abroad

Continued from page 72

**Let Them Eat Cake**  
stage wife, plays the sharp-tongued Duchess. They are a superb comedy team.

Claude Hulbert has a few moments of brilliant idiocy as a stupid peer, and Guy Middleton, Henry Kendall and Cyril Raymond are also cheerfully involved. Eunice Grayson as the vamp and Phyllis Neilson-Terry as a garrulous peeress provide vigor and deadpan fun, while Patricia Burke's vivacity lights up another minor but telling role.

Wallace Douglas has directed with tongue in cheek and Doris Zinkeisen's costumes and decor are perfectly in the pattern of the Lonsdale period. It's an inconsequential show, but amusing.

## BTA Subscription

Continued from page 71

(2,800; 2); Charlotte, N. C. (3,200; 2); Greensboro, N. C. (3,000; 2); Houston (2,400; 3); Knoxville (1,700; 1); Lincoln, Neb. (1,600; 1); Memphis (1,800; 2); New Orleans (3,700; 4); Rochester (3,500; 3); Schenectady (1,300; 1); Sioux City, Ia. (1,600; 1); Topeka, Kan. (2,300; 1); Tulsa, Okla. (2,800; 2); Utica, N. Y. (2,300; 2); and Wichita, Kan. (2,800; 2).

Broadway Theatre Alliance is a subsidiary of Columbia Artists Management and it sells its legit subscriptions on the same basis as the parent company sells concert attractions. While touring shows playing BEA engagements get the subscription attendance involved, they may also holdover in any subscription cities for additional, non-subscription performances. In addition, they may play other engagements under Theatre Guild-American Theatre Society subscription sponsorship, or may be routed by the Independent Booking Office for non-subscription engagements.

## Touring Shows

(May 10-24)  
Bells Are Ringing (Judy Holliday)—Philharmonic, L.A. (11-23).  
Dark at the Top of the Stairs—Pabst, Milwaukee (11-16); closes.  
Garden District (Cathleen Nesbitt, Diana Barrymore)—Civic, Chi. (11-23).  
Gypsy (tryout) (Ethel Merman)—Shubert, Phila. (11-16, moves to N.Y.).  
Reviewed in VARIETY, April 15, '59.  
Li'l Abner (bus-and-truck)—Curran, S.F. (11-23).  
Music Man (2d Co.)—Shubert, Chi. (11-23).  
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Kiel Aud., St. L. (11-16).  
Once More With Feeling (Coast Co.) (Fernando Lamas, Marjorie Lord)—Hartford, Conn. (11-23).  
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Biltmore, L.A. (11-23).

## Scheduled B'way Preems

Gypsy, Broadway (5-21-59).  
Much Ado, L.A. (Pompano) (4-17-59).  
Gang's All Here, Ambassador (9-24-59).  
Drop of a Hat, Golden (10-8-59).  
Carnegie Schenectady, Shubert (10-22-59).  
Warm Peninsula, Hayes (10-22-59).  
Sound Music, L.A. (Contina) (11-12-59).  
Silent Night, Morocco (12-2-59).

## 'Anger' and 'Entertainer' Long-Run Berlin Hits

Berlin, May 5.  
British playwright John Osborne's "Look Back in Anger" and "The Entertainer" are continuing as two of the hottest repertory offerings at the local Schlosspark Theatre. "Anger" premeaded at the house in October, 1957, and "The Entertainer" opened there in April a year ago.

Performances of the plays still generally draw virtual capacity trade.

## Bard 'Appreciation' For 350th Anni of Bermuda

A festival celebrating the 350th anniversary of the founding of Bermuda will include the preem June 29-July 12 of Constance Bainbridge's "This Island's Mine," subtitled "An Appreciation of Shakespeare." The play which demonstrates how Shakespeare's "Tempest" developed from information of the shipwreck of the Sea Venture off the coast of Bermuda, will be put on in an outdoor theatre, being erected for the occasion outside of Hamilton.

English actor-director Basil Langton will stage and star in the production, which has been commissioned by the Bermuda government. He'll appear as Prospero and Shakespeare. Langton left New York last week for Bermuda. Following the July 12 wrapup of the offering, he goes to Wellesley, Mass., to stage "Peter Pan" and "Oedipus" for Group 20 Players. "Pan" will costar Eric Portman, currently appearing on Broadway in "Touch of the Poet," and Rosemary Harris, who withdrew last Saturday (25) from the Broadway production of "The Disenchanted." The British actress returned last week for a visit to London.

Langton, incidentally, has also received a Guggenheim Fellowship to do research on the stagecraft of George Bernard Shaw. He'll leave in mid-August to research the project in England and Ireland.

## Off-Broadway Shows

(Figures denote opening dates)

**NEW YORK**  
And the Wind Blows, St. Mark's (4-25-59).  
Boy Friend, Cherry Lane (1-25-58).  
Crucible, Martinique (3-11-58).  
Enemy of the People, Actors Play-Family Portrait, Seven Arts (5-5-59).  
house (2-4-59).  
Innocent, Gramercy Arts (4-30-59).  
Many Loves, Living Theatre (1-12-59).  
Mark Twain Tonight, 41st St. (4-6-59).  
Oedipus Rex, Carnegie (4-29-59).  
Once Upon a Mattress, Phoenix (5-11-59).  
Our Town, Circle in Square (2-23-59).  
Royal Gambit, Sullivan St. (3-4-59).  
Topsy-turvy, 104 St. (5-9-59).  
Tis Pity She's a Whore, Players (12-5-59).  
Waltz of the Toreadors, Jan Hus (4-6-59).  
Widow's House, Phoenix (3-25-59).

**SCHEDULED OPENINGS**  
Chic, Orpheum (5-18-59).  
Circus, 74th St. (5-12-59).  
Fallout, Renata (5-20-59).  
Leave It to Jane, Sheridan Sq. (5-25-59).  
Sav' Repertory, Provincetown (5-25-59).  
Unbarrowed Time, Players (wk. 6-5-59).  
**CLOSED**  
Clearing in Woods, Sheridan Square (2-12-59; closes last Sunday (10) after 107 performances).  
Single Man at Party, Theatre Marquee (4-15-59; closes last Saturday (9)).  
Redemptor, Cricket (5-4-59; closes last Saturday (9) after six performances).

**LOS ANGELES**  
Be An Actor, L.A. (4-11-59).  
Bill Barnes Revue, Las Palmas (10-13-58).  
Blue Denim, Players Ring (12-25-58).  
Boy Friend, 4th (2-16-59).  
Compulsion, Granada (10-10-59).  
Five Finger Exercise, Comedy (7-16-58).  
Girl, Paradise, Apollo (4-1-59).  
Gypsy, Princes (4-1-59).  
Taste of Honey, L.A. (4-1-59).  
N.Y. Time for Sergeants, Pasadena (4-5-59).  
Quare Fellow, Stage Society (5-5-59).  
Rose Tattoo, Valley (4-24-59).  
Silver Whistle, Centre (4-25-59).  
That Lady, Players Ring Gallery (4-13-59).

**CLOSED LAST WEEK**  
Circle of Wholes, Horton (4-25-59).  
Late Love, Calbarrow (4-17-59).  
**SCHEDULED OPENINGS**  
Circle of Wholes, El Capitan (5-22-59; reopening).  
Shrike, Horshoe (4-16-59).

## London Shows

(Figures denote opening dates)  
Auntie Mame, Adelphi (10-10-58).  
Blue Music Revue, Wales (2-19-59).  
Carnegie, L.A. (4-1-59).  
Clown Jewels, Vic. Palace (3-5-59).  
D-Day in Life of Savoy (10-1-58).  
D-Day in Life of Savoy (10-1-58).  
Five Finger Exercise, Comedy (7-16-58).  
Girl, Paradise, Apollo (4-1-59).  
Gypsy, Princes (4-1-59).  
Taste of Honey, L.A. (4-1-59).  
N.Y. Time for Sergeants, Pasadena (4-5-59).  
Quare Fellow, Stage Society (5-5-59).  
Rose Tattoo, Valley (4-24-59).  
Silver Whistle, Centre (4-25-59).  
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Circle of Wholes, El Capitan (5-22-59; reopening).  
Shrike, Horshoe (4-16-59).

## B'way Fairly Steady; 10 Sellouts; 'Story' \$50,000, 'Impressions' \$41,900, 'Suzie' 32 1/2 G, 'J.B.' 28G, 'Gazebo' \$14,800

Broadway generally held about even last week, resisting the traditional late-season decline. The summer pattern is becoming clearer, with fairly strong attendance during the week and a slump at the weekend. Managerial circles predict a slow-up this week, but Monday night's (11) receipts were up.

The sellouts and virtual capacity entries last week included "Destry Rides Again," "Flower Drum Song," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "Music Man," "My Fair Lady," "Raisin in the Sun," "Redhead" and "Sweet Bird of Youth."

This week brings at least two closings, "The Disenchanted" and "Triple Play," with a single opening, last night's (Tues.) preem of "The Nervous Set."

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Destry Rides Again, Imperial (MD)** (3d wk; 28 p) (\$8.35-\$9.40; 1,427; \$65,000) (Andy Griffith, Dolores Gray). Another new house record, \$65,256 with parties. Previous week, house record at \$65,199 with parties.

**Disenchanted, Coronet (D)** (23d wk; 189 p) (\$6.90; 1,101; \$36,131) (Jason Robards, Jr., Joan Chandler). Over \$13,300 on twofers. Previous week, \$16,000 with twofers. Folds next Saturday night (16).

**First Impressions, Alvin (MC)** (8th wk; 68 p) (\$8.35-\$9.20; 1,453; \$61,568) (Hermione Gingold, Farley Granger, Ellen Hanley). Almost \$41,900 with parties. Previous week, \$47,000.

**Flower Drum Song, St. James (MD)** (23d wk; 192 p) (\$8.05; 1,615; \$63,046). New house at \$63,146 with parties. Previous week, house record \$63,046.

**Gazebo, Lyceum (C)** (22d wk; 178 p) (\$6.90; 995; \$29,600) (Walter Slezak, Jayne Meadows). Over \$14,800. Previous week, \$12,900.

**J.B., ANTA (D)** (22d wk; 180 p) (\$6.90; 1,185; \$46,745) (Christopher Plummer, Raymond Massey, James Daly). Reacted to winning Pulitzer Prize, topping \$28,000. Previous week, \$24,500. Moving June 15 to Music Box.

**La Plume de Ma Tante, Royale (R)** (26th wk; 215 p) (\$8.05; 1,050; \$44,500) (Robert Dhery). Almost \$44,300. Previous week, \$45,000.

**Majority of One, Shubert (C)** (12th wk; 104 p) (\$6.90; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Nearly \$53,300 with parties again.

**Make a Million, Morosco (C)** (29th wk; 236 p) (\$6.90; 946; \$35,300) (Sam Levene). Almost \$16,300 on twofers. Previous week, \$15,700 on twofers.

**Marriage-Go-Round, Plymouth (C)** (28th wk; 223 p) (\$6.90; 1,062; \$43,000) (Charles Boyer, Claudette Colbert). Over \$43,400. Previous week, \$43,500.

**Muscle Man, Majestic (73d wk; 588 p) (\$8.05; 1,626; \$70,500). Nearly \$71,100. Previous week, \$69,000.**

**My Fair Lady, Hellinger (MC)** (165th wk; 1,323 p) (\$8.05; 1,551; \$68,800) (Edw. G. Muhlner, Pamela Charles). Nearly \$70,400 again.

**Once More With Feeling, National (C)** (29th wk; 239 p) (\$6.90; 1,162; \$43,800) (Joseph Cotton, Arlene Francis). Almost \$20,700 on twofers. Previous week, \$19,500.

**Party, Golden (R)** (4th wk; 36 p) (\$5.75; 800; \$25,152) (Betty Comden, Adolph Green). Nearly \$6,800. Previous week, \$6,300.

**Pleasure of His Company, Longacre (C)** (29th wk; 238 p) (\$6.90; 1,101; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Nearly \$30,800. Previous week, \$30,400.

**Raisin in the Sun, Barrymore (D)** (9th wk; 78 p) (\$6.90; 1,166; \$41,569) (Sidney Poitier). Still feeling the win of the N.Y. Drama Critics

Circle Prize; over \$41,648 with parties. Previous week, \$42,100.

**Rashomon, Music Box (D)** (15th wk; 127 p) (\$6.90-\$7.50; 1,010; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Almost \$22,000. Previous week, \$21,400. Announcing "last weeks," and must vacate or close by June 13.

**Redhead, 46th St. (MD)** (14th wk; 116 p) (\$9.20; 1,297; \$62,410) (Gwen Verdon). Nearly \$62,100 with parties. Previous week, \$61,900 with parties.

**Sunrise at Campobello, Cort (D)** (7th wk; 540 p) (\$6.90; 1,155; \$38,300) (Ralph Bellamy). Over \$26,300. Previous week, \$25,000. Closing May 30 to tour.

**Sweet Bird of Youth, Beck (D)** (9th wk; 79 p) (\$6.90; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over \$47,500 with parties. Previous week, \$48,000 with parties.

**Touch of the Poet, Hayes (D)** (31st wk; 252 p) (\$7.50; 1,159; \$43,887) (Helen Hayes, Eric Portman, Betty Field). Over \$17,500 on twofers. Previous week, \$16,100 on twofers.

**Triple Play, Playhouse (CD)** (4th wk; 37 p) (\$6.90; 994; \$36,700) (Jessica Tandy, Hume Cronyn). Nearly \$15,300 with Guild subscription. Previous week, \$15,500 with Guild subscription. Folds next Saturday (16).

**Two for the Seesaw, Booth (CD)** (69th wk; 556 p) (\$6.90; 780; \$32,300) (Dana Andrews, Anne Bancroft). Almost \$24,000. Previous week, \$22,300.

**West Side Story, Broadway (MD)** (85th wk; 684 p) (\$8; 1,900; \$76,417). Nearly \$50,000 with twofers. Previous week, \$43,700 with twofers. Moved last Monday (11) to the Winter Garden; closes June 27 to tour.

**World of Suzie Wong, Broadhurst (D)** (30th wk; 247 p) (\$6.90; 1,214; \$47,400). Over \$32,500. Previous week, \$30,100.

### OPENING THIS WEEK

**Nervous Set, Miller (R)** (\$6.90; 946; \$46,000). Back to L.A. presentation of locally-originated form St. Louis, with book by Jay Landesman and Theodore J. Flicker, music by Tommy Wolf and lyrics by Fran Landesman; opened last night (Tues.).

## Moss-Stoll Deal Joins Major British Theatre Groups Under Litter

London, May 12.

The purchase by Moss Empires of the total Theatre Corp., at a price of \$9,800,000, united two important theatre chains.

Moss Empires, in its 1958 accounts, lists 17 theatres it controls, including the London Palladium, the Victoria Palace, Finsbury Park Empire and houses in key provincial cities. Stoll Theatres controls 10 theatres, including the London Coliseum and, through Associated Theatre Properties (London), the Drury Lane, Aldwych, Apollo, Her Majesty's and the Phoenix.

The deal provides for the acquisition by Moss of the whole of the management stock of Stoll and the transfer to Moss of Stoll's entire undertaking (other than its holding of Ordinary shares in Moss and a sum in cash), followed by the immediate liquidation of Stoll. Holders of Stoll ordinary stock will receive a Moss 56c share and 21c in cash for every two 56c Stoll shares they hold. The proposals are subject to the approval by the members of both companies. Prince Litter is chairman of both concerns.

In Moss Empires' statement of accounts for the year ending Dec. 31, 1958, it is announced that trading profits fell by over 35% to \$603,495, but the company has other sources of revenue and with a drop in taxation on the lower trading profits the net of the group for 1958 from all sources after taxation was \$517,400, compared with \$423,074 in the year 1957.

Alan Hewitt, back last week from several acting assignments on the Coast, is to stage "Who Was That Lady I Saw You With?" at the Bucks County Playhouse, New Hope, Pa., the week of June 15.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Beautiful Dreamer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Director will see applicants today (Wed.) and tomorrow (Thurs.) at 2-4:30 p.m. at Variety Arts Studios, 225 W. 46th St., N.Y. Available parts: middle-aged female writer, mannish, middle-aged male writer, typographical menacing character woman, birdwatcher, State Trooper; leading man, writer, 30's, male composer, 18-20; female lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only, or attend auditions listed above.

"Connecticut Summer" (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only. Open call for dancers May 15: male 11 a.m.; female 2 p.m. Equity call for singers May 18: male, 10 a.m.; female 1:30 p.m. Open call for singers May 19, same time schedule as Equity. Auditions at the Imperial Theatre, 249 W. 45th St., N.Y.

"Flight to Matia" (MD). Producer, Jamieson Productions, 350 W. 57th St.; Director, Clay Yurden; musical director, Alfred Rick. Available parts: female lead, 26-28. Spanish type singer; female lead, singer, American teenager type; male singer, 38, American, slim, Don Ameche type; male singer, 45-50, Spanish-dictator type; stocky; male, 17, American teenage singer; female singer, 23-30, beautiful, sophisticated; male singer, 19. Latin appearance, Ivy League manner; two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave. "Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeannette Kamins; musical director, Samuel Krachmalnick. Part available (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; female, 19-23, attractive blonde, soprano; male, 25-30, baritone; female, 19-23, comedienne, attractive, chest and soprano voice; female, 19-23, society girl, attractive, chest and soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y. 19. N.Y. suite 7D. Open call for male singers June 1, at 10 a.m.-1 p.m. Female singers June 2 and 5 at 10 a.m.-1 p.m.; female dancers, same days, at 2-6 p.m.; male dancers, same day, at 2-6 p.m. Final open calls June 8-9. Auditions at the 54th Street Theatre, 152 W. 54th St., N.Y.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

"West Side Story" (MD). Producers, Robert Griffith & Harold Prince. Open call for male singers May 19 at 12 noon, for understudy for male lead (Tony). Auditions at the Winter Garden Theatre, 1634 Broadway, N.Y.

### OFF-BROADWAY

"Jama Session" (C). Producer, Stella Holt, 325 W. 87th St., N.Y.; director, Adrian Hall. Casting late May for a fall production. All negro cast. Mail photo and resume to producer.

"Hinge That Crosses the Bridge Between" (CD). Producers, Dramatena Productions; director, David Sawn, 174 W. 89th St., N.Y. Casting all parts (details not available). Mail photo and resume to director. Late fall opening planned.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hamblenton; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to stage director.

### STOCK

Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Candidates submitting resumes and photo should indicate for which of the following projects they're applying: as replacements in current "Li'l Abner" touring company, regular parts in the forthcoming stock-touring packages of "Li'l Abner", "Bells Are Ringing", "Say, Darling", etc. with the tryout production of "The Law and Mr. Simon". Mail to general manager above address.

N.Y. Theatre Co. Casting contact, Jean Leslie, 27 E. 38th St., N.Y. Holding interviews Mondays and Wednesdays 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. Also looking for directors and apprentices; casting all parts for musical-comedy, "Silk Stockings". Mail application, photo and resume to above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Anything Goes" (MC). Producer, Weed-Cramer Productions, 277 Park Ave., N.Y. c/o William H. Weed & Douglas S. Cramer; director, Ronny Graham. Plan 12-week proscenium tour, probably playing New York in September. To use eight youthful singers-dancers, including four showgirl types, four male specializing in taps; also a matronly character comedienne; Englishman, 40's; Julie Andrews-type ingenue. Mail photo and resume, plus request for interviews and auditions.

"Bells Are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts.

"Boy Friend" (MC). Producer, Gus Schirmer, 16 W. 55th St., N.Y. CI 6-5542. Casting Director, Forrest Carter. Mail photo and resume to the above address, or contact casting director. Eight to 10-week season in proscenium and tent.

"Lead An Ear" (MR) Producers, Stephan Slane & Jenny Lou Law. Equity call for dancers May 16: male and female 12 noon at Variety Art Studios, 225 W. 46th St., N.Y.

"Li'l Abner" (MC). Same casting setup as for "Bells Are Ringing" (see above).

"Li'l Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a

new company and replacements for the current touring troupe.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross; casting director, Jules Ziegler. Available parts: (character parts are Jewish); 50-60, character mother; good father, 40-50, dominating; 22-25, female attorney, bright, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7. Quiz Kid type, unspoiled; male, 50-60, character, successful manufacturer; male, lead, early 30's romantic interest, lawyer; male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C.

"Yes Man" (C). Producers, Weed-Cramer, in partnership with Dan Levin; director, Levin. Plan Broadway presentation after eight weeks of stock tour. Cast of six: available parts include male lead, early 30's, handsome, suave, female, late 20's, warm-hearted, sharp-tongued, male, pompous, corporation president; female, Eve Arden type; male, 50's, eccentric inventor. Write for interviews and auditions; mail photo and resume to producers, at 277 Park Ave., N.Y.

### THEATRES

#### ALBANY, N.Y.

Guthrie Playhouse, P. O. Box 1125; Producer-director, John Carson. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre.

#### BELLPORT, N.Y.

Gateway Playhouse. Producer, H. C. Pomeroy; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

#### BLAUVELT, N.Y.

Rockland County Playhouse; producer, Alwin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

#### BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining; director, Roy Franklin. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer c/o Talent Showcase, Inc., 4545 Connecticut Ave., Washington 8, D.C.

#### CANTON, CONN.

Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

#### CAPE MAY, N.J.

Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

#### CEDAR GROVE, N.J.

Dailey's Meadowbrook (Music Theatre-in-the-Round Restaurant). Producers, Clifford Dailey, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced.

#### CHICAGO

Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 575 Fifth Ave., N.Y. 36; PL 8-2003. Usually books stars only from N.Y. office agents or packagers, with available boxoffice names contact Ackerman at the above address and phone.

Edgewater Beach Playhouse. Producer, Noel Behn, c/o Cherry Lane Theatre, 38 Commerce St., N.Y. Opens June 22 for 11-week season; using star packages. Send photo and resume to producer.

#### CONCORDVILLE, PA.

Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions. See also: Lambertville, N.J.; Neptune, N.J.; Rosecroft, Md.; (see below).

#### CORNING, N.Y.

Corning Summer Theatre. Producers, Dorothy Chermack & Omar K. Lerman. Casting for resident company completed, but some jobbing parts still available. Mail photo and resume to the theatre, Box 51, Corning, N.Y.

#### DAYTON, O.

Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

#### DEVON, PA.

Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Hadonfield, N.J.; Springfield, Mass.

and Westbury, L.I.—see below). Scheduled productions include "Bells Are Ringing", "Li'l Abner", "Say, Darling". Mail photo and resume to Krauss, at above address. Production personnel needed (stage managers and assistants, house managers, technicians, technical directors, directors, choreographers, musical director). Address inquiries to Krauss. Companies will tour including ensemble, principals, stage managers, and assistants, musical directors).

#### EPHRAATA, PA.

Legion Playhouse. Producer, Darrell Larson; casting agents, Adams & Leigh, 7 W. 46th St., N.Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency.

#### FISH CREEK, WIS.

Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

#### FORT WORTH

Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present; open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

#### FRAMINGHAM, MASS.

Carousel Theatre. Producers, Stanton D. Shifman & Richard Earle. Open calls May 13 for dancers: male, 2 noon; female, 3 p.m. Auditions at Variety Arts Studios, 225 W. 46th St., N.Y. C. Open call for singers May 14: male, 12 noon; female, 3 p.m. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.

#### HADDONFIELD, N.J.

Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same management and casting procedure as for the Valley Forge Music Fair, Devon, Pa. (see above).

#### HAMPTON, N.H.

Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N.Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game", "Dark at the Top of Stairs", "Separate Tables", "Epitaph for George Dillon" and "Turn of Love".

#### HARRISBURG, PA.

Scottish Rite Theatre. Producer, Robert T. Seymour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

#### INDIANAPOLIS

Avondale Playhouse. Producer, Jo Rosner; producer-director, William Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6844 Canal Blvd., New Orleans.

#### LA JOLLA, CAL.

La Jolla Playhouse. Producer, Ann Lee. Guest-star policy, will do casting on the Coast.

#### LACONIA-GILFORD, N.H.

Lakes Region Playhouse. Producer, Alton Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for boxoffice personnel, technical crew and scenic staff.

#### LAMBERTVILLE, N.J.

Music Circus. Producer, St. John Terrell. Same casting procedure as, Brandywine Music Circus, Concordville, Pa. (see above).

#### LATHAM, N.Y.

Colonia Musical Theatre. Producer, Eddie Rich, 214 W. 42d St., N.Y.; choreographer, Jerry Ross; musical director, Wilson Stone. Accepting photo and resume from applicants for boxoffice and property personnel. Mail to producer.

#### NEPTUNE, N.J.

Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

#### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N.Y. Casting for first half of season, completed.

#### NEWPORT, R. I.

Newport Casino. Producer, Sara Stamm, 200 W. 54th St., N.Y. Accepting photo and resume applications from apprentices and stage managers. Mail to producer.

#### OWINGS MILLS, MD.

Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, Larry Childs. Accepting photo and resume by mail for resident Equity company;

also applicants from apprentices and technicians. Mail to theatre.

#### PAWLING, N.Y.

Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N.Y.

#### PINE BROOK, N.J.

Pine Brook Show Tent. Producers, Jerry Wayne & Paul Brenner. Casting principal roles for "Li'l Abner", "Show Boat", "Wish You Were Here", "Bells Are Ringing", "Say, Darling", "Silk Stockings". Mail photo and resume to the producers at 144 W. 54th St., N.Y.

#### ROSE CROFT, MD.

Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

#### RYE, N.Y.

Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

#### SHARON CONN.

Sharon Playhouse. Managing director, Willard Swire, 1545 Broadway, N.Y. Tryouts for resident company and jobbers in N.Y. early April. Auditions and interviews by appointments only. Mail photo and resume to managing director. Apprentices also considered.

#### SKANEATELES, N.Y.

Lyric Circus Light Opera Assn. (formerly Finger Lake Lyric Circus). Producer, Walter Davis; co-producer, Robert K. Adams; Director, David Davis. Business manager, Virginia Davis. Principals cast through agents only. Opening June 23.

#### SMITH TOWN, N.Y.

Marymede Playhouse, Inc. Director, James Van Wart. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Play House, Hempstead, N.Y. Also considering a few apprentices.

#### SOMERS POINT, N.J.

Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

#### STOCKBRIDGE, MASS.

Berkshire Playhouse, executive director, Nikos Psacharopoulos. Tryouts for two resident companies and jobbers to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven.

#### TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barnett Owen, 337 W. 22d St., N.Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

#### WARRENSBURG, N.Y.

Green Mansion Theatre. Producer, Perry Bruskin, 2 W. 46th St., N.Y. PL 7-2969; choreographer, Emily Frankel. Dancers with jazz and ballet background, soloist calibre, interested in continuing with company at end of season. Contact producer for information. Opera singer may mail photo and resume to producer.

#### WASHINGTON, D.C.

Arena Stage, 26th & D Sts., N.W. Washington 7, D.C. Producing director, Zelda Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including summer address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

#### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Barn, 24 Remsen St., Brookline 1, N.Y. manager, Wilton E. Lafferty. Planning 26 week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

#### WESTBURY, L.I., N.Y.

Westbury Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

#### WEST SPRINGFIELD, MASS.

Storlow Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

#### WILLIAMSTOWN, MASS.

Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

#### WOODSTOCK, N.Y.

Woodstock Playhouse. Director, David Samples. Mail photo and

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## Casting News

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resume to director, c/o Westminster Players, 5th Ave. Presbyterian Church, N.Y.C.

### FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).  
 "Before the Fall" (D). Producers, Betty Lee Hunt & Ira Cirkor (no production office set).  
 "Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).  
 "Let's Go Steady" (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).  
 "Purging of Simon Madden" (C). Producer, Norman Twain (see above).  
 "Satin Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave.  
 "Skin Deep" (MC). Producers, P. R. B. Productions.

### SHOWS IN REHEARSAL BROADWAY

"Nervous Set" (MC). Producers, Robert Lantz, 745 Fifth Ave.  
**OFF-BROADWAY**  
 American Shakespeare Festival, Stratford, Conn. 239 W. 66th St.  
 "Buoyant Billions" (C). Producers, People's Theatre, in association with Neil Smith, (No address available).  
 "Father" (D) (REP). Producers, Living Theatre Productions, 530 Sixth Ave., N. Y.  
 "Leave It to Jane" (MC). Producers, Joseph Baruh & Peter Stephan, c/o Sheridan Square Playhouse, Seventh Ave. and 4th St.  
 "Lysistrata" (C) Producer-director, Day Tuttle, East 74th St., Theatre, 334 E. 74th St., N. Y.  
 "Once Upon a Mattress" (MC). Producers, E. Edward Hambleton & Norris Houghton, c/o Phoenix Theatre.  
 "Young and the Beautiful" (D). Producer, Jack Standard, Theatre East, 211 E. 60th St., N. Y.

### SIGNED BROADWAY

Music Man: Paul Ford (succeeding David B. Freedman).  
**OFF BROADWAY**  
 Chic: Evelyn Russell, Bob Dishy, Dale Monroe, John Myers.  
 Enemy of the People: Peter Brandon (succeeding Gerald Hiken).  
 Leave it to Jane: Vince O'Brien, George Segal.  
 Lysistrata: Meg Mundy, Julieen Compton, Rod Colbin.

## Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

"Blue Men," CBS, Casting director, Allice Gordon, Plautus Productions, 44 E. 53rd St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordon can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume to mail only.  
 Formula Seven Productions, 1650 Broadway, N.Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for t.v. films. Mail to above address.  
 Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 18 E. 48th St.; casting director, Marshall Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I," filmed on location—CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions. Will consider applicants having had odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercials only; cast from file; application for

appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors), ABC-TV—Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape home-recorded acceptable of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kune; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Reach, McClintion & Co., 505 Park Ave.; casting, Esther Latterell. Photo and resume accepted via mail only for commercials; boys, girls; middleaged and elderly men and women; also young and mature women for shampoo commercials.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) query the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-5740, for details about Florida contact and location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Casting to start late in April. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

## Ballet

### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Ara. Via Messina 9. Milan. Male dancers with three years professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

### Opera

N.Y.C. Opera Co., 130 W. 56th St., N. Y. C. Producer, Julius Rudel. Will consider mail applications for audition; send to above address. Applications may be obtained at the above address.

## Vaude-Cabaret

Copacabana, N.Y. Auditions for chorus girls for a new production will be held today and tomorrow (Wed.-Thurs.) at the club, at 10 E. 60th St., from 3-5:30 p.m.

Traveling vaude-cabaret unit. Producer, Jack Lloyd. Auditions for ACVA singers, dancers and comedians, next Tuesday (19) at Nola Steinway Studios, 113 W. 57th St., N.Y.

### CONN. SYMPH SOLOISTS

Bridgeport, May 12.  
 Eartha Kitt, Jose Iturbi and Roberta Peters will headline the Connecticut Symphony's three pops concerts this summer on Fairfield U. field.

In revealing bookings, Pres. Kenneth E. Raine stressed the symph's heavy deficit. Winter concerts at American Shakespeare Festival Theatre in Stratford were as much as \$4,000 in red.

## 'Rigoletto'-in-the-Round Will Open Beverly, Mass.

Boston, May 12.  
 Grand opera in-the-round will launch the upcoming summer season June 15 at the North Shore Music Theatre, Beverly, Mass. The opening bill, Verdi's "Rigoletto," will star Elaine Malbin, with Boris Goldovsky directing.  
 "Li'l Abner" will be the second show, the week of June 22. The season will run 13 weeks through Sept. 12.

## Open Mermaid Theatre, First New Legit House In London in 26 Years

London, May 12.  
 The Lord Mayor of London will officiate at the opening May 28 of the Mermaid Theatre, London's first new legit house for 26 years. It will be the first theatre to open in more than 250 years in the City of London, the original, small area comprising the financial and commercial section from which the County of London has sprawled.

The initial presentation at the theatre will be "Lock Up Your Daughters," a musical based on Henry Fielding's Hogarthian satire "Justice Caught In The Trap," which has had no professional production in Britain since it was written in 1732. Actor Bernard Miles has adapted the play, with lyrics by Lionel Bart and music by Lauri Johnson.

The Mermaid, a 500-seater at Puddle Dock, Blackfriars, was initiated and carried through by Miles and his supporters. Around \$162,400 of the estimated \$173,600 cost to build and equip the house has been raised by public subscription in sums varying from 35c to \$14,000.

Much was raised personally by Miles, who toured local saloons with collection boxes. At the opening ceremony an iron box will be buried under the stage, containing the names of nearly 50,000 contributors who "bought" single bricks at 35c apiece.

The City of London Corp. is cooperating in the new theatre project by charging only a nominal rent, \$280 a year, and local firms have also contributed paint, wood, electrical apparatus, printing and such at bargain prices.

The Mermaid will be a "twice-nightly" house, with seats ranging from 70c to \$2. Miles says, "We are aiming to make the theatre more than just a place of entertainment. There will be a restaurant, and people will be encouraged to stay on after the show to discuss it over refreshments. We have also provided ample parking space."

The artistic policy of the theatre will be catholic, including vaudeville, serious plays, jazz festivals, farce, pantomime and occasional opera. "Lock Up Your Daughters" will run for about six weeks and future plans include a revival of R. C. Sheriff's "Journey's End" and a new London play by the same author, as well as an Alec Guinness adaptation of "Great Expectations," a new version of Stevenson's "Treasure Island" for Christmas, plus "Lost in the Stars," the Maxwell Anderson-Kurt Weill musical version of the Alvin Paton novel, "Cry the Beloved Country," and a double bill of "Henry IV," Parts One and Two, with Burl Ives as Falstaff. Ives has volunteered his services free as a donation to the theatre.

A theatre club is to be formed to enable the Mermaid to stage certain banned plays, such as the Roark Bradford-Marc Connelly "Green Pastures," which is vetoed for "public" performance because it deals with the Deity. A resident ballet company is also being formed and Miles plans lunch-time shows of concerts, films and one-act, plays in addition to the evening performances.

## Bolshoi's Frisco Scale

San Francisco, May 12.  
 Highest regular-performance scale ever asked in Frisco has been set for Bolshoi Ballet performances in 3,400-seat Opera House.

Scale ranges from \$5 (balcony) to \$15 (orchestra) for June 6 matinee and evening shows, June 7 evening show. Opening night, June 5, tickets are scaled up to \$25. Frisco Ballet Guild already has taken 1,000 choice opening-night tickets and is reselling them on benefit basis for \$35 to \$50 apiece.

## Edgewater Beach Sees Light

Figure Chl Hotel's Showtent Will Recoup Balance Of 100G Ante This Year

## Keith-Prowse in London Had \$2,800,000 Year Sale

London, May 12.  
 Keith-Prowse, Ltd., one of Britain's top theatre ticket brokers, rang up over \$2,800,000 sales during the year ended last March 31. That figures nearly \$54,000 a week gross.

That was a 15% increase on the previous year's business and the highest annual sales ever registered by the agency.

## Arg. Legit Booms Despite Inflation

Buenos Aires, May 5.  
 Despite runaway inflation and the "austerity program" advocated by President Frondizi, the popularity here is backing many legit shows for the fall season by pouring coin into producers' tills. Better than \$7,000 was grossed in the first five days of two new cheese-cake shows at the El Nacional and Maipo theatres. A German Ziclis comedy at the Comico grossed another \$2,000 in three days.

Union troubles still plague producers, who are discussing wage demands with electricians and prommen. The revue producers took the precaution of reording all the music of their shows before opening, to obviate any strike threats by musicians. This paid off during Lent, when the musicos refused to work. Other less far-seeing producers had to shutter while the Nacional and Maipo used the taped music.

Outstanding legit opening was Alberto de Zavalia's revival of Jean Giraudoux' "Ondine" at the Alvear. The French version has been adapted to Spanish by Francisco Javier. Belgian playwright Claude Spaack's "The White Bread" is another much discussed production at the Nacional Comedy Theatre, with Milagros de la Vega, Violeta Antier, Eduardo Blanco and Orestes Caviglia.

Luis Sandrini has revived "La Casa Grande" at the Astral, with good results. The Campoy/Cribrian company at the Ateneo opened in "A Media Luz Los Tres" (Twilight for Three), (Twilight for Three), with a native-authored play.

"Les Fourberies de Scapin" at the open-air Teatro Caminito has introduced Moliere to that working-class district. Producer Cecile Madanes earned high praise from French film directors Julien Duvivier and Abel Gance. This closes after a five-month run.

## SKED NEARLY SET AT OAKDALE MUSIC TENT

New Haven, May 12.  
 Producers Ben Segal and Bob Hall have already lined up about two-thirds of their coming season at the Oakdale Musical Theatre, at nearby Wallingford, Conn. The deals, mostly on percentage, are based on a potential weekly gross of \$45,000 for the tent.

The schedule opens with a two-week (plus two nights) run of the new touring revival of "Babes in Arms," starring Julie Wilson, May 22-June 6. Other bookings include Arnold Stang in "Say Darling," June 8-13; Anne Jeffreys and Robert Sterling in "Bells Are Ringing," June 15-27; William Bendix in "The Caine Mutiny Court-Martial," June 29-July 4; Lloyd Bridges in "Guys and Dolls," July 6-11.

Also, Anna Maria Alberghetti in "Wish You Were Here," July 13-18; "Li'l Abner," July 27-Aug. 1; Martha Wright in "Pajama Game," Aug. 3-8; Paul Winchell in "Tunnel of Love," Aug. 10-15; Jane Russell in "The Country Girl," Aug. 31-Sept. 5, and tentatively, Joan Fontaine in a pre-Broadway tryout, "Hilary," by Gerold Savory, Sept. 7-12.

As in previous years, the showtent will have special bookings for Sunday nights, including this far "An Evening with Earl Garner," May 24, and the Ximenez-Vargas Ballet Espanol, Aug. 9.

The Edgewater Beach Playhouse, Chicago, launching its third season June 22, is expected to recoup the balance of its investment this summer. According to producer Noel Behn, that's indicated by the advance business for the 11-week semester.

As of the end of last season, operating profit and physical assets accounted for about \$65,000. The venture involved an original investment of \$100,000. During its two years of operation the Playhouse had spent about \$25,000 in institutional promotion and theatre party development, to be amortized over a period of years.

The management has been concentrating on pre-selling its shows through theatre parties and a steady first-night clientele. It intends switching from its present tent setup to a permanent or semi-permanent theatre next year. The 950-seater, located on the premises of the Edgewater Beach Hotel, played to around 80% of capacity during its 10-week season last year, according to Behn.

The 1958 semester, which covered five shows, opened to an advance of about \$49,000, the producer reveals. He anticipates the advance for the upcoming season from theatre parties (which already amount to about \$30,000), first-nighter commitments and boxoffice sale to hit approximately \$85,000. That's regarded as exceptional since the theatre hasn't yet announced any definite show schedule.

### Premium-Price Preems

Last year's first-nighter audience, solicited by invitation only and at upped scales, represented b.o. income of about \$12,000. This year this figure should reach at least \$20,000, Behn thinks. Performances at the Playhouse during the upcoming season will be increased from 15 to 13 on each fortnight's run, and the potential weekly capacity gross will be upped to about \$24,000.

The total potential capacity gross for the 11-week season, with the last show running three weeks, would be about \$234,000 at regular b.o. rates, but Behn estimates that theatre party commitments will probably cut the prospective take to around \$240,000. The planned switch to a new structure next year is expected to increase the seating capacity to 1,500-1,600. The hotel will also be able to use the site as an exhibition hall during the winter.

Incidentally, the facilities of the hotel are available to the companies appearing at the Playhouse. Stars get air-conditioned suites at special rates and the companies have access to the hotel commissary, at reduced rates.

Besides Behn, who also runs the Cherry Lane Theatre, N.Y.; the production staff at the Playhouse includes Arthur Morse, executive director; Bob Kamlot, general manager, who holds the same post at the Cherry Lane; Maggie Curran, executive secretary; Alan Edelson, pressagent and party director; Barney O'Rourke, stage manager, and Hy Bregar, accountant.

## Gretna, Allenbury Barns Booking Hefty Seasons

Harrisburg, May 12.  
 With the Scottish Rites Theatre discontinuing stock this summer, the leading strawhats in this area are the Gretna Playhouse at Mt. Gretna, Pa., and the Allenbury Playhouse, Boiling Springs, Pa. They are scheduling their most ambitious seasons in years.

Allenbury will have the longest season of any stock setup in central Pennsylvania, with 28 weeks of comedy and drama, plus four weeks of musical comedy. Richard North Gage, managing director, opened the house last week. "The Philadelphia Story" which runs for two weeks. Second production will be "Tunnel of Love."

Gretna will, for the first time in its history, present a musical this year according to Charles F. Coghlan and Gene P. Otto, co-producers. The house will open its 15th season in June, and run for 11 weeks, mostly with Broadway comedies and farces.



## Concert Reviews

### Judas Maccabeus

(CARNegie HALL, N. Y.)  
National Orchestra Assn. and the Oratorio Society of New York made a contribution to the city's current Handel Festival in performing the monumental and nobly inspired oratorio "Judas Maccabeus." This is one of the composer's finest works, breathing majesty and biblical strength.

It would have been good to report that the performance was worthy of the significance of the work itself. Unfortunately not so. There were cuts and alterations in the score which did not help and the vocal soloists lacked technical virtuosity and color in their interpretation. The chorus was more liable to shout in an undisciplined way than to sing and this not always in tune.

Orchestra under John Barnett's direction was the best part of the evening though variety of expression was lacking also there—but he kept things moving at the right tempo.

In spite of all this the evening was rewarding in bringing to the public this noble and truly inspired piece. *Goth.*

### Betty Hwang

(TOWN HALL, N.Y.)  
Whoever advised Betty Hwang, a Chinese-born pianist who had her musical education in London, to give a Town Hall recital did a distinctive dis-service to this artist. The pianist was in no way ready for such an appearance. Neither her technique nor her musical ideas are solidly enough anchored.

Her program included Bach Suite, Beethoven's "Waldstein" Sonata, some Chopin Etudes, Debussy Preludes and two numbers based on Chinese melodies by Ho-Luting. *Goth.*

### Gudrun Simonar

(TOWN HALL, N.Y.)  
The five songs of the Icelandic composers (whose names all end in son)—Isolfson, Thorlarsen, Sveinbjornsson, Thoroddson and Thorgeirsson—were the ones which were best suited to the mostly appealing voice of Gudrun Simonar in her debut in USA. The songs have much folklore-background and no modern influences but they were all melodious and revealed much skill in their composition.

Elsewhere in her program which presented German and Spanish songs as well as operatic arias, the

Icelandic soprano improved with the evening. Her pronunciation tends to slur and in the high register her voice becomes thin and hard—but the voice, limited in volume by a pretty one and has interpretation and musicianship, in spite of occasional flaws in intonation.

At the start, the Dvorak Gypsy Songs were uneven, the De Falla Seven Popular Spanish Songs better and in the Brahms group the singer had found herself and impressed with charm, personality and always interesting ideas.

The assisting accompanist was Kurt Stern and the evening as a whole was a rewarding one. *Goth.*

### Zaven Khatchadourian

(TOWN HALL, N.Y.)

Pianist Zaven Khatchadourian, who made his American debut last season in Town Hall—was back (27) again with another recital in which he showed much technical prowess and a communication to his audience which only comes with wide experience on a concert podium. The program was a pleasant blend of seldom-heard and familiar music. Such as Max Reger's "Variations and Fugue on a Theme by Bach" his phrasing was musical and dramatic elements in the score were pointed up well. The Bach-Busoni Chaconne was exciting in its performance and occasional outbursts of speed made it more so.

The tone-command and coloring of the pianist were most resourceful in Ravel's "Pavane pour une infante defunte" and "Alborada del Gracioso" and Chopin's Scherzo in C minor had passion, vigor and temperament. The program closed with Liszt's "Mephisto Waltz" played spiritedly, though the devilishness in the music was not sufficiently projected. All in all a gratifying evening of piano playing and listening. *Goth.*

## Opera Review

### Six Characters in Search of an Author

(N. Y. CITY CENTER)

Pirandello's old "avante garde" stage play, a hard scenario to start with, has been manhandled not managed, as an operatic work. It is perhaps the least successful of the works mounted in the two spring seasons under Ford grant. "Six Characters in Search of an Author" are looking for a composer (they haven't found him yet). Hugo Weisgall made the present ill-fated attempt. Shifting constantly from illusion to reality and back again, composer and his librettist Denis Johnston have not succeeded in making an opera out of this essay in paradox and philosophy.

For those who don't know the play and who could not have grasped it in listening to the opera—into a rehearsal of a company (this time an opera company) come six bedevilled and haunted characters who wish to act out their tale in place of the opera under way—and the complications which inevitably arise make up the play (opera). Remark the corny remarks like: "this sounds like an opera," "nobody knows what's going on"—"my tiny hands are frozen."

Weisgall's score didn't imbue his characters with the vitality the music as whole is ineffectual, employing mostly song-speech and being static in its rhythmic momentum. The orchestration is unfavorable to the singing voice and choral writing is snappy but in expressive and the few arias of genuine lyricism, fail to lift the music off the ground.

Nevertheless the City Center Opera, out of all this complexity fashioned an excellent production, played and sung (wherever possible) to the bill and most expertly staged by William Ball (debut). Conducted by Silvan Levin in blue sport shirt, to stay within the frame of rehearsal atmosphere, he showed control and timing. The singing of Adelaide Bishop, Paul Ukena, Patricia Neway, Arnold Volkatits and Regina Sarfaty was outstanding. Ernest Chesbrey struggled valiantly with a back-breaking part and chorus as well as orchestra were in fine shape. *Goth.*

Hill & Wang is distributing an all-Groundwork issue of the Tulane Drama Review, a quarterly published by Tulane Univ. It will contain two short Jean Giraudoux plays, "The Song of Songs" and "Paris Impromptu," with critical articles by Jean Anouilh and others.

## Hartford Area Stocks

### Readying Summer Skeds

Hartford, May 12.  
Local and nearby citronella circuit legaters are hustling preparations for the upcoming summer season. The nearby Canton (Conn.) Show Shop, reopened last year by Robert U. Andrews, plans a return semester under his banner. It will again play package shows booked by the Stage & Arena Guild of America. The Grotto Playhouse reopens under the management of Bill Caskey. It is on the vacation shoreline of Connecticut. At the Sharon (Conn.) Playhouse, near the New York state line, managing director Willard Swire is currently casting.

In the showtelle category, besides the Oakdale Musical Theatre at nearby Wallingford, there is a newcomer at nearby West Springfield, the 2,000-seat Storowtown Music Fair, opening June 15 with "The King and I." It is supervised by the tent-producer firm of Guber, Gross & Ford, which already opera's canvassers at Westbury, L. I. Haddonfield, N. J., and Valley Forge, Pa. The local general manager is Walrath J. Beach.

At Holyoke, across the Massachusetts line, the Mountain Park Casino will again offer the Valley Players, opening June 15 with "Janus." The production manager and resident director is Dorothy M. Crane, with Robert Colson and Marino Grimaldi split-shifting as stage managers and actors. Jean Gould is company manager.

## Ballet Vs. Films

Continued from page 2  
attractions with the built-in prestige of these performance media truly impress the far-away places, the two San Franciscans argue. "It is nonsense to speak of violence and horror films as ambassadors of good will."

The latest itinerary is the third for the company, having been preceded by trips to South America and Asia. The dates were truly pioneering in remote places like Khartoum, in the Sudan, where there is no suitable theatre at all and the performances had to be staged in a cultural center with poles put up to hold scenery. "The sight of our American technical staff working with the natives created unplanned good will. It was rather touching that with no curtain, each scenery change made in sight of the audience drew applause for itself."

Theatre in Addis Ababa, capital of Ethiopia, is very modern and elegant. Emperor Haile Selassie went backstage and gave every member of the company of 34 a gold medal. Not the least surprising aspect of the tour was the courtesy waiving of visa fees by the Egyptians and the cordial reviews in the Cairo dailies.

Presenting American ballet in countries that see such events only rarely has been made possible by special, light-weight aluminum gear. In many of the stands dancers perform to taped music played on a portable hi-fi. There were full orchestras only in Cairo, Alexandria, Ankara and Athens. Octavia De Rosa is the company conductor.

It surprised Near East people that there were no Russians among the San Franciscans, the dancers bearing such names as Sally Bailey, Nancy Johnson, Richard Carter, Roderick Drew, Eugene Van Horn, Jocelyn Vollmar and Barbara Culbertson.

## Detroit Group

Continued from page 71  
large ones. Possible earnings will, of course, be smaller, but so will the possible losses in any one show."

Nederlander said his group is negotiating investments in three Broadway productions now in preparation: the Morton da Costa musical, "Saratoga"; the Robert Griffith & Harold Prince musical, "Fiorello"; and the new William Gibson play, "The Miracle Man." The outfit also plans to aid local little theatre groups financially and artistically by contributing to the production of scripts by local playwrights and by giving sound professional advice on the business side of the theatre.

## Legit Bits

Backers of "Raisin in the Sun" will receive checks totalling \$80,000 this week, representing the balance of their \$10,000 investment.

Elias Golden, general manager for "Once More, With Feeling," is in Mt. Siani Hospital, N.Y., for treatment for a recurrence of an infected foot.

Pressagent Mary Ward, back from her season-long trek ahead of the troupe of "Warm Peninsula," sails for England today (Wed.), but is due back Aug. 22.

Clarence Derwent, president of the American National Theatre & Academy, sails Friday (15) to attend the eighth bi-annual congress of the International Theatre Institute, to be held in June 1-7 in Helsinki. He'll then go to London to the West End shows, and is due back in New York late in June.

Marie McDonald has been signed by Michael Myerberg to appear next fall in his forthcoming Broadway production of his own musical adaptation of Thorne Smith's "The Bishop Jaegers," with songs by Gladys Shelley and Milton Kaye. Myerberg also intends to present Miss McDonald in "Lillian Russell," also with songs by Miss Shelley and Kay, probably during the 1960-61 season.

Producer-director George Abbott is one of the principal backers of the upcoming off-Broadway production of "Fallout." Richard Seiter and Jerry Feil are company manager and stage manager, respectively, for the revue.

Tyrone Guthrie will stage the Saint Subbar-Arthur Cantor production of Paddy Chayefsky's "The Dybbuk from Woodhaven," scheduled to open on Broadway next Nov. 5, with Edith Evans as star.

Anna Sosenko is planning a Broadway production of Irving Stone's novel, "The Passionate Journey."

"Promenade," a musical with book, lyrics and score by Robert Behr, is scheduled for Broadway production next season by the author-composer and Gilbert Stanley Kahn, promotion manager for the N.Y. edition of TV Guide.

Peter Shaffer's "Five Finger Exercise," which H. M. Tennent, Ltd., is currently presenting in London, is planned for Broadway production next season by Fredrickson with the Playwrights Co. with John Gielgud repeating his original West End direction.

"The Dances for Paul Gregory," forthcoming production of "Viva" will be staged by Bob Fosse, who'll also collaborate with Joseph Anthony on the direction of the musical.

"The Gang's All Here," the Jerome Lawrence-Robert E. Lee drama, has been acquired by Kermit Bloomgarden, who plans producing it on Broadway next season, with Melvyn Douglas as probable star and George Roy Hill as director.

A new play by Noel Coward, "Waiting in the Wings," which will also include two of his songs, is scheduled for London production by H. M. Tennent, Ltd.

The \$500 Clarence Derwent Awards for the best supporting performances by a nonfeatured actress and actor during the current New York season have been won by Lois Nettleton for her portrayal in "God and Kate Murphy" and David Hurst for his playing in "Look After Lulu."

Carson Kanim will adapt Lael Teller Wertebaker's short book, "Death of a Man," for Broadway production next season by Kermit Bloomgarden in partnership with David Shaber, William Snyder Jr. and Gene Wolks.

Emmet Lavery's "Dawn's Early Light," modern-dress play about the youthful years of Patrick Henry and Thomas Jefferson, will be premed in mid-August at the Oregon Centennial, at University Theatre in Eugene.

Contract extensions through next Jan. 2 have been signed for leading players Miyoshi Umeki, Pat Suzuki, Larry Blyden, Juanita Hall, Ed Kenney, Keye Luke and Arabela Hong in "Flower Drum Song."

Maurice Evans will be partnered with Robert L. Joseph in the forthcoming Broadway production of "Heartbreak House," with Evans as costar.

George Ballanchine, artistic director of the N. Y. City Center Ballet Co., will choreograph the dances for the American Shakespeare Festival summer season at Stratford, Conn.

George Tabori is dramatizing Bernard Malamud's novel, "The Assistant," for Broadway production next season by Robert Whitehead and Herman Shumlin. "The Gazebo" is planned for a summer opening at the Strand

Theatre, London. Harold Fielding will present the West End edition in partnership with the Playwrights Co., and Frederick Brissson.

Peter Glenville will direct the Playwrights Co. production of Robert Anderson's "Silent Night, Lonely Night," with Henry Fonda and Barbara Bel Geddes costarring.

George Axelrod's "Goodbye Charlie" is planned for Broadway production next season by Joshua Logan, who'll also direct.

Sylvia Miles will play the femme lead in "Silk Stockings" at the Casa Manana Theatre, Ft. Worth, next June 21-July 4. The booking will follow her appearance June 2-14 in "The Rainmaker" at the Drury Lane Theatre, Chicago.

Gerald Freedman will direct "Li'l Abner," skedded to open the new Pine Brook (N.J.). Show Tent next June 19.

Wilson Stone will return as musical director for the upcoming summer season at the Colonie Musical Theatre, Latham, N.Y.

Lee Guber, Frank Ford and Sheela Gross will launch their pre-Broadway summer theatre troupe of Julie Berns' "The Law and Mr. Simon," starring Menasha Skulnik, at their Westbury (L.I.) Music Fair next June 5.

The Grotto (Conn.) Playhouse will launch a 10-week season June 13, with Bill Caskey, Equity Library Theatre administrator, as producer. William Bock will be director and Sanford Block general manager.

Jane Hovoc is postponing plans to appear in a production of "Devil on Two Sticks," which she recently optioned, and instead will tour the strawhat circuit in "La Ronde," to be directed by Jose Quintero.

Will Irwin will return to the Sacadage (N.Y.) Summer Theatre for the third consecutive season as musical director, with Ed Noll back for the second semester as choreographer.

Robert Simpson is doing the choreography for the stock production of "Pal Joey" at the Fred Miller Theatre, Milwaukee, May 18-30.

Dick Casler will return for the fifth season as scenic designer for the Williamstown (Mass.) Summer Theatre, which opens July 3 and plays through Aug. 29.

Alan Jones in "Show Boat" will open the season June 16 for Herb Rogers' Music Theatre, Highland Park, Ill.

Eddie Bracken will star in "Say, Darling," the June 9 opener at Eddie Rich's Colonie Musical Theatre, Latham, N.Y.

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# Literati

## Bombay Dailies Fold

Sister newspapers, the morning Bombay Chronicle and evening Bombay Sentinel, have closed down. Chronicle, founded 45 years ago by Pherozeshah Mehta in the heyday of British rule, was a trenchant voice of nationalist opinion. Interestingly, a British journalist, the late Benjamin Guy Horniman, was editor of the anti-imperial Chronicle and, later, of the tab Sentinel.

Particularly in its Sunday editions, Chronicle's featuring of show biz (including American) was notable. However, lively editing was not sufficient, in its later days, to enable it to buck the handicap of inadequate funds for a full news service.

Chronicle's shutdown leaves Bombay with three English-language a.m. dailies (apart from several in Indian tongues): the Indian Express (with simultaneous editions in Delhi, Madras, and Madurai), nation's biggest newspaper, edited by Frank Moraes; The Times of India (simultaneous edition in Delhi), formerly British-owned; and the Free Press Journal.

## Doc Bender's Memoirs

Broadway agent Milton (Doc) Bender has written his memoirs for harpers, which he's calling "Always On A Bender."

Unlike another Hollywood-Broadway agent, Louis (Doc) Shurr, Bender is a reformed dentist who went into show biz as the late Lorenz Hart's longtime mentor.

## Berle's Book Pitch

John Roeburt, who co-authored the recently published "Earthquake" with Milton Berle, is about ready to wind up his editorial chores on the "Elery Queen" show over NBC-TV. Thirteen shows will have been taped shortly with NBC planning to reissue them during the summer months.

Reviews on "Earthquake" haven't been too exciting.

## Maine's 'Right to Know'

Maine's "right to know" bill, strongly supported by the state's newspapers and radio and television stations, has been signed into law by Gov. Clinton A. Clauson.

The act, described by the governor as "a milestone in the history of Maine," will become effective 90 days after the Legislature adjourns. It makes it the policy of the state to have meetings and records of public bodies at all government levels open to the public.

Sen. Allan Woodcock, Jr. (R, Bangor), sponsor of the measure, said the Legislature's action was "a splendid example of enlightened lawmaking."

## Silurians' New Slate

New prexy of Society of Silurians, organization of past and present Gotham newspapermen, is C. Norman Stabler, financial columnist of N.Y. Herald Trib.

Other new officers are J. Louis Donnelly, Journal of Commerce, vesp; Hugh Baillie, former prexy of U.P. second vesp; Jesse G. Bell, AT&T, treasurer, and Carl H. Pihl, secretary.

Elected to board of governors were Jack Binns, Earl O. Ewan, Joseph Lilly, Charles Speaks and William L. Laurence.

## CHATTER

Howard Cohn has joined the staff of Pageant as articles editor, formerly an associate editor of Collier's and a freelance writer.

Harold Rosenthal, N.Y. Herald Trib sports staffer, has written a piece for Extension mag on Art Donovan, Baltimore Colts' all-league tackle.

James Thurber will be cocktail partyed May 28 at the Algonquin Hotel, N.Y., in connection with the publication by Little, Brown and the Atlantic Monthly Press of his book, "The Years with Ross."

David Neil, with Good House-keeping mag for four years as assistant promotion manager, upped to promotion manager replacing Wesley Bailey who's been made creative director of the publication.

David W. Howe and J. Warren McClure have been elected copublishers of the Burlington (Vt.) Free Press by the board of directors of the Free Press Association. McClure will also continue as business manager and clerk of the organization, with Howe as treasurer.

Cliff Arquette made a one-day stand in Harrisburg, Pa., to introduce his new book, "Charlie Weaver's Letters from Mamma" at the Penn Book Shop, with people lined up for more than a block most of the day to get to see the man who is now a resident of nearby Gettysburg, Pa., where he owns a Museum.

Effective Sat. (9) the Saturday edition of the Toledo Blade (a.m.) and the Toledo Times (p.m.) were combined into the Toledo Blade, and published in the morning. Both are owned by the Paul Block interests. The Times has just increased from 7c to 10c daily. Price of the Blade is unchanged from 7c daily and 20c Sunday.

Associated Press Society of Ohio has elected R. Marshall Stross, city editor of the Dayton Journal-Herald, as president, succeeding Howard C. Oyer, managing editor of Chillicothe Gazette. Others elected were Dan Wertman, news editor of Cleveland News, vice president; Gunner Musselman, wire editor of the Galvin Win-Service, trustee; Gene Jordan, city editor of the Columbus Dispatch, treasurer, and Burdette T. Johns, chief of bureau of the Ohio Associated Press, secretary.

## British Exhibs

\$76,500 had been spent. Also that in view of the balance in hand it was suggesting a 50% cut in contributions from the constituent associations for the May 31-Aug. 29 period. Some exhibs feel strongly that the balance decrees it's time for a complete contribution holiday, not merely a cut, and want to know on what the cash has been spent.

Intermingled with this unrest is the thought that the 15 vaulties positively denied by FIDO's purchase, and the 31 that look to be denied, are cheap quickies which tele wouldn't have taken anyway.

FIDO has made no official response as yet, but its view can be anticipated from past comments: namely, that by its very existence the body keeps a vast number ("many thousands" has been the phrase used) of old pix from tv. In other words, the quality of those films on which cash has been and is being expended isn't strictly relevant inasmuch as this expenditure has prevented television from grabbing many biggies inevitably included in those "many thousands."

Another angle on this quality question that will doubtless be used to answer exhibs is: any vaultie is a draw on tv, keeping the patrons from cinemas, however bad in quality, lacking in star names and aged in years.

## Hysteria

available old films have been played off, tv will be in serious difficulty in attempting to provide substitute programming. In the first place, it's noted, if tv has to face this challenge, it can "easily" come up with its own live tape or films to fill the void. Secondly, tv has been building up its own backlog of old films and can push them into the gap any time it is faced with a shortage. And thirdly, a number of post-1948 are trickling through via independents who control their own negatives and from foreign sources. Fourthly, and most important, nobody seriously believes that the film business can hold the post-'48 dam from bursting for any extended length of time.

Hep citizens in both the film and television business are well aware of the fact, although nobody will say so for the record, that once the film companies work out satisfactory deals with the various guilds and unions involved, the post-'48 backlogs will be available to the highest bidder. The time for unloading will happen just as soon as one or more companies feels an economic pinch and is forced to take action because of the clamor of stockholders and directors, it is pointed out.

The fight of exhibitors to outlaw tollvision, particularly the cable variety, is cited as another example of wishful thinking. The efforts of the exhibitors' Joint Committee on Toll-TV and the frequent pronouncements of its co-chairman, Philip F. Harling, are being referred to as the "dream world of

Harling." Harling insists that theatermen scored a major victory when the Federal Communications Commission and the House Interstate Commerce Committee permitted limited tests under severe restrictions of over-the-air pay-tv.

It's said that Congress may eventually rule against using the free airwaves for fee-tv, but knowledgeable attorneys are convinced that it would be unconstitutional to bar cable-tv. That is why many exhibitors, particularly Indiana's Trueman Rembusch who quit the Joint Committee on Toll-TV in disgust, feel that Harling made a tactical error in campaigning for the end of cable-tv. They feel that exhibitors should have played up their main theme—that use of the free airwaves for pay-tv is depriving the public of a service they are entitled to for nothing. Rembusch has frequently argued that cable-tv is so expensive that advocates of its use would go broke because they couldn't establish a profitable operation.

## Univ. Overseas

Continued from page 3

such as inflation and admission price ceilings in some Latin American countries, and (3) local product taking over a share of the playing time, as in Germany and Italy.

He explained, however, that important American films have been successful in luring exhibitors and patrons away from local films.

Progress, too, is being made, he said, in getting certain countries to remove the admission price ceilings, as for example in Argentina and some parts of Brazil. Mexico still represents a problem, he indicated, noting that the only way the American companies could combat this situation is by withholding the blockbuster product from this market. He remained non-committal on whether or not "Imitation of Life" would be offered to Mexico theatres, but he was adamant in stating that "Spartacus" would not be released in Mexico under the present admission scale.

## UA Borrowing

Continued from page 3

balance of its outstanding 6% subordinated convertible debentures which have not so far been converted. Final date for redemption is June 22 at a price of 107% with accrued interest on a \$1,000 debenture the holder will receive \$1,078.50. These debentures are convertible into common stock until June 12 at \$21 per share.

F. Eberstadt & Co., which set the transaction with Prudential, has formed a standby purchase group to assure substantial conversions by offering to buy the debentures tendered through the expiration of the conversion period at 108.4%. The original debenture issue was \$10,000,000, which since has been reduced to \$4,465,000.

Apart from the technical details, this much is to be noted. UA has been having no difficulty in obtaining bank financing, at 6%, but for individual pictures on terms of two years to 30 months. The greatly enhanced number of blockbuster - budgeted pictures which the company has been turning out mirrors the ready availability of this bank money.

The new money from Prudential is a vast reserve which gives the company more freedom of motion. Now free of the debenture-imposed injunctions, the corporation conceivably could segue into diversification such as via acquisition of a bigtime television station. There's no immediate thought of such a move; this is merely given as an example of what is now possible.

## Yates Yields

Continued from page 3

New York board meeting today (Wed).

Yates has gotten Rep in good working order, which is something he especially wanted before relinquishing the reins. Outfit is in a money-making position following its abandonment of theatrical production and distribution, and concentration on television and laboratory work.

Yates is said to be in a position

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 12.

Due to the continuity with which one western chases another across our tv screen, often seemingly shooting their way right through the commercials which have made the survival of their heroes possible. I have not been able to repair a western heirloom I treasure. It was a wide cowboy belt which I first got in Arizona nearly 40 years ago.

It was old then. Where I got it and from whom I'm not quite sure, but I have built up the legend in my mind that old Bill Neal gave it to me around the time Sol Lesser was making Harold Bell Wright's "The Mine With The Iron Door." Lesser was using Oracle, a stagecoach stop about 40 miles north of Tucson, for locations.

Bill Neal owned the only hotel in town. He was a Negro and his wife was a Cherokee Princess. She was a tall, copper-colored madonna with fine teeth and a gay laugh. Neal was about 30 years older than she was. Time had stopped him in stature to where he looked smaller than she did.

In California at that time they could not have married because the six-shooting sociologists who laid down its constitution barred persons of different races from marrying. (It remained for Daniel G. Marshall, a modern Darrow as yet unexploited by show biz, to knock out that prohibition on the grounds that it violated the first amendment of the Federal constitution. California's lawmakers, it seems, had trespassed on the freedom of religion as well as the pursuit of happiness safeguards).

Whatever the white man's laws said to the contrary, the Neals were quality people. I have seen letters written by Buffalo Bill, who owned mines around Oracle, in which he said he looked on the Cherokee Princess as the leader of society in the area.

She herself once told me that Buffalo Bill and her husband had been Government scouts together and she once showed me a letter in support of this. "Give my regards to Bill," wrote the first colonel of all the Codys, "my old partner of the plains when we didn't give a damn for Injuns or nothing."

"If a man shows his true character when drunk," she once said, "Buffalo Bill was Sir Galahad. In fact, I could always tell when he was loaded because his manners were so gracious, so charming that it was hard to believe he ever shot even a rattlesnake."

## Buffalo Bill's Love Of Liars

Col. Cody's views on westerns would hardly get him employed by a huckster hunting material to keep his sponsor happy today. He was laid up with a broken leg one time and he wrote Mrs. Neal: "Please ask Bill to bring me over some westerns to read. And the bigger the liar the author is the better I like 'em."

It is the steady stream of the works of those liars which keeps me from getting that old belt repaired. The words and deeds they set down for Messrs. Ward Bond, James Arness, Richard Boone, Hugh O'Brian, Dale Robertson, Chuck Connors (any relative of Fingy?) Clint Walker, Gene Barry and (coming up) Mickey Finn hold old belt-repairers like me spellbound.

Even when one takes a night off, as Gene Barry did recently on the Dinah Shore Chevy show, to show that before he turned to Bat Masterson's memoirs for a livelihood he was a Broadway song and dance man, he cannot destroy the illusion completely that he knows the butt of a gun from the butt of a Lucky Strike.

In fact, I suspect the performance was intended to show Barry's sponsors that he could be pushed just so far, that musicals might come back and, unlike Bat Masterson, he would not have to retreat to an old car barn and turn out sports copy from the manure still around the premises but could become the George M. Cohan of his time.

In one of the skits Dinah Shore was fooling around with a belt and that reminded me that I had started out for the tenth time to repair my heirloom from Old Bill Neal. About two inches wide, the belt buckle has two tongues, but the cowhide of the belt has become so aged and withered that I have to repair it in several places.

## How To Fix A Cowhand's Belt

My repair kit consists of a roll of adhesive tape and some shoe blacking. This may cause those who can leather for a living to laugh and wonder how a magpie like me ever got out of the tree. But I love old things and the older they get the more I seem to like them.

It's quite possible I'm confusing this belt with an original gold-plated Eversharp pencil which a Methodist minister in Tombstone gave me. It had been nicked in a gunfight. I gave it to my Lady Alice 30 years ago and she too must treasure heirlooms, because she still has it.

The holes in the belt are big enough for a bullet to have gone through them and while this may be an idea to toy with I doubt that it happened or Bill Neal would not have been alive to have given me the trinket. Of course, it could have been taken off a dead man, but there was not much shooting around Oracle 40 years ago.

There were feuds, the old feuds between cattlemen and sheepherders whose sheep nibbled the grass so close the cattle found none left for them. But these were settled by compromise rather than bullets. This may have been due to the refining influences of Bill Neal's partner on the ranch. He was an Englishman and was married to a Bryn Mawr graduate.

## Vicarious Sacrifice In Arizona

He had a brother who married the daughter of the Neals and their children were quite dark. One day the father of this brood hopped off to Tucson. I knew him before I knew the Neals. He had married a blonde and had become quite a patriot around Tucson. Meanwhile his brother, with the Bryn Mawr graduate back in Oracle, was raising his half-Indian, half-Negro children. So the doctrine of vicarious sacrifice was not unknown in those hills.

I don't know how long tanned leather is supposed to survive, but in such a dry country, 40 years seems to me a ripe old age for a belt. Its edges are becoming so nicked that they look like the notches in a western star's gun. At least one third the belt's leather has now been replaced by adhesive tape.

To some that might indicate the heirloom has 80 years ahead of it before it crumbles completely or it's completely replaced by adhesive tape. But this is the guesswork of greenhorns. Once this stuff begins to disintegrate its atoms split faster than an infinitive.

If I were absolutely sure that Bill Neal and not Walter Mitty gave me the belt I'd turn it over to the Southwest Museum while it still looks like an old cowhand's belt, but I'm not too sure that he gave it to me at all. All I know is I didn't flinch it from a dead cowboy.

to speak up for 400,000 of Rep's 2,000,000 outstanding shares, which includes the holdings of Associated Motion Picture Industries. The latter is a holding company in which he has an influencing voice. If Yates himself sells, so too will AMPI. In other words Carter's ownership if a deal goes through would increase to 500,000 shares, or clear voting control.

In any event, a major restraint placed upon Carter in the event he gains the top-banana role is one against liquidation of the major as-

sets. Yates would see to this, it's said. However, there are about 40 acres of real estate in the studio area which are idle and this property could be converted into a shopping centre with beaucoup money accruing to the company. This might be one of the items which Carter has in mind.

It's regarded as of more than passing significance that API also has a board meeting scheduled for today. The unofficial breakdown has it that API and Yates each owns about 200,000 shares.

## Broadway

Robert Baral to Europe.  
Herald Trib's Francis Perkins is new chairman of Music Critics Circle.

Giovanni Martinielli, former Metopera tenor, sailing for Genoa today (Wed.) on the Cristoforo Colombo.

U. of Philippines at Manila bestowed "outstanding visiting musician" prize on U.S. fiddler Mayrice Wilk.

Ted Ashley (Steiner) joining associate Lou Wilson in London to survey the European commercial tv scene, going over June 15.

An "Around the World" costume birthday party for travel writer Horace Suron being fêted by his bride, Pat, comes May 16.

Venezuelan guitarist Alifio Diaz comes to States this fall for concert dates under Cosmetto office. He debuts Nov. 2, at Town Hall.

Another week and freelance music critic Trudy Goth who lives six months a year in Manhattan speeds to her family domicile in Milano.

Giuseppe Bamboshek, head of Philly Grand Opera, ask anyone with orchestra of Victor Herbert's "Madame" write him at 1422 Chestnut, Philly.

"Ameryka," a monthly, is being sold in Poland now. Some 30,000 copies, the entire edition, of this U. S. publication in Polish, disappears in no time.

VARIETY's page 1 lead story of April 29 headed "Bolshoi Ballet Big Business" inspired an almost-identical Associated Press story of May 8, sans credit.

Cole Porter's "Kiss Me Kate" was well received in Warsaw. One of the Warsaw's theatres will open soon with "My Fair Lady." (Royalty arrangements?)

Robert Crescas, for many years the maitre de at the now defunct Versailles and later Le Cupidon, presiding at the tape at Le Vouray which opened last night (Tues.).

Harry A. Bruno was re-elected prexy of the Lotus Club. David A. Stretch was named first veep and Hugh Bailie was chosen second veep and William Kielmann treasurer.

Harry E. Gould and Francis S. Levien, board chairman and prez of Universal American, and w.k. in show biz, to Paris for a military award attendant to their missile plant.

"The Man with the White Eyes," a novel by Leopold Tyrmand, Polish writer, has been translated into English and published by Alfred Knopf. It's hit 14 countries so far.

Carmen and Robert F. Hawkins (Hawk, VARIETY correspondent in Rome) coincided their second child, a daughter, on the same May 1 as their fifth wedding anniversary. Bob Jr., 4, was their first.

Gypsy Rose Lee is one of the directors of Gryx Productions Inc., chartered at Albany to conduct an entertainment business in New York. Other directors are: Boyd Bennett, Saray Kaye, Fittelson & Mayers were filing attorneys.

Jackie Robinson spoke yesterday (Tues.) in Chancellors Hall, Albany, at the 50th anniversary celebration of the National Assn. for the Advancement of Colored People. Former baseball star is now columnist for N.Y. Evening Post.

Phil Silvers and his wife to Europe May 27 on the Queen Elizabeth. (The Eddie Silvers who is w.k. to Americans for perfumes, etc., is not his brother but the kin of comedian Sid Silvers and the late maestro-composer Louis Silvers.)

Montreal's Windsor Hotel making much of the advent of John Isard, formerly g.m. of the Savoy Plaza Hotel and the Surf Club, Surfside, Fla., as its general manager. Hotel, a Montreal landmark since 1878, has been refurbished and modernized.

P.S. on those searing comments between Clare Boothe Luce, briefly U.S. Ambassador to Brazil, and Sen. Wayne Morse (D-Ore.) involving horses and psychiatrists: One friend of Mrs. Luce reportedly telegraphed the State Dept., "Please ascertain whether Sen. Morse is still being treated by his veterinarian."

Frank H. Otwell, 45, recently veep for public relations with the Albany advertising agency of Woodard, Voss and Hevenor, Inc. and onetime associate editor for McGraw-Hill, has been appointed director of tax publications and public relations in the New York State Department of Taxation and Finance. Job's basic pay is \$8,652.

Angna Enters sails Friday (15) on the Mauretania to spend the summer in Europe, working on two books, as well as paintings for a New York exhibition and on new

theatre compositions for her annual U.S. and Canadian tour next fall. She'll go first to London, where her latest book, "Artist's Life," is due for publication shortly.

## Palm Springs

By A. P. Scully  
(Fairview 4-1828)

Jackie Cooper bought a house here.

Frank Sinatra laid off at his Tamarisk place hotel is back in his lap she is enlarging it.

Temp down to 70 in daytime after hitting 108 the week before. Sir Frank Scully lectured on "Some Problems Of Writing" at the high school.

Ginny Simms pencilled into the Chi Chi Starlite Room for her annual sing-fest.

Mrs. Tony Curtis and Mrs. Kirk Douglas won tennis trophies in Racquet Club tournaments.

Playhouse under Michael Ferrell and his wife Marrian Walters finished in the black for a change.

First-story men made their annual cleanup at the Racquet Club, netting jewelry worth \$300,000.

Clark Gable and Bill Holden palling around with Ray Ryan who lured them into his Bermuda Dunes deal.

## Paris

By Gene Moskowitz  
(66 Ave. Breteuil; SUF 59-20)

Dallo through on way to Vienna to play in Charles Vidor's "The Magic Flame."

German pic, "Rosemarie," forbidden in France because too reminiscent of a recent scandal here.

French actor Gregoire Aslan inked to sing in a London musical legitier next season, "High Life."

Tourist time is here and "The Tempest" is playing a Champs-Elysees first-run house in English with French subtitles.

Harold Nicholas now recording for Fontana here. Nicholas quit a terp act with his brother to go single in singing field.

Norman Granz Jazz at the Philharmonic in for two concerts, and Louis Armstrong expected in for a couple later this month.

Columbia has picked up Jean-Pierre Melville's "Les Deux Hommes En Manhattant" (Two Men in Manhattan) for worldwide distrib.

Cesar Blain to star in a French-Yugoslav coproduction, "Qui Vive," to be directed by Louis Gosspierre from script by Jacques Lanzmann.

Olympia, Bobino and Alhambra go off the vaude standard this month to devote themselves to revues and ballet until September.

Yank actress Marpessa Dawn stars in a legitier, "Le Huit De La Nuit Qui Tombe," at the American Student Centre on four-day run. Play is by Greek author Nanos Valaoritis.

Leo Ferre asking French law courts to seize copies of the French-German pic, "Twelve Hours By The Clock," because he feels his musical score was changed in the editing.

## Boston

By Guy Livingston  
(342 Little Bldg.; DEvon 8-7560)

Joe Ryan new publicity director at WBZ-TV.

Cesar Romero in for fashion show personals at Filene's.

Lisa Kirk opened at Bliinstrub's Monday (11). Patti Page comes in on May 18.

Dore Schary honored with citation by Mass. Committee Catholics, Protestants and Jews.

Ray Connor new manager of Boston Cinerama, replacing Rudy Kuehn who transferred to L.A.

Richard Carlson in for WHDH-TV press rounds part of 11 city tour for "MacKenzie's Raiders."

Doris Day in for press reception at Ritz Carlton on new film, "It Happened to Jane," going into the Astor.

Dore Schary nabbing citation from Mass. Committee Protestants, Catholics and Jews at annual Goodwill Dinner in Statler-Hilton.

Danny Kaye in for special preview of "Five Pennies" and reception at Oval Room, Sheraton, with Arnold Valear of Paramount, handling Sears.

Heather Sears, British filmster, in for "Room at the Top" press luncheon at Hampshire House Wednesday (13) and personal at Kenmore Theatre at night.

## Washington

Violinist Paul Rosenthal, 16-year-old Madison, Conn., pupil of Ivan Galamian, won the 1959 Merivaleth Post Contest here in Washington last week. Prize includes \$2,000 and solo appearances with the National Symphony Orchestra.

## London

(COVent Garden 0135/6/7)

Peggy Sands opened a month's season in cabaret at the Society Restaurant.

C. H. Scott appointed deputy chairman of the National Film Finance Corp.

Anne Heywood planned to Rome to film "Carthage in Flames," with Carmine Gallone directing.

Ken Annakin planned to Hollywood to direct Walt Disney's "Swiss Family Robinson."

Harry Saltzman bought Henry Cecil's new novel, "Settled Out Of Court," and plans to stage it in the West End this year prior to filming.

Spyros P. Skouras and James Carreras spoke at the open forum conference of the Cinema Exhibitors' Assn. at Brighton yesterday (Tues.).

Fifty stars turned up Saturday (9) to help launch the Battersea Fun Fair, staged by the Variety Club of Great Britain and the Empire News.

Sophie Tucker guest of honor at today's Variety Club Golden Disk luncheon, together with Harry Secombe, Shirley Bassey, Marion Ryan and others.

French actress Marie Claire Verlene signed by Jack Hylton to star in "The French Mistress," which Hylton is preparing to stage in the West End.

Paul Adam and his Mayfair Music orch move into the Colony restaurant Monday (18). Felix King leaves the Colony to concentrate on recording and tv.

Raymond Ross, previously head of presentation for Tyne Tees Television, handed an extra chore. He's now also Head of Operations, which means looking after outside broadcasts.

Kenneth More will top the cast of 20th-Fox' production of "Sink The Bismarck" with Lewis Gilbert directing. The two were associated with "Reach For The Sky," b.o. hit about airace Douglas Bader.

## Frankfurt

By Hazel Guild  
(24 Rheinstrasse; 776751)

Arthur Brauner to Lisbon, Portugal, to finish filming his color pic, "La Paloma."

Latest Russian film to come into Germany is "Der Stille Don" (The Silent Don), a production of Gorki studios which Deutsche Film Hansa is releasing here.

General music director of the Frankfurt Opera, Georg Solti, back in town after 13 concerts in U.S. He's set to conduct "Tannhauser" at the Munich Festival.

The German-Mexican co-production of "Deadly Ship" (made by Germany's UFA and Mexico's Jose Kohn) is now filming in Spain. It's based on a book by B. Traven.

MPEA members starting their new film selling season with two new general managers, Sig Kusiel replacing Manny Kniel at United Artists, and Eric Steinberg (formerly Germany chief of RKO) heading up Metro.

The original "Wirthaus im Spessart" (Inn in the Spessart), famed German landmark which was the background of last year's most popular German film, of the same title, to be cut off the main roads by a change in the German autobahn highways.

## Minneapolis

By Bob Rees  
(4009 Xerxes Ave. So.; WA 6-6955)

Freddie's held over pianist Dorothy Donagan.

Edith Little Theatre offering "Hay Fever."

Theatre-in-Round ending season with "Nude With Violin."

Songstress Marion Marlowe into Hotel Radisson Flame Room.

Tracey Twins, hometown chirpers, touring American Army outposts in Greenland.

Guitarist Bill de Arango and quartet teamed up Cleveland Ballet Company in jazz-ballet program.

Alex Shuy trio at Tudor Arms, succeeding Eddie Ryan band which moved into Bob Leesberg's Riviera Club.

Lynne Lyons chanting at Kornman's Back Room, with Martha Davis & Spouse at next door Theatrical Grill.

"Dark at Top of Stairs," current at State, completes list of promised five Theatre Guild subscription season offerings.

Northwest Variety club made another substantial grant to its heart hospital on Minnesota U. campus, this time \$50,000.

Danny Kaye to be here in person for two days when his "Five Pennies" preems at Twin Cities RKO Orpheums day date.

Oscar Hammerstein and wife coming here to dedicate Karamu

Theatre's new community service and music building May 16-17.

Jack Kelvic resigned as 20th-Fox office manager here to join Theatre Associates, territory's largest non-profit buying-bookings group as a booker.

Bill Randle heading dejects committee promoting benefit show at Cleveland Arena May 22 for Mrs. Vince Wayne, widow of Cleveland singer, who died recently.

Jess McBride's Paramount exchange here finished second nationally in his company's 1958 Forward Sales Campaign, winning \$800 for him and cash prizes for his staffers.

Gerald Samuels, quitting as Minneapolis Symphony associate conductor to take similar post in Far West, conducted a farewell Stravinsky Mass for Mixed Chorus and Double Quintette concert.

Shelley Berman, comedian, and harmonicaist Larry Adler doing one-nighter at 1,500-seater Hanna May 16. Sponsors are Harvey Epstein and Jean Weinberger, former summer stock bonifaces.

With Metropolitan Opera dropping Minneapolis as an annual touring stand after next year, Upper Midwest Opera committee is trying to land troupe in 1961 for six performances instead of the four it regularly has played here.

## Mexico City

By Emil Zubryn  
(Tazco 2-40)

Maria Felix, top film boxoffice name here, writing her biography.

Producer Jesus Sotomayor seeking to pact Debbie Reynolds for "Toyland," the film he is reading.

Cesareo Gonzalez interested in filming a Spanish version of "My Fair Lady," with Arturo de Cordova and Sarita Montiel.

Representatives of 20th-Fox are holding talks with bullfighter Alfredo Leal, offering stellar appearances in films with bullfight backgrounds.

Bolivian millionaire Antenor Patino constructing a 1,200-seat cinema on swank Pasco de la Reforma, at the Angel of Independence.

Maurice Chevalier and Mario Lanza expected in for Acapulco vacation soon. Chevalier is to rest while Lanza may make a film against Acapulco background.

Ex-president Adolfo Ruiz Cortines honored by the Assn. of Mexican Film Producers who presented him with the film industry medal of merit for his aid to the pix biz.

Jorge Nunez Prida, head of the Mexican Legion of Decency, states the policy of granting scholarships to train directing talent for motion pictures will be continued. Selected candidates will study in European studios.

## Omaha

By Glenn Trump  
(201 Patterson Bldg.; JA 8333)

KFAB here dropped all soap operas.

Jack L. Katz opened his new FM station here, KQAL-FM.

Fran Johnson handling women's programs on KHAVT, Hastings, Neb.

Ak-Sar-Ben hoss races start here May 15.

John Dean, former owner of Trocadero, purchased Seven Seas, downtown nitery.

Ad agency exec Morris E. (Bozell & Jacobs) elected a trustee of American-Israel Cultural Foundation in N.Y.

Staff of KELO-TV, Sioux Falls, now includes Doug Hill and Will Carlson, news; Jim Burt, sports; and Marv Rimerman, weather.

Orpheus, Dundee and Military theatres offering special cartoon showings Saturday morning to aid Nebraska Society of Crippled Children and Adults.

John K. Williams resigned as news editor of KETV to become assistant publicity director for the Lindheimer racetracks in Chicago—Balmoral, Arlington and Washington; succeeded by Dave Dyke.

## Philadelphia

Eugene Ormandy, conductor of Three local musicians will accompany the National Symphony on its 12-week South American tour, Sig Rosenberg, Eugene Setani, and Norman Wells, Jr.

The Philadelphia Orchestra, will exchange orchestras again with Charles Munch, of the Boston Symphony, for one week during 1959-60 season. The maestro made a similar swap in March, 1957.

Gary McHugh and Carl Sawyer, both of whom have been associated with the Camden County Tent, producing the first music theatre-restaurant, which opened with "Guys and Dolls" at Dailey's Meadowbrook, Cedar Grove, N. J.

## Hollywood

Biggest call for extras (658) in 29 years for "Spartacus" (U).

Steve Brody heads up merged Jewish Federation Council of Greater L.A.

Desi Arnaz and Lucille Ball sail May 13 on the Liberté for six weeks in Europe.

Dick Parker to Alaska to film pilot for "Watch on World," documentary teleseries.

State Department asked Jeff Morrow to tour South Africa in "Abe Lincoln in Illinois."

Loew's International prexy Morton Spring, in from an 18,000-mile global tour setting "Ben-Hur" plans.

Mel Ferrer has production plans in Europe for "Nine Coaches Are Waiting," rights to which he acquired.

Producer Paul Gregory to receive Alumni Distinguished Service Award of Drake University at school's founder's day observance in Des Moines.

Capucino, French model who makes her screen debut in William Goetz' "A Magic Flame," to Paris and then Vienna locationing of this Columbia release.

Kenneth Herts, Herts-Lion Productions' topper, planes to N.Y. today to confer with United Artists executives about "H.N. Investigator," project of H.L. teleseries.

Producer-director Fred Zinnemann will head Warner Bros.' extensive advertising and merchandising drive for "The Nun's Story" by touring 28 cities on special promotion.

Director Sidney Lumet in N.Y. following a Coast trip to prep "The Fugitive Kind," forthcoming Juror-Shepherd production for United Artists. Anna Magnani will star with Marlon Brando.

Harold Mirisch planes to N. Y. for confabs with United Artists executives on release of "Horse Soldiers." Producer then planes to London with Billy Wilder and Jack Lemmon for opening of "Some Like It Hot."

Promotional tour for Melville Productions' "Pork Chop Hill" got underway with producer Sy Bartlett currently on a seven-day round of eastern interviews. Star Gregory Peck slated to take off May 19 for San Francisco, Chicago, Milwaukee, Washington, Houston and New York.

James T. Gatto, Japanese naval commander during the last World War, and currently an exchange student at Cal Tech, will have role of Adm. Isoroku Yamamoto in "Gallant Hours." Adm. Bull Halsey biopic which currently is rolling for James Cagney and Robert Montgomery.

## Chicago

(Delaware 7-4984)

Hots Michels notching his seventh year at College Inn key-board.

Dick (Two Ton) Baker launching entertainment policy at Isbell's on Rush St.

Olga Blohm exiting Standard Transcriptions to become general manager for Princess Pearls.

John Kriza and Ruth Ann Koesun of American Ballet Theatre guest stars last weekend with local Stone-Camryn Ballet Co.

United Artists celebrating its 40th year with birthday luncheon tomorrow (Thurs.) for press and friends at the Wabash Ave. distribberty. It's to be preceded by a screening of "Hole In The Head."

Ernie Bilson won four awards (two Emmies and two plaques) from local chapter of the Television Academy, while her husband, Archie Levington, had a triple Grammy winner in "Chipmunk Song," published by his Monarch Music firm.

## Miami Beach

By Larry Solloway  
(1755 Calais Dr.; UNion 5-5389)

Americana hotel will be setting for the Storz group staging of annual disk-jockey's meet later in month.

Charlie Spivak orch into Deauville's Casanova Room for extended run, and will supplement regular shows.

Lou Walters "French Dressing" renewed again by the Carillon, now in its 15th week, and will continue on through June.

Coconut Grove Playhouse, which has "Look Homeward Angel" with Ed Begley and Miriam Hopkins current, will run through June.

Fontainebleau succeeded in nullifying city ordinance on restrictive building setbacks via state supreme court decision and began construction of plus-400 room addition and 6,000 capacity auditorium will make it largest resort in the South.



## OBITUARIES

**WALTER W. VINCENT**  
Walter W. Vincent, 90, president of the Actors Fund of America since 1940 and veteran theatre executive, died May 10 in New York. He was the seventh president of the Actors Fund, which was established by Edwin Booth in 1882. He succeeded Daniel Frohman, who served for 37 years. He was first elected trustee of the fund in 1911. He became secretary in 1921, second vice-president in 1924 and first vice-president in 1930. Last year, he received the Kelsey Allen Award for "outstanding contribution to the American theatre over the years." Born in Lake Geneva, Wis., of a non-theatrical family, Vincent left college to become a reporter in Denver, but then began playing small roles in the theatre. He decided to make a theatrical career and eventually established

work started at the age of 12 when he became an office boy in the Atlanta Journal society department. Paschall, who was a graduate of Vanderbilt U., joined the Journal's news staff as a police reporter in 1933 and became radio editor before transferring to WSB in 1936. He was news editor of WSB (owned and operated by the Journal) from 1940 to 1953 except for a period during World War II when he was with the U.S. Navy. He was named promotion manager of WSB-TV, AM and FM in 1953. Wife and three daughters survive.

**DONALD A. QUARLES**  
Donald A. Quarles, 64, a professional musician in his younger years and a successful industrialist and high Government official in his senior years, died May 8 in

graph Co. His best known film was "From the Manger to the Cross." In recent years, he produced a series of documentary films which were distributed by Yale University Press. His wife survives.

**HAL MCINTYRE**  
Hal McIntyre, 44, leader of one of the nation's top dance bands during the last decade, died May 5 in Los Angeles of burns he suffered when flames swept a Hollywood apartment, where he had apparently fallen asleep while smoking. An alto saxophone and clarinet player who organized his first band when he was 16 years old, he later became a member of the Glenn Miller Band in the late 1930's. He again organized his own band in 1941. However, as the popularity of big-name bands declined, his group became inactive. Two sons and a sister survive. He was estranged from his wife.

**K. A. KOOKA**  
K. A. Kooka, 83, veteran exhibitor, died April 15 in Bombay. He was a founder-director of Globe Theatres, company formed in Rangoon, Burma, in 1915. Globe now controls a chain of Indian cinemas in Bombay, Calcutta, Madras, and Bangalore, including the first-named city's Regal and Capitol. Survived by his wife, his son Soli Kooka, commercial director of Air-India International, and two daughters.

**CHARLES G. BURKE**  
Charles G. Burke, 56, a radio broadcaster for more than 30 years, died May 4 in Fargo, N. D. after a long illness. He had been general manager of KXGO, Fargo, since its inception in 1958 and earlier was with WDAY in that city and with WJR, Detroit. Burke was past president of North Dakota Broadcasters Assn. and a member of Radio Pioneers.

**CLARENCE M. LEITER**  
Clarence M. Leiter Jr., 48, a teacher of fretted instruments at J. H. Troup Music Co., Harrisburg, Pa., for the past 25 years, and one of central Pennsylvania's top musical figures, died recently in Harrisburg. In addition to teaching, Leiter was a musical director and singer.

**TROY SANDERS**  
Troy Sanders, 58, musical assistant at Paramount, died May 2 in Burbank, Cal., following a riding accident. Sanders had been with Paramount for more than 20 years. Survivors include his wife, son, daughter, mother and brother.

**George Looker**, 52, head of BBC's Overseas Regional Services died May 1 in London. He was seconded to the BBC in 1942 from the Civil Service as Pacific Intelligence Officer, and took over his O.R.S. job in 1952.

**Althea Burns Flynn**, 65, coloratura soprano who was the first regularly programmed radio singer in northern California, died May 6 in San Francisco. Husband survives.

**William Papandrew**, 62, conductor of a Greek language program on radio station WHEB, Portsmouth, N.H., for several years, died May 3 in Concord, N.H.

**John M. Schultz**, 72, retired Chicago projectionist, died April 28 in St. Petersburg, Fla. Survived by his wife.

**Mitchell Lewis**, 69, retired singing bartender and onetime band vocalist, died May 6 in Albany. His wife and brother survive.

### Max Wyllie's Novel

Continued from page 2  
attention and arouse questions. It drives home the idea that an obsessed artist is often boor, bore and batty. His Seton Farrier is totally selfish, cruised with infantile egotism. A hopeless incompetent in relating to people, assuming responsibility or handling money, he is nevertheless a relentless worker, turning out plays in great profusion, though they tend to be the same basic situation.

The readability of the "Trouble in the Flesh" is high. Wyllie is an experienced word-slinger and his own arduous labors at the typewriter are all too evident. He has piled up a dazzling mosaic of psychiatric explanation. It is easy to believe in his dramatist and in his charming, rotten, miserable brother Patrick. Not only are they probed and x-rayed, but several of the secondary characters who know them best indulge in scores of

pages of dialogue about their complexes.

Complex the family surely is. Wyllie puts it this way about father and sons: "Patrick, Desmond and Seton were energetic primordialists who had lost their fur but kept their fears and their ferocities." The playwright is, "This selfish, self-willed, redundant man."

Broadway and Hollywood and all other points on the artistic axis will find much of the rangy discourse of Wyllie reminiscent of talented ones who've passed their way. "Day to day, or night by night, a genius is seldom kind. A genius is seldom funny. A genius is rarely companionable. A genius is never interesting."

There is a rare insight in the reference to "interesting" for in the end there is a monotony about the great dramatist and his brother. Neither man grows or changes, since neither can learn, relate, love any, save themselves. Their father, the old Irish actor, supposedly second greatest to Booth, though identified mostly with vaudeville sketches, is more likable by far.

There are resemblances in this plot to elements in "Long Day's Journey Into The Night," though Wyllie tells it his own way and the characters—and characteristics—are notably reversed. The mother figures only incidentally, having taken to her beads and nun friends after beating heroin on sheer guts.

Wyllie, now with Lennen & Newell agency, has a fine style at its best and has mostly disciplined his old habit of trotting out the words from the dictionary games of his pastoral childhood. He does fling some beauts still—per euphonic, anaerobic, temerarious, splentific, meeching (not in Webster's unabridged). The novel, over all, is managed with great skill, counterpointing and clarity. Wyllie has matured amazingly as a writing artist. His insights are frequently shimmering and his sheer craft in scene-setting, as in the death of Patrick within a state insane asylum, commands respect.

He succumbs to one lapse of artistry when, remembering where he works and for whom, he slides in the following paragraph:

"Flowers leant forward and lighted an Old Gold cigarette. The delicious aroma of fresh tobacco, slowly burning, hung companionably over the table. And how is your tobacco account?"

### O'Neill 'Curse'

Continued from page 2  
melodramatic overtone worthy of actor James O'Neill in full-flight as "The Count of Monte Cristo." When Bowen mentioned his preoccupation with an O'Neill "curse" to O'Neill's friend and editor, the late Saxe Commins, latter said: "It's not so simple as a curse. It's a mystic thing." Mystique is likely to touch emotional, creative people. Misfortune sometimes follows, often more the result of psychological disturbances than because of a "curse." Bowen's own realization that the "lack of love, or the inability to give and receive love," as a family trait, was the cause of much O'Neill grief, strikes closer to the truth than the lurid title he gives his sturdy book. Further, he qualifies this aspect with book's dedication to Mrs. Shane O'Neill, Mrs. Charlie Chaplin, and their children, "with the sure knowledge that they have all escaped the curse of the misbegotten."

Volume offers wider coverage of playwright O'Neill's life than Agnes Boulton's "Part of a Long Story" (1958). It is less esoteric than Doris Falk's "Eugene O'Neill and the Tragic Tension" (1958), but the late Barrett Clark's biography (first printed in 1926), remains the best assessment of O'Neill and his work short of George Jean Nathan's fugitive magazine pieces. Rodo.

### Minstrels Create Blues

Continued from page 1  
it means keeping away from minstrel shows to do so, that's the way it will be.

In the city of Hudson, about 60 miles from Saratoga, the local chapter of the National Association for the Advancement of Colored People protested to the Board of Education, in 1958 and again recently, against the presentation by an American Legion post of a "Black and White Revue."

### Gordon Currie

Continued from page 1

banks behind him, mostly top national banks, has turned an experiment into a unique profession. Typically he and his wife move from city to city in their own trailer, carrying an art exhibit which is part of the come-on. He usually contracts to spend two weeks of publicity buildup and two weeks of actual in-bank appearances. The publicity includes local television, he's trading talent for time.

Currie started experimentally some years back with the Dallas National which paid him \$500 flat. Today he gets 100th of 1% of capital surplus and undivided profits, averaging \$2,000 monthly, often considerably higher.

Currie brings ballyhoo skills, having been a boy vaudevillian in his native Australia and exploitation manager of Western Suburbs Cinema, a 25-house chain near Sydney, at 18. His American appearances have been varied, ranging from a floor act at the Shamrock, Houston, to regular payroll 1951-54 on the L. A. Mirror, after which he hit the banks.

After travelling U. S. for four years playing the depositories, Currie took a year's hiatus in Australia and became, temporarily, the first tv critic of the 128-year-old Sydney Herald. He returned to the bank cartoon vaudeville stint last fall and has lately played Continental - Illinois National in Chicago, Ft. Wayne National, Decatur Citizens National, Syracuse First Trust & Deposit and Birmingham First City National.

He's due, come fall, in Buffalo, Rochester, St. Louis. Meantime he has some tentative television dates lined up.

How does one get booked in banks? Currie says one bank tells another bank.

### Moslems See Magic

Continued from page 1

and party attended one night and the Sultan of Mascat another. Since this is a Moslem land with strict veiling ("Purdah") customs for women, Her Highness, the Sultana, attended a special performance with her ladies. For this occasion special female gate-tenders and ushers were recruited. Sorcar and those of his aides who were male had to maintain full distance.

Sorcar flies from here for a repeat date at Nairobi opening May 12.

### MARRIAGES

Julie Andrews to Tony Walton, Weybridge, Surrey, Eng., May 10. Bride's an actress and singer; he's a stage designer.

Nancy McAllister to Reuben Koel, San Antonio, recently. He's a member of the Chuck-A-Lucks trio.

Odetta Felious to Daniel Gordon, Chicago, May 1. Bride is the folksinger, Odetta; he is with a Chi concert management firm.

Sylvia Murphy to Charles Templeton, Toronto, May 2. Bride's a tv singer; he's a tv interviewer, playwright, actor and on staff of Toronto Star.

Maria du Frenes to Walter Rilla, London, May 4. He's a stage and screen actor.

June Lockhart to John Lindsay, San Francisco, April 5, just disclosed. Bride's an actress.

Vivian Blaine to Milton R. Rackmil, New York, May 9. Bride is an actress, he's the president of Universal and Decca Records.

Betty Williams to Armand Alzamora, Nashville, Tenn., May 11. He's an actor.

Barbara Whiting to Gail Smith, Los Angeles, May 7. She's an actress; he's a tv executive.

### BIRTHS

Mr. and Mrs. Lewis Manilow, son, Chicago, May 4. Father is a Chi attorney active in legit enterprises such as Civic Theatre and the erstwhile Studebaker Co.

Mr. and Mrs. Bernard Dekle, son, April 9, in Tokyo. Mother is the former Mariko Niki, who played Lotus Blossom, the Geisha, in the original Broadway production of "The Teahouse of the August Moon."

Mr. and Mrs. Chuck Eddy, daughter, May 8, to Lake Forest, Ill. Father is an agent for Music Corp. of America in Chi.

Mr. and Mrs. Charles E. Reilly, son, Philadelphia, May 6. Father is with TV Guide.

### In Fond Remembrance

## WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

a reputation as a Shakespearean actor.

In his long career, Vincent had been playwright, stage director, legit and vaudeville manager, film executive, drama reviewer and operator of a circuit of 40 theatres, known as the Wilmer-Vincent circuit, with houses in New York, Pennsylvania and Virginia. At one time, he was board chairman of Republic Pictures. His writing career started when he teamed with Sidney Wilmer to do vaude skits and legit shows. His brother survives.

**ROGER S. LITTLEFORD SR.**  
Roger S. Littleford Sr., 72, industrialist and longtime board chairman of Billboard Publishing Co. died of leukemia in Fort Thomas, Ky., May 7. He headed the organization which issues The Billboard, Vend, Funspot, High Fidelity

## WILLIAM WIEMANN

February 16, 1902 - May 15, 1952

magazine, although for a number of years the active management has been in the hands of his sons, Roger S. Littleford Jr. and William D. Littleford, publishers, with the former doubling as editor of The Billboard. William D. (for Donaldson) is named after W. H. (Bill) Donaldson, founder (in 1894) of the amusements weekly who died in 1925.

The elder Littleford stepped into the publishing management as its head in 1931, meantime carrying on his own large business, Littleford Bros., steel accessories manufacturers of Cincinnati, home base of the publishing outfit. His wife, Marjorie, is the daughter of founder Donaldson.

In addition to his wife and sons,

In memoriam of my beloved brother  
**MORRIS GEST**  
May 16, 1942  
SIMEON GEST

he is survived by two daughters, a brother, a sister and nine grandchildren.

**WALTER G. PASCHALL**  
Walter Goode Paschall, 48, long a newscaster for WSB Radio, Atlanta, and more recently director of promotion and publicity for both its radio and tv outlets, died of a heart attack May 5 in Savannah, Ga., where he was attending a state convention of Civitan International. He was the newly elected president of the Atlanta Civitan Club.

A native Atlantan, Paschall was one of the South's best known radio voices for 12 years due to his broadcasts via WSB at noon and six p.m. His association with news

Washington. He was at the time Deputy Secretary of Defense.

Born in Van Buren, Ark., Quarles was a lifetime friend of Bob Burns. Quarles was fond of saying, "I was present for the birth of the bazooka." He and Burns had a professional band which played for several years in Arkansas and Oklahoma, and it was during this period that Burns devised the bazooka.

Quarles subsequently moved to New York where he was to become an official of Western Electric Co. and president of Sandia Corp., a subsidiary.

He leaves his wife, two daughters and a son.

**DON ALBERT**  
Don Albert, 66, vet musical conductor, died May 8 in New York of a lung tumor, after a long illness. He last conducted at the Palace Theatre, N.Y., until his retirement in 1952.

Albert began his career in a D. W. Griffith tour of "Hearts of the World." He later conducted in Balaban & Katz and Ascher Bros. theatres in Chicago. He also batonated at the Palace, Dallas, before joining the Loew chain, for which he organized orchestras at Loew's State, St. Louis; and the Penn, Pittsburgh.

He also worked theatres in London and Paris. Upon his return to the U.S., he worked at various Loew houses in New York. He served as musical director of WHN (now WMG@) for some time.

Survived by wife and a son, Don Albert Jr., also a musician.

**JOHN BREWSTER**  
John Brewster, actor, died May 8 in New York, after a brief illness.

He began his career when he was 16 years old. For the last 29 years, he was active in radio. He appeared on the daytime serial "Stella Dallas," playing the role of Dr. Sims, and the "Ave Maria" hour. In the early days of radio he had his own poetry program. In the last 20 years he made recordings of books for the Foundation for the Blind. Brewster also appeared in numerous Broadway productions including "Lolly," "The Plutocrat," "The Wild Duck" and "Woman of Bronze."

His parents survive.

**LEONARD S. GREENBERGER**  
Leonard S. Greenberger, 44, theatre owner, died April 21 in Cleveland, Ohio. He was general manager and part owner of the Fairmount Theatre, which he founded 17 years ago. He was a founding member of Community Theatre Circuit, originator of the former Cleveland Critics Circle and board member of the Independent Theatre Owners of Ohio. Wife, son, daughter, parents, two brothers and a sister survive.

**WILLIAM WRIGHT**  
William Wright, an early film producer, died May 5 in Cleveland, Ohio. He was vice-president and general manager of Kalem Co. and produced films for the old Vita-

# TRIPLE EMMY WINNER

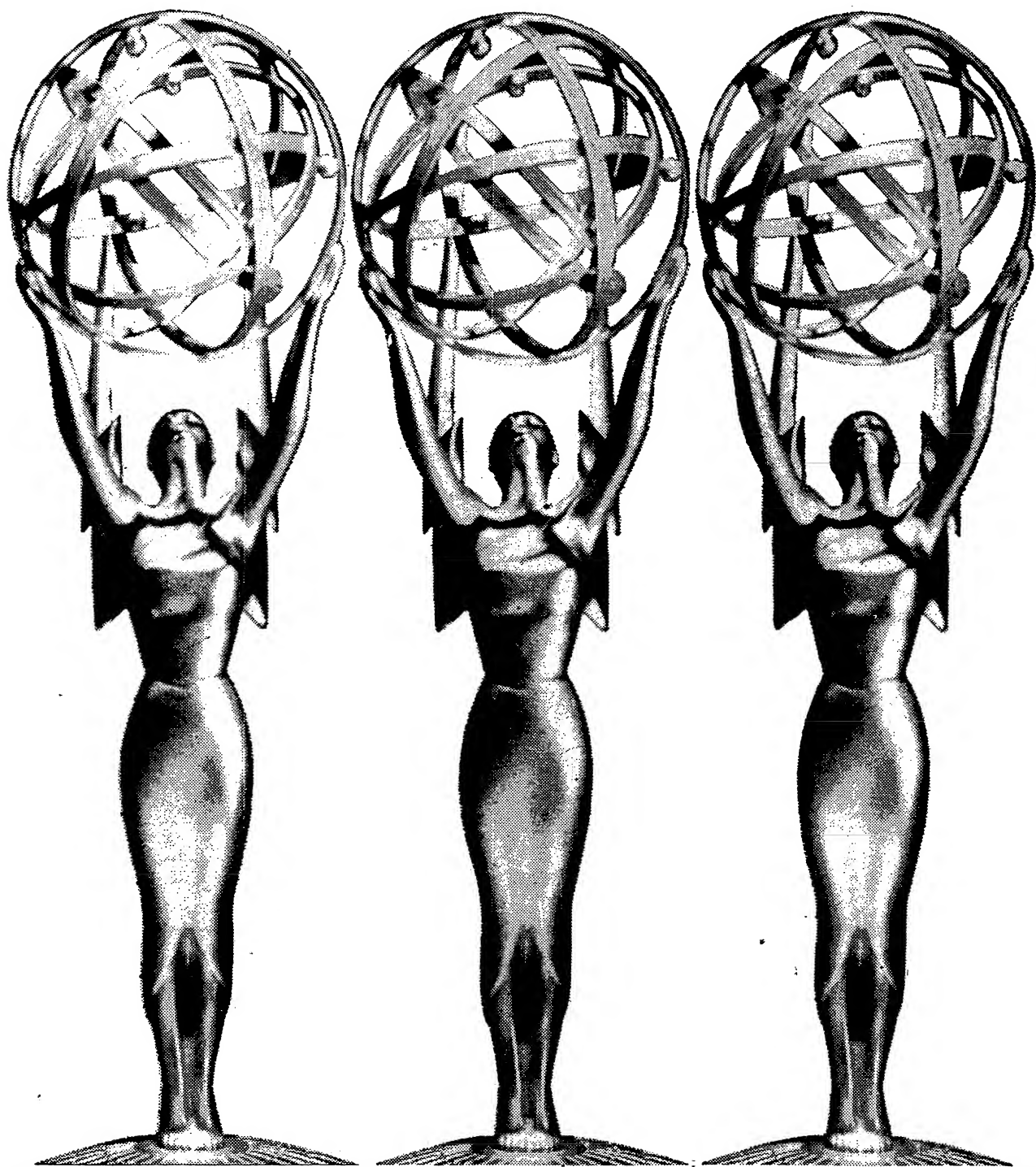
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## PAYOLA GOES TO SUPERMARKET

### U.S. Forces In Germany Now Liable On Copyright, Other Civil Matters

Bonn, May 19.

West Germany's government reveals that the new Status of Forces Treaty for Allied troops stationed in this country will dispose of the German Assn. of Composers' \$57,000 royalty suit against the Armed Forces Network.

GEMA filed the suit against AFN a year ago on behalf of the American Society of Composers, Authors & Publishers. GEMA has a reciprocal royalty enforcement arrangement with ASCAP, GEMA collecting royalties on American music played in Germany and ASCAP doing the same for GEMA on German music played in the U.S.

Bonn government said that the treaty, in the last stages of drafting, will stipulate clearly that the U.S. Forces may be sued in civil matters almost without restriction in German courts.

Lawyers for the opposing parties have been squabbling ever since filing of the suit over the jurisdiction issue. GEMA sued seven AFN officials and staffers: Lt. Col. S. S. Kale, AFN chief; Don Brewer, program director; Captains K. M. Mar-

(Continued on page 79)

### 40-Yr. Freudian Binge, Sex 'Shock' Now Gone?

Honolulu, May 19.

As far as novels and drama are concerned, sex is on the decline and a new topical cycle is shaping up, according to Robert E. Fitch, Dean of the Pacific School of Religion. Lecturing at the Carnegie Visiting Professor at the U. of Hawaii, the California-based educator said literary sexuality has lost its shock value.

Dean Fitch predicted that new writers will react against man's 40-year literary preoccupation with what is "a very small portion of man's total existence."

With the help of Freud, America discovered sex—in books—about 1918, he said. Since then, literary sadism has increased (Mickey Spillane books, for example) and sexuality has become an "instrument for power" ("Forever Amber"), and both obscenity and public preoccupation with "the geography of sex" has increased, he asserted.

He said the rise of homosexuality in books—and in real life—is attributable to the separation of sex from its spiritual virtues of affection, honor and duty. But, he concluded, the literary cycle is changing and noted that several recent important novels deplore sexuality and debunk sex.

No admirer of the Kinsey books, Dean Fitch told a lecture audience he became interested in sex in books when a literary critic complained that a certain book made sex "boring."

### Brigitte Waving Towel at Vegas

Las Vegas, May 19.

Negotiations are underway here to bring Brigitte Bardot into a Strip hotel to star in Leo Martin's original "Paris By Night" musical production. Deal would involve an eight-week appearance for the sex kitten in her American nitery debut.

Miss Bardot is slated to appear in her first American film at Columbia Pictures this summer, which will also have the "Paris By Night" title, according to Martin, who owns the rights. Martin says he is dickering with several Las Vegas hotels for the package, which would involve approximately \$40,000 per week, with an undisclosed sum out of that going to Miss Bardot. A European cast with original acts and music are set in the deal.

### RECORD BUYERS IN DEEJAY CLASS

By MIKE GROSS

The cast of characters is changing in the payola drama. Emerging on the give-and-take scene are the supermarket or chain store record buyers who are now giving the disk jockeys a run for the money.

With supermarkets and chains now accounting for 30% of the total LP business, the record manufacturers and distributors are beginning to "take care" of the buyers to assure orders. Not only is the purchase itself important to the distributor, but he's counting on the extra plusses, such as display exposure in the stores and even local radio-TV exposure since many of the stores are big advertisers and can push the disks they're peddling on the air.

In most cases, the record buyer is easy game for the distributor since the average salary for the chain and supermarket buyer runs to about \$6,000 annually. Distributor "gratuities" run from lunches to taking care of household needs such as washing machines, tv sets, etc.

The deejay payola is beginning to look like small potatoes with the supermarket buyer move-in since the deejay can get the record only on his turntable but the buyer can be responsible for hundreds of thousands of dollars worth of business.

According to some industryites, the distributor, wise in the ways of payola, is finding little resistance in getting his orders placed since the majority of the buyers know little about the record business. Most of them have been put into the disk department recently after buying experience in groceries, drugs and sundry other supermarket items. They're easy to sway and the disk distributor is experienced in the ways of influencing decisions.

Tradesters say that payola on the supermarket level is wide open and growing. Right now it's only on the LP selling level since the stores, for the most part, aren't handling singles. Once they get into the singles picture, it's expected that payola will rise to new heights.

### Principle Costs Author \$

A man of principle is author Tom Duncan. He turned down a Book-of-the-Month Club selection of his new 1,000-page novel, "Big River, Big Man," because he was asked to cut it one-third. Tome runs around 500,000 words.

Duncan said that his rejection of the BOM offer cost him \$100,000, but a deal for the film rights to his book is consoling him. He discussed the matter last week in Des Moines, where he received an Alumni Distinguished Service Award from Drake U.

### Tout Value of Filming Off-Lot Under Full 'Field Headquarters' Plan

#### Ike Invites Music Critics, A Switch on Truman

Washington, May 19.

White House heard a classical music program after a formal dinner for the first time during the 58-59 social season when Leon Fleisher played Bach, Mendelssohn, Chopin, Debussy and Ravel for the Eisenhowers, Belgium's King Baudouin and numerous Washington higherups.

It followed the dinner honoring the Belgium King, and the guest list included, among others, Motion Picture Assn. of America prez and Mrs. Eric Johnston.

Fleisher, in 1952, became the first American to win piano competition in the Queen Elizabeth Contest in Brussels. The contest had been started by King Baudouin's grandmother.

Marking the first time the White House has ever done it, President Eisenhower invited music critics of Washington's daily newspapers to attend the after-dinner musical program (they weren't asked for the meal).

### Judy 190G Booty; Who-Gets-What?

Judy Garland's gross at the Metopera House, N.Y., last week was estimated at \$190,000, for one of the alltime one-week takes in any theatre. But the magic pull of the Garland name was counterbalanced by a complex of factors, including litigation and assignments which held up the money until an adjudication is reached. There were also post-show negotiations with the various labor unions.

Garland show opened at the 3,600-seater May 11 and ended Sunday (17), doing seven performances. Preem night was at a \$50 top with the Children's Asthma Research Institute & Hospital at Denver benefitting from the net proceeds of that performance which attained a huge \$75,000. The six other performances were scaled to \$9 until Thursday and \$10 thereafter, amassing approximately \$115,000. Latter amount went to the package since the figure at which the Institute would begin to share after the opening was not reached, despite the lofty gross. Package partners in the venture were Sidney Luft, Miss Garland's husband-manager, and Harry Zelzer of Chicago.

The main bout occurred about (Continued on page 64)

Hollywood, May 19.  
Otto Preminger, who shot "Anatomy of a Murder" completely on location in the Ishpeming-Marquette area of upper Michigan, expressed himself as being highly satisfied with the experiment. "I feel that this has paid off," he declared today (Tues.) on his arrival here after winding up eight weeks of location filming. "Only real locales were employed," he said. "There will be no process shots."

The Michigan operation, which saw interiors as well as exteriors shot locally, was "self sustaining," with each department geared to operate independently of a studio. There was a complete camera servicing unit, fully equipped cutting room with three film editors, and other department similarly equipped. In addition, a complete publicity unit under David Golding maintained a steady stream of news from the location centre. During the production, the publicity department handled and serviced more than 70 visiting newsmen, with television coverage from such widely separated locales as Toledo and Sault St. Marie, Canada.

More than 1,000 local extras worked in the film, a boon to the depression-depressed area. Apart from individual checks, it's figured that "Anatomy" left about \$500,000 with local residents and merchants. Hotels, restaurants, bars, camera shops, and gas stations reaped an (Continued on page 78)

### Unknown in Sweden But Taste for Yank Gospel Singing Is on Upsurge

Stockholm, May 19.  
Gospel singer Clara Ward and her Ward Singers are appearing at the China Theatre in Stockholm throughout May. This is the first gospel group for such a lengthy booking in Sweden. Sister Rosetta Tharpe played a one-nighter at Concert House over a year ago.

Although Mahalia Jackson and Rosetta Tharpe have been known to more exclusive jazz fans, gospel singing is almost unknown to the general public in Sweden, but there are definite indications that interest is spreading.

From Stockholm, Clara Ward and the Ward Singers will move to Copenhagen for a one-month stand in Tivoli Gardens. From Denmark the group will travel to Oslo, Norway, where they will appear for two weeks. They will return to the U. S. in September.

Clara Ward said to VARIETY that she regards this as a pioneering trip and she feels that from night to night China audiences are catching on more and more to the gospels. "Although they don't catch the religious words they feel the rhythm."

### 'Greatest Man in World': Atkinson on Joe Cook; Troupers-Wife's Loyalty By GLENDON ALLVINE

They buried Joe Cook day before yesterday but he began to die 19 years ago when his juggling on ice skates got bigger laughs than ever before because he missed more balls. As unknown audiences howled the comedian froze up inside for he knew that his juggling days were over because his fingers were stiffening with Parkinson's disease.

Several weeks later he took his final curtain call in "It Happens on Ice" at the late luxurious Court Theatre—too rich for the Rockefeller—and consulted specialists in Philadelphia and elsewhere. When he learned that his disease was progressive and incurable, he took a page ad in VARIETY to announce: "Having been on the sick list for quite a while now, I have decided to quit the theatre."

So ended an entertainment career of 38 years, including vaudeville at its peak, when his weekly earnings ranged from \$2,500 to \$5,500. His appearance with Raymond Hitchcock in "Hitchy Koo" led to stardom in "Earl Carroll's Vanities" and to two musical comedy hits "Rain or Shine" and "Fine and Dandy" in which he played from 1928 to 1932.

"Joe Cook is the greatest man in the world," was the Brooks Atkinson comment on "Rain or (Continued on page 68)



# 300 Toby Comics Under Canvas in '20s, Sole Survivor, Neil Schaffner, Begins Golden Anni Tour in Iowa June 1

Neil and Caroline Schaffner start their 50th summer tour as "Toby and Susie" June 1 with a week's stand at Washington, Iowa. Couple write, produce and star in their own repertory and travel with a mobile playhouse which seats 1,800, probably largest portable theatre operating today.

During the 1920s there were 300-odd tent shows touring mid-west with this type of "rube" comedy-drama. The Schaffners alone continue.

"Toby" epidemic started late in 1912, when an Indiana playwright named W. C. Herman wrote a play called "Clouds and Sunshine." The comedy character in this play was named Toby Haxton. So "fat" was this part, and so indicative of the simple humor enjoyed by the great mass of show lovers, that its impact upon the audiences was fantastic.

"Clouds and Sunshine" had its initial production at the Magic Theatre in Fort Dodge, Iowa, in January of 1913, starring Neil Schaffner as Toby Haxton. During the following summer, over 100 travelling tent shows presented this play and each comedian who appeared as Toby Haxton zoomed to immediate popularity in his territory. His own identity became overshadowed and submerged by the stage character.

Fred Wilson, the comedian with the Murphy Brothers Tent Show, is generally given credit for being the first to recognize the commercial possibilities of this popularity.

(Continued on page 73)

## Supportive Showmanship Lacking, U.S. Music Fests Also-Ran to Europeans

By HY HOLLINGER

The United States, which has successfully employed showmanship to embroider almost every field of endeavor, has sadly neglected to use this essential ingredient in the promotion of music festivals. That is why the American festivals take a back seat to their European counterparts although the quality of the home-grown music and the technical skill of the musicians are equal and often superior to that found abroad.

So stated veteran composer-conductor Franz Waxman, who apporions his time to film composing, longhair efforts, and conducting. Waxman, who leaves for Dallas shortly for the May 23 premiere of his dramatic oratorio, "Joshua," said it was difficult for him to understand why the "proper emphasis, exploitation and showmanship" are not given the American festivals in light of the fact that "we are

(Continued on page 62)

## Symph Almost Pays Way

Washington, May 19. National Symphony has almost broken even on a season, its present deficit being only \$900. It was a prececdental 32-week season of \$73,993 paid admissions, some 9,000 over last season.

Budget is \$802,880, almost balanced by income.

## 20 Rank Cinemas Going Ballroom At 700G Outlay

London, May 19.

Come September, Rank's Circuits Managements Assn. plans to have 20 ballrooms operating in former cinemas of the Odeon and Gaumont-British chain which the company operates. There'll be more to come, with the cost of conversion by the years' end being estimated at a total \$700,000.

Latest theatre-to-dancehall to make its bow is the Queens, Wollverhampton, third of 1959's major projects which started its new life Friday (15). Next one will be the Majestic, Finsbury Park, London, which was the Gaumont when it was a film house and which, taking not less than 2,000 dancers, will be the biggest ballroom in the CMA chain.

Previously launched by CMA these were the Majestic Ballroom, Newcastle, previously the Gaumont, and the Majestic in Glasgow which was the New Savoy cinema and a legit house before that. Upcoming switcheroos are the Middlebrough Hippodrome and Motherwell Gaumont, with houses in Bedminster, Aberdeen, Cardiff, Hanley, Hull and Leicester being also in line for the change from features and soundtracks to fox-trots and sambas.

Parallel CMA operation, the conversion of disused cinema cafes into Victor Silvester Dance Studios, is also in active swing. Presently, 22 such studios are in operation and more are planned.

The Rank venture at Newcastle looks like having stiff competition, by the way. With a 2,500 capacity, the Oxford Galleries dancehall is being taken over by the Mecca group which offered an issue of around 350,000 "A" Ordinary 70c shares as purchase consideration. Mecca is also building another Newcastle dancehall, capacity 2,500, expected to open in the summer of 1960.

## REVAMP PUERTO RICO OPERA

June Season Off—Seek Fund For November

A hiatus will occur in the series of June opera seasons at Puerto Rico. They've been promoted for five years by Albert B. Gins of Manhattan with island sponsors, including El Mundo, the newspaper, and Empressas Ferre. Productions were staged at U. of Puerto Rico.

Gins explains that an effort is now afoot on the island to create a revolving fund to \$50,000 to underwrite pre-season expenses and allow company to contract for talent ahead of time.

## Handel's 200th Anni as N.Y. Fest

The City of New York itself, as part of its claim to being today one of the world's centres of culture, has sponsored a Frederic K. Handel Festival via Mayor Robert F. Wagner and chairman Richard C. Patterson, commissioner of the city's Department of Commerce and Public Events. Newell Jenkins, conductor of Clarion Concerts, and Thea Dispeker, the concert manager, are respectively artistic and administrative director.

From March 1 to May 20 most of the city's leading music organizations (the Philharmonic, Little Orchestra, Clarion, N.Y. City Chorus, Dessoff Choir, Brooklyn College Chorus, National Orchestra Assn., and many churches, schools, colleges have presented Handel works. (200th Anni) coordinated so that no work will be repeated. Thus music lovers have the unique chance to hear Handel in an elaborate tribute.

Final event in Handel Festival will be May 20 in a floodlighted area of Central Park. It will be a free outdoor concert at Bethesda Fountain, north of the Mall.

## 'Playing With Dynamite' If 'Birth of Nation' Goes on Television?

New York.

Editor, VARIETY: Aneft your article on Sterling Television's intention to pipe into the living rooms of America and Canada the aged and tired old masterpiece, "Birth of a Nation," it is my studied opinion that Sterling's head man, Saul Turell, is off his rocker and is playing around with dynamite.

Sterling's desire to make a buck is certainly nothing against the company, but how they wish to acquire that fast buck is quite another thing. Any program manager worth his salt would be either a Southerner, a relative of Gov. Faubus or Sterling, to want to have any part of showing the famous and infamous epic of yesterday.

Only men like Sen. Eastland or Sterling 'angels' would applaud showing the Klu Klux Klan as heroes. Most of America look upon Klansmen as cowards who hide be-

(Continued on page 50)

## LP MADE NAZIS LOOK 'PERSECUTED' BY U.S.

Bonn, May 19.

A U.S.-made recording of the history of Nazism has been banned throughout West Germany. Bonn government has based its ban on court decisions in Dueseldorf, Nuremberg and Frankfurt.

Recording involved is "Hitler's Inferno (In Words, In Music, March Songs of Nazi Germany, 1932-1945)." In Germany the recording has been sold under the title "Songs and Speeches of Nazi Germany," with a shot of Hitler and his military display on the front cover and Hitler giving the Nazi salute on the back.

German importer of the Audio Rarities record (an affiliate of Audio Fidelity), Else Hocheder of Dueseldorf, branded the ban "a witch hunt—something you would expect from the Nazis." Frau Hocheder contended, "The record is nothing but a reminder of the horrible times that are, thank God, behind us."

But the federal court claimed

(Continued on page 59)

# N.Y. Ballet's Pulsating Choreography; 'Might' Have Shaken Up the Bolshoi

## 1. Spring Premiere By TRUDY GOTH

On the night of May 12 when the New York City Ballet Co. opened its 1959 (10th year) spring season on 55th Street, with some 3,000 in their seats, the Bolshoi Ballet of Moscow was playing a moveover date in Madison Square Garden. Thus, that one night, some 16,000 New Yorkers were paying clients of this dance form.

Comparisons were unavoidable within such close calendar confines. The virtuosity of the Bolshoi must be granted. The difference, of course lies in the Russians having the good with the bad of it, "state subsidy" and a kind of personal security for the dancers which is impossible for the local company to match.

There was captivating smartness, inventiveness and progressive choreography throughout the opening of performance, comprising four of George Balanchine's own works ("Native Dancer," "Agon," "Divertimento" - "Western Symphony.")

Himself a product of the Russian Imperial School, Balanchine knew how to dramatize and make virtue out of the company's small scale and of the strong feeling of one man's (his) personality in the shape and style of outstandingly brilliant contemporary ballet choreography. Nowhere is this shown to more advantage than in Stravinsky's "Agon," a quasi-mathematical abstract ballet, which projects innovation even in its classicism and which was brilliantly danced on that occasion by Melissa Hayden, Diana Adams, Arthur Mitchell and company. "Divertimento" in which the treatment of stylized dance forms of former centuries were brought on fascinatingly.

"Native Dancers" and "Western Symphony" provided needed pace change in an evening of ballets by the same creator.

## Moola Follows Hula; 50th State Jumps

Honolulu, May 19.

If the hotels of Honolulu are operating at near-capacity right now, what's going to happen in June and July when a 50% increase in tourist arrivals occurs. The prospect is causing some genuine alarm right down the line.

James H. Shoemaker, vice-president of the Bank of Hawaii and a close observer of tourist trends, says "this is going to be the most overcrowded summer we've ever had."

He suggests temporary use of nearly-completed apartment houses as hotels during the emergency. And he wonders if Honolulu families might be urged to invite tourists to stay with them.

## 2. Episodes to Webern By ROBERT J. LANBRY

On Thursday (14) the original hope of Lincoln Kirstein was to have all 130 members of the Bolshoi company attend City Centre as guests, for the debut of the Martha Graham-George Balanchine joint maneuvers to the music of Anton Webern. Had the visitors from Moscow been exposed to this crazy-brilliant, senses-assaulting, standards-breaking and standards-making exhibition of determinedly, almost perversely, innovating choreography it would surely have added up to:

(1) A cultural exchange face-to-face without parallel.

(2) A news break for ballet of incalculable dimensions.

(3) Ten sensations that shook the Moscow ballet firmament.

So much for might-have-been. There is sure to be plenty of comment, world around, in any event since "Episodes" (tame title for a wild show) launches physical man and woman into outer spasms.

Martha Graham, more romantic this time than Balanchine, the arch-modern, story tells Mary, Queen of Scots' moment of truth just before the axe of decapitation. It is a piteous situation unflinchingly conveyed complete with the noble delinquency of Bertram Ross' Bothwell and the spidery royal virginity of Sallie Wilson's Elizabeth. Superbly danced and mimed by Miss Graham against the stark black of the masked executioners and to the dark music of Webern there was nothing here which directly matched what followed—nothing save a common, though unlike, genius.

Balanchine uses no story at all though there is a sense now and then of a master-coach drawing chalk-lines on a blackboard for a series of never-seen-before cross-bucks, crawls through center, double lateral passes and exploding wings. What he asks of the human body repeatedly presents the eye and the mind with downright disbelief. The score is tricky to start with, but the choreography almost slips out of a mere reviewer's verbal control.

True there are moments when the audience titters nervously, for the designs are a hodgepodge of the carnal rendered absurd and human dignity caricatured in a phantasia of re-built ballet. Yet there is stupefying originality in conception and a dares-all freedom from convention.

If there is to be (as there ought to be) an American ballet expedition to Moscow the present VARIETY spokesman suggests one program, to give the Bolshevik hot and cold thermal therapy, American style, of the artistic imagination, to wit:

"Symphony In C"  
"Fancy Free"  
"Episodes On Webern"  
"Western Symphony."

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# IS WALL ST. DISENCHANTED?

## Par Clears Way for New Film-Makers; Freeman Steps Down—Though Not Out

In a move perhaps showing best the change of Hollywood's attitude toward the need for readjustment in production thinking, Y. Frank Freeman this week bowed out as Paramount studio vice president. He was the boss and a combination of factors made his position untenable.

Freeman was free to call the film-making turns but, resisting the trend toward big-money production, he caused anxiety among Par insiders (who privately complained about the absence of top prestige pictures). In effect Freeman pursued a conservative money-spending course and as a result Par has been doing not too well in the sweepstakes for major properties.

Second factor, which is largely related to the first, centers on Freeman's health. The 68-year-old official suffered a heart attack two years ago and hasn't been in robust condition since. Just prior to his anking the key post he was off the job entirely for several weeks.

Barney Balaban, Par president, revealed that Jacob (Jack) Karp is to be Freeman's replacement. Karp, who is a lawyer, had been second in command and took charge in Freeman's past absences.

(Continued on page 20)

## 'Room at Top' To Get Major Yank First-Run Dates

"Room At Top" is hanging up the rep of being one of few to break the foreign production barrier in the U. S. by landing a whole batch of playdates in commercial, bigger capacity first-runs. And is doing it on a big scale since the pic is in for longruns in the keys where already opened and getting extended playing time in nearly all of them.

Not only has "Room" opened up socko in some seven or more key cities but the manner in which it has held up in second and third weeks is baffling even the most optimistic exhibitors seeking fresh fare. This British-made feature, which was judged the best film of the year by the British Film Academy, promises to become the greatest grossing vehicle that Continental Pictures has handled to date. The answer, of course, is in the larger capacity houses and how it has fared at the wickets.

"Room" hung up records in each of the first three weeks at the N. Y. Fine Arts, where it now is still socko in its eighth (current) week. The pic, which is a British entry at the Cannes Film Fest, has been smash opening sessions in Baltimore, Chicago, Washington and Detroit as well as N. Y.

## CINERAMA CLOSES DEAL FOR \$12,000,000 HYPO

Agreement for Cinerama Inc. to obtain \$12,000,000 worth of financing from the Prudential Life Insurance Co. and Robin International Corp. was officially signed yesterday (Tues.). It's believed that Prudential is providing \$10,000,000 and Robin, which has the right to exhibit Cinerama films in certain foreign countries, \$2,000,000. Conclusion of the deal resulted in increased activity of Cinerama Inc. shares on the American Exchange. It closed at 6½ and was the second stock in volume.

Coin will be employed by Hazard E. Reeves, Cinerama prexy, for the production of a series of Cinerama films and for completion of a research and development program. Reeves indicated that Cinerama had about a dozen films under consideration, including possible coproductions with major companies.

## Einfeld Buys Shares

S. Charles Einfeld, ad-pub v.p. of 20th-Fox, has exercised an option to purchase 5,000 shares of the company's common stock, giving him a total ownership of 5,485 shares.

Issue is now selling at the \$40 level.

## Dave Blum Exits MG After 41 Yrs.

David Blum, associated with Metro for 41 years, has retired as the company's director of international publicity and censorship.

Arthur Pincus, Blum's longtime assistant, will succeed as foreign pub-ad topper.

Blum is exiting to give full attention to his real estate enterprises and to organize a realty brokerage office in western New Jersey. As a lawyer, Blum joined Loew's Inc. in 1918 as a member of its general legal staff. In 1928, he was transferred to the international division, where he organized and conducted a separate legal department. In 1931, he organized the overseas publicity activities and added the directorship of international publicity, then censorship, among his duties. With expanding operations, law and titles were delegated to separate departments.

Blum's departure from the company took place on Friday (15).

## Advice to Writers:

### Do Paperback First

Hollywood, May 19.

The writer of screen stories can increase the sale price of his property by at least three times by writing the story first as a paperback novel, according to Louis L'Amour, who has sold 14 such paperbacks to pix over the past five years.

Producers, L'Amour said, appreciate the fact that the book is being seen on some 150,000 newsstand and bookstore shelves and that (in his own case) an average of 500,000 copies will be sold. Readership of a paperback novel which sells a half million may exceed 2,000,000, the author said, and noted that this is a better "pre-sell" for a picture than the hardbacks achieve, despite their greater prestige.

Writers who succeed in this avenue of selling stories to pictures are apt to write primarily for publication but keep the producer's problems in mind, L'Amour said. He opined that it's useful for such writers to think visually, avoid elaborate settings, confine the action to a few characters but avoid writing with any particular stars in mind since this would probably result in flat characterization and would limit the story's salability.

Of the 14 paperback novels L'Amour has sold to pix, all but one, Marlon Brando's "To Have a Land," have been produced. Jaguar and Warner Bros. is currently producing the author's "Guns of the Timberland."

## TO SHOOT IN BRAZIL

Concert Pianist-Cameraman Team on Oscar Wilde Fantasy

Zoll Vidor and Bernardo Segall are in Rio de Janeiro for three weeks of location scouting for "The Sea and the Shadow," which they will co-produce. The film is based on the Oscar Wilde fantasy, "The Fisherman and His Soul."

Project, scheduled for filming in the fall of '59, marks Segall's debut as a film producer. The Brazilian-born concert pianist has written scores for films and Broadway shows. Vidor, a cameraman, is currently director of photography for MPO Television Films.

## REVERSE TREND HITS PIC SHARES

By GENE ARNEEL

Wall Street is back to its climate of disenchantment with Hollywood. While a couple of weeks ago the trading in film and theatre shares on the New York Stock Exchange was static, with little change in values, activity over the past week mirrored a substantial downbeat attitude.

Downtowners are full of theories; the most prevalent one is that prices of the theatrical shares simply were unrealistically high and investors, not seeing the quick buck coming in via anticipated but unmaterIALIZED capital gains deals, or special dividends, are becoming just a little frightened.

Supported by prospects of a continuing uptrend in earnings, Warners was the big exception. This outfit last week climbed to a new high of \$43.50 per common share, jumping \$2.62½ per share.

On the other extreme was the Street's previous darling, Walt Disney. Investors who got in low, and others who simply are fearful, went on a selling spree that sent Disney down nearly \$8,000,000 in market valuation, probably representing the biggest drop in the company's history. Disney stock closed the week off \$5.50 per share, at \$50.50 from a just-recent new high of \$59.50.

The market generally was good last week. In fact, the various im-

(Continued on page 19)

## Disney Tumbles \$3.62 In a Day

Walt Disney stock on the New York Stock Exchange continued to slip as the current week began. The issue, in another unusual display of weakness, fell \$3.62½ per share on Monday (18).

In addition to the profit-taking, the widest spread report was that Disney officers themselves had expressed themselves as feeling the stock had been overpriced.

## National Boxoffice Survey Biz Still Moderate; 'Some Hot' First 3d Time in Row, 'Life' 2d, 'Capone' 3d, 'Dog' 4th

Trade at key city first-runs covered by VARIETY continues mainly on the mild side in current session. Mild weather and competitive attractions are hurting in many cities but the bigger pic continue to fare well.

"Some Like It Hot" (UA) continues in first place, the same as a week ago although not far ahead of "Imitation of Life" (U) which still holds onto second position. "Al Capone" (AA) remains in third spot just as it was in the previous stanza.

"Shaggy Dog" (BV) is pushing up to fourth place as against fifth a week ago. "South Seas Adventure" (Cinerama) will be fifth. "Alias Jesse James" (UA) is climbing from eighth position to land in sixth spot.

"Room At Top" (Cont) is pushing up from 10th place to seventh position, showing sustained strength and chipping in with some new, big openers. "Compulsion" (20th) is finishing eighth. "Count Your Blessings" (M-G) is falling back to ninth place. It was fourth last round. "Gigi" (M-G) is winding up 10th as compared with seventh place a week ago.

"Mating Game" (M-G), "Thunder in Sun" (Par) and "South Pacific" (Magna) are the runner-up films in that order.

"Horrors of Black Museum" (AD) is one of the better new pix just to get started. It is okay in Minneapolis and fairish in Providence. "Watusi" (M-G), another newie, is thin in K.C., dull in

## Yank Distribs French Choice: Deal With Fland, Known Value, or Await An Unpredictable 'Monsieur X'

By FRED HIFT

Paris, May 19.

With the future of the French Centre National du Cinematographie anything but certain, the U. S. distributors are now faced with the need to choose between coming to a quick new film agreement with Jacques Fland, director of the Centre or else prognosticating with the hope of getting a better deal out of whoever may replace Fland and the Centre.

The current pact runs to June. It provided for the allocation of 40 licenses (out of a total of 110) by Fland on a "merit" basis. When the division was made, several companies lost permits; others gained. This has now been equalled out with the cooperation of Fland, who came across with two additional permits.

Big question now is whether, under any new deal, the Centre will again insist on the right to make its own allocation. The Motion Picture Export Assn. already is making it very plain that it's objecting to any such arrangement, and Fland says that he's willing to drop the allocation idea if MPEA's Fred Gronich comes up with a substitute plan which would meet the French desire to get U. S. cooperation with the French industry.

MPEA must now decide whether it'd rather deal with Fland, who is a tough customer, but who knows the film business and its give-and-take, or else wait out the future of the Centre and take its chances with whatever substitute setup may be created. Such a substitute outfit probably would involve the Andre Malraux ministry directly, and there's a perfectly good chance that the Americans would then be

(Continued on page 78)

## U Still Buys-In Shares of Decca, Its Parent Co.

Although majority owned by Decca Records, Universal is continuing to buy up the Decca stock on the New York Stock Exchange. U last month bought 16,800 shares of the Decca common, bringing its total holdings to 175,500 shares.

Decca in turns owns nearly 85% of the Universal outstanding.

U purchases put down on the possibility of outsiders gaining a major voting influence. Further, it's suggested in downtown Manhattan that the long-anticipated merger of Decca and U, both headed by Milton Rackmil, is becoming nearer at hand.

## MIKE MINDLIN JOINING LEVY FILM SET-UP

Michael Mindlin Jr. and France's Raoul Levy have formed a new production company for which Mindlin will produce pictures in this country under Levy's new three-year contract with Columbia. The company will headquarters in New York and intends to become active in legit and tv as well. Mindlin, currently an associate of David Merrick, will leave his present post immediately after the May 21 opening of "Gypsy." He will leave for Paris to confer with Levy on films currently in production and to formulate plans for the U. S. release of "Babette Goes to War," recently completed Brigitte Bardot starrer.

When Mindlin returns from Paris, he'll open a New York office and proceed with plans for the company's productions. He'll also oversee the distribution, advertising and exploitation of Levy production in the U. S.

## Disney's 10c Quarterly

Hollywood, May 19.

Board of directors of Walt Disney Productions has declared a quarterly cash dividend of 10c per share on company's common stock. Divvy is payable July 1 to stockholders of record June 12.

## Yates' Yielding Date Is July 1

The deal is set, as previously reported, for Herbert J. Yates to sell his controlling stock in Republic to Victor Carter, but the final closing date is not until July 1.

Carter, who's a 100,000-share owner of Rep stock and in the California banking and real estate business, has an option to buy out Yates at \$10 per share, or a total purchase price of over \$5,000,000. This would include stock held by Associated Motion Picture Industries, holding company influenced by Yates. Also on the verge of selling, it's said, is Ben Goetz, former Metro exec in England who at one time held 50,000 Rep shares.

An early expectation was that Yates would disclose terms of the deal at a New York board meeting last Wednesday. However, this session lasted only a half hour and Yates refrained from mentioning the transaction in any way to his directors.

## Raibourn in Frisco

Paul Raibourn, v.p. of Paramount, is in San Francisco this week looking in on possible further diversification for the company.

A couple of offers have come from Coast groups, but nothing specific. But at least it's clear that the well-diversified Par might be in the mood for still more expansion.

Frisco and drab in Seattle. "Man in Net" (UA), okay in Philly, shapes modest in Louisville.

"Rio Bravo" (WB) looks neat in Toronto. "Diary of Anne Frank" (20th) continues disappointing. However, the first week in Philly shapes lousy. "Gidget" (Col) looks drab in Balto.

"Around World in 80 Days" (UA) still is sturdy in L.A. on marathon run. "Shane" (Par) (reissue) is shaping up amazingly well for a oldie, only mild spot being Balto. "Windjammer" (NT), smash in Minneapolis, looks very big in Portland. "Sleeping Beauty" (BV), good in K.C., is okay in N. Y. and fair in L.A. "Star Is Born" (WB) (reissue) is rated okay in Washington.

"Warlock" (20) looms fairish in N. Y. on extended-run. "Tempest" (Par) is rated fair in Chi. "World, Flesh, Devil" (M-G), which opens in N. Y. this week, is smash in Chi. "House on Haunted Hill" (AA) looks big in L.A. "Modern Times" (Lopert) (reissue) shapes sock in N. Y. on second week.

(Complete Boxoffice Reports on Pages 8-9.)

## John Wayne's 'Alamo'

Bracketville, Tex., May 19.

John Wayne has hired John Ford to direct him in "The Alamo," the pic which Wayne's Batjac company has scheduled to shoot here next Sept. 7.

Film's \$6,000,000 budget makes it the biggest on the boards currently.

# Will Drop 100 More Para Theatres; AB-PT, TV-Joyous, to Finance Films

Now operating 505 theatres in the United States, American Broadcasting-Paramount Theatres will divest itself of 100 or more situations within the next several years, Leonard H. Goldenson, president, reported at the corporation's annual stockholder meeting in New York yesterday (Tues.). At the same time the chief executive disclosed that AB-PT is taking the position of film production financier.

AB-PT is doing well financially, largely due to its gains on the television front. First quarter billings jumped 19% over the like period of 1958. This was a larger % and dollar increase than that of the other webs.

On the overall, AB-PT operating earnings rose 25%—\$2,213,000 or 54c per share in the first 1959 quarter, as compared with \$1,854 or 43c per share in the initial 1958 quarter.

While placing stress on the improvement in tv, Goldenson also noted the values of the theatrical reflected in his report on production financing. He said that AB-PT put up the "end money" for Allied Artists' "The Bat," and definitely is set to provide revenue for future film-making.

Dropping of theatres is in line with the company's longtime policy (Continued on page 78)

## Writers Past Deadline; Dickering Continues, Both Sides in Clam-Up

Hollywood, May 19. Although the Writers Guild of America basic screen contract with the majors expired at midnight Friday (15), negotiations with the Motion Picture Producers Assn. are continuing without an attempt at meeting a specific deadline.

Though both parties have clamped a tight lid of secrecy over the negotiations, it's been learned that far there has been only one preliminary meeting. Next session will probably be held this week, but no specific date is set yet. A key Guild official said that the negotiators are trying to avoid any sense of urgency in the deliberations, pointing out that it took several months just to formulate the demands of the Guild.

There's no indication yet how prolonged or intense the negotiations will prove. First meeting was termed cordial, with both sides appearing cooperative. Asked whether the majors had indicated strong opposition to the writers' demands, a Guild exec said, "Nobody faints, so I guess it won't be too bad."

Exec went on to explain that there's far greater understanding of mutual problems than in the past because of the growing number of writers-turned-studio heads and of writer-producers who have been on both sides of the fence and understand the problems of both. The bitterness and " nastiness " that characterized some negotiating sessions in the past are not apparent or anticipated, he added.

## Hughes Walked on Nudie, N.Y. Suit Alleges

In an action filed last week in New York Supreme Court, Hughes Productions, headed by Howard Hughes, and Hollywood attorney Greg Bautzer, were named in a \$1,000,000 breach of contract suit.

Action was brought by Colorama Features Inc. of N.Y., a firm headed by Jules Weil and Carroll Puciatto. The complaint charges that Hughes reneged on a deal to distribute, either through his own company or through some other distributor, "Forbidden Paradise," a nudist film. The film, made in Germany, is said to be a history of nudism in that country.

Colorama states that "since one of the prints of the film was sent by Hughes to Spyros Skouras, president of 20th-Fox, it assumed Fox was broached for distribution." Bernard A. Grossman is attorney for Colorama and Donovan, Leisure, Newton and Irvine represent Hughes and Bautzer.

## Par Houses Widescreening

United Paramount Theatres is moving in on the super-widescreen competition. Company is in process of readying 30 to 40 theatres for 70m screen projection, Leonard H. Goldenson, president of the American Broadcasting-Paramount Theatres parent, disclosed in New York yesterday (Tues.).

## Cheap 'n' Quick No Longer Goes In Horrorifera

Hollywood, May 19. American International Pictures will release only four horror features this year as against 10 in 1958, due to low-budget horror and science fiction product having lost its potency in a flooded market, per proxy James H. Nicholson.

Company is currently unable to secure sufficient playing time for cheap, run-of-mill exploitation pix, he admitted. But if out of "quickie" class outlook is still okay, "Horror of Black Museum" has 7,000 situations booked, some better theatres than AIP films formerly played.

## Cinerama B'way Fade-Out; Warner Back to Single Booth for 'Porgy-Bess'

Cinerama, which burst forth on Broadway on Sept. 30, 1952, first at the Broadway Theatre and then moving to the Warner Theatre, wound up its Main Stem run on Sunday (17) with the conclusion of the 42d week of "South Seas Adventure," the last of five pictures produced in the three-strip medium which was responsible for launching the wide screen era.

With the exit of Cinerama, the Stanley Warner flagship will be converted to Todd-AO, a modified version of Cinerama that requires only one projection booth. The alteration program for Samuel Goldwyn's "Porgy and Bess" commenced on Monday (18) and is expected to be completed on June 15, allowing nine days before the June 24th premiere of the Goldwyn film. Cinerama projection booth equipment was removed Sunday night after the final performance. The three booths will then be dismantled and a single new booth constructed, complete with tiled floor and acoustic treatment.

For Todd-AO, new sound equipment and the projectors necessary for the Todd-AO process will be installed. Sound system and projectors, with the necessary electrical wiring to the booth and backstage, will be supervised jointly by Stanley Warner, Altec and Todd-AO engineers.

On the stage, the Cinerama screen will be dismantled. Scaffolding will be erected for the necessary demolition. A screen frame and screen will be erected for Todd-AO. Curtain tracks and motors will be installed for the new drapes.

Starting Monday (18) the theatre began accepting orders for "Porgy and Bess." Performances, on a reserved seat basis, are scheduled every evening, with matinees on Wednesdays, Saturdays, Sundays and holidays. Prices range from \$1.80 to a \$3 top.

## Don Gillin's Status

Don Gillin, v.p. and sales manager of Lesser Productions for the past eight years, has concluded a new non-exclusive agreement with the company.

In addition to continuing in his present capacity with Lesser, Gillin will also serve as producer's representative for other indie film and television producers.

Previously located on the Coast, Gillin will now operate out of New York.

## 'Kyra' Boom-de-Ay

"Kyra" by Kyra Petrovskaya (Prentice-Hall; \$4.95), is the hefty and sometimes lurid autobiography of the former Russian stage and screen actress who served as a second lieutenant in the Soviet Army. Now a U.S. citizen, the attractive author gave three command performances at the Kremlin, twice as an actress, once to accept a military medal from Josef Stalin, after being wounded in action in World War II.

Writer was the daughter of a Russian prince and an actress, and was rescued from a Red firing squad as a babe in arms during the Revolution. Four times married (to a Russian musician, theatrical director and athlete—in that order), and now to an American diplomat, Petrovskaya offers a sufficient record of her life and loves to fill several scenarios destined for the wide, wide screen.

Thoughtful readers may be forgiven for suspecting, at times, that the lady has an excellent hand for fiction as well as fact; which in no way detracts from the excitement of her "real life" story. Roddo.

## Stanley in Quest Of Indie Deals For Cinerama

Stanley Warner, now restricted in the operation of domestic Cinerama outlets, is seeking deals with independent operators. The terms, for the most part, are similar to the agreements the theatre chain is making with theatre outlets abroad.

With five Cinerama pictures available, Stanley is asking for a \$100,000 guarantee for the quintet. The theatre puts up the cost of installing mobile Cinerama equipment and pays the rental charges. After the installation costs are recouped and operational expenses are deducted, the theatre and SW split the take on a 50-50 basis. SW's share is included in the guarantee, but in any event, even if business for the five pix doesn't warrant a \$100,000 share for SW, the theatre chain gets that amount as a minimum guarantee.

## Perlberg, Seaton O'Seas

William Perlberg and George Seaton winged out from New York Sunday (17) for a month-long survey of European sites for their upcoming production of "The Counterfeit Trailor," which Paramount will release.

Perlberg is to produce and Seaton direct. Trekking with them are Tambi Larsen, unit art director, and Robert Hody, unit production manager.

## L. A. to N. Y.

Sydney Boehm  
Red Buttons  
Wendell Corey  
Helmut Dantine  
Don DeFore  
Maurice Duane  
Andrew Fenady  
Rhonda Fleming  
Anatole Grunwald  
Margaret Hayes  
Harvey Hayutin  
Daria Hood  
John Huston  
Martha Hyer  
George Jessel  
Howard Keel  
Jack Kelly  
Irvin Kershner  
Dorothy Kirsten  
Irving H. Levin  
Richard E. Lyons  
Gordon MacRae  
Sheila MacRae  
Edward Muhl  
Nat Nigberg  
Fess Parker  
Martin Rackin  
Robert Radnitz  
James G. Riddell  
Leon Roth  
Diana Spencer  
Ray Stark  
Craig Stevens  
Greta Thyssen  
David Wayne  
May Wynn  
Gig Young

## New York Sound Track

Brigitte Bardot motion pictures are not shown in Russia, "where sex appeal is actually played down. They (the Soviets) think that a person should qualify on the basis of acting ability." So Kyra Petrovskaya, author of the book, "Kyra" ("Keira"), said on the Sam Levenson show over CBS-TV. Louis Fisher, whose tome, "Russia Revisited by Fisher," was spotlighted and who also guested, added that the Russians are "puritanical" on sex. Miss Petrovskaya commented, "There is a lot of sex, but it is always confined to the privacy of their lives." Levenson interjected to repeat his quip: "When you have seen Brigitte Bardot once, you have seen her all."

Marilyn Monroe showed up, only 25 minutes late, at an Italian Cultural Institute luncheon in her honor. She copped a prize for her performance in "Prince and the Showgirl." ... Rhoda Galitz quit as Bill Heinemann's gal Friday to live in Paris and work freelance with indie producers' ... Marlon Brando Sr., president of J.R. Pennebaker Productions, and producers George Glass and Walter Seltzer off to Dublin for the premiere of their "Shake Hands with the Devil" ... Harvey R. Reinstein, formerly of Buena Vista, joined the sales department of United Motion Picture Organization, which is headed by Leo Samuels, former BV president.

What happens to old films when they hit television provokes distress among the close students of the cinema who read and write for Henry Hart's "Films In Review," the National Board of Review monthly. Lately Don Miller has led the attack on practices of WOR-TV. Echoing, Robert A. Lee cries, "For the ultimate in contempt of the motion picture medium, WOR remains unchallenged. Mutilation is the order of the day on most channels, but only 'Million Dollar Movie' omits credits and introduces a picture as follows—'Yankee Doodle Dandy,' with Maxwell House Coffee and Peter Pan Bra." Writer is willing to bet that station will eliminate Helen Morgan from "Go In to Your Dance" just as they did Jane Cowl from "Payment on Demand."

Diana Spencer did a quickie visit to her home in Scarsdale. She's the newcomer actress in "Don't Give Up The Ship" with J. Lewis ... Music Hall's staff laureate Al Shillman cracks that the new Moses has brought in an 11th commandment, "Thou Shalt Not Present Shakespeare on the cuff or the Central Park turf."

George Sidney will produce and direct "Return Fare," new novel by Jean Kolar. Pic is set to be made in Africa in 1960. Columbia will release ... Starting date of Edward Small's "Ripe Fruit," starring Sarita Montiel, has been pushed back to mid-July. Delay will enable Miss Montiel to make another Spanish film in Madrid for producer Benito Perojo after completing "Carmen" ... Sydney Boehm, newspaperman turned screenwriter-producer, in town to confer with 20th-Fox on release plans of "Women Obsessed." He's a former Journal-American reporter ... French actress Genevieve Page signed by William Goetz for "A Magic Flame," Franz Listz biopic ... Carol Reed returning to London following a month of location shooting in Cuba on "Our Man in Havana" ... Doris Day forced to cancel her personal appearance tour on behalf of "It Happened to Jane" when stricken with mononucleosis last weekend ... Nicholas J. Matsoukas, for past four years pub-ad chief of Magna Theatre Corp., has joined Siskeliam, Phillips & North as head of creative advertising and special public relations campaigns ... Steven John Fellman, son of Stanley Warner exec Nat D. Fellman, engaged to Linda Kay Peyser. Young Fellman graduates from Williams College this June.

Isobel Lennart signed to write the screenplay of "Two For the Seesaw," which the Mirisch Co. will produce in association with Seven Arts Films. Elizabeth Taylor is set to star. Maureen Stapleton signed to star with Marlon Brando in "The Fugitive Kind," film version of Tennessee Williams' "Orpheus Descending" ... Oscar Homolka, currently on Broadway in "Rashomon," signed for Metro's "Granada." Film, starring Mario Lanza, will be filmed in Spain and Germany. Ben Hecht and Gottfried Reinhardt wrote screenplay ... Burt Ives, completing his location stint in Cuba on "Our Man in Havana," will appear in a tv spec on June 3 before going to London for two additional months of shooting on the Carol Reed production.

Patricia Cameron, a secretary at Young & Rubicam, copped a bit role in Jerry Wald's "The Best of Everything," currently locationing in Manhattan ... It's the "calculated estimate" of Theatre Owners of America proxy George G. Kerasotes that film attendance "will climb well over the 40,000,000 per week average mark in the months ahead." That's what the exhib leader told the Better Film Council of St. Louis last week ... During the invitational showing of "Middle of the Night" at the Normandie last week, the projectionist apparently confused things, resulting in the flash of a Hecht-Hill-Lancaster credit in the middle of the picture. Film was produced by George Justin for Columbia release. The HHL credit belonged to "Separate Tables," the house's regular attraction. Bernie Kamber, HHL press chief, is being charged with employing subliminal advertising.

Allan J. Henderson named veepee of creative development of Wilding Inc., Chicago firm specializing in industrial films and sales promotion for industry ... John Freese, manager of radio-tv production of Young & Rubicam, appointed American jury member and U.S. delegate to Sixth International Advertising Film Festival. Fest will be held in Cannes June 9-13 under the sponsorship of International Screen Advertising Services. Theatre-Screen Advertising Bureau is the U.S. member of ISAS ... Charles Schneer, who will produce "Guliver's Travels" for Columbia release, en route to London to prepare for the start of production ... Producer Arthur Lubin returned to the Coast to confer with Cecil Maiden, whose novel "Seventeen Cresses," to be published in the Fall, will be filmed by Lubin.

Tony Randall was greeted by officials of Schine Theatres and Metro when he arrived at the Albany airport Wednesday noon (13), en route to Gloversville to be grand marshal of a parade that night opening a four-day street fair under the auspices of the local Chamber of Commerce.

## U. S. to Europe

Marlon Brando Sr.  
Arthur Cantor  
Dave Clive  
Ernest Emerling  
Dino Fazio  
George Glass  
Nat Kameny  
Ruth Kameny  
Tambi Larsen  
Dan O'Herlihy  
Anthony Pavella  
William Perlberg  
Carol Reed  
Harold Rome  
Norman Rosemont  
Charles Schneer  
George Seaton  
Mickey Scopp  
Linda Seft  
Walter Seltzer  
Robert Snody  
Paul Steiner  
Bernie Wilens  
Emlyn Williams  
Dana Wynter

## Europe to U. S.

Reid Douglas  
Gene Feehan  
Jac Holzman  
Nina Holzman  
Milburn McCarty  
Edward G. Robinson

## N. Y. to L. A.

Al Durante  
Arthur Lief  
Gonzalo de Palacio

## Johnston Due in Paris

Eric A. Johnston, president of the Motion Picture Export Assn., will trek to Paris shortly to initiate talks anent a new film trade agreement with the French government. He'll join Griffith Johnson, MPEA v.p., who is currently in Rome and will travel to the French capital upon Johnston's arrival.



# HOW CAN COMPO 'GO' ON COIN?

## Prize Winners at Cannes Fest

Cannes, May 19.

**Best Picture (Golden Palm):** "Orfeu Negro" French film produced in Brazil by Marcel Camus.  
**Best Actress:** To Simone Signoret of France for her performance in the British film "Room at the Top."  
**Best Actor:** Award shared among Orson Welles, Dean Stockwell and Bradford Dillman in Richard Zanuck's "Compulsion" (20th-Fox).  
**Best Director:** Francois Trauffant for "Les Quatre Cents Coups" (French).  
**Best Short (Golden Palm):** "Butterflies Do Not Live." (Czechoslovakian).  
**Jury's Special Prize:** "Sterne" (Bulgaria).  
**Special Prize for Comedy:** To "Polycarpe, Maitre Calligraphe" (Italy).  
**International Prize:** "Nazarin" (Mexico).  
**Special Mention:** "Shirasagui" (Japan).

## Doing The Cannes-Cannes

By GENE MOSKOWITZ

Cannes, May 19.

### Who-Bought-What

The 12th is in the books as history. Of trade interest naturally is what pictures collected what rental deals from the American market? Among them are these:

The 20-minute French short "The Story of a Goldfish" has been picked up by Ed Kingsley for world distrib by Columbia for a phenom price of \$60,000. Well received, poetic short, it is felt, will enhance any feature it plays with a la "The Red Balloon." "Goldfish" will play with the new Brigitte Bardot starrer "Babette Goes to War" in France. Jean Goldwurm offered \$60,000 plus a percentage for the French film "Les Drageurs" (The Girl Hunters) for his Little Carnegie Theatre in N.Y.

Walter Reade will buy the new Fernandel pic "Le Grand Chef" for his Continental Dist. in the U.S. Pic is based on the O. Henry short story "The Ransom of Red Chief."

### Shorts Coming Into Their Own?

With the \$60,000 paid by Columbia for a 20-minute French short (world rights except France, Switzerland and Belgium) it is worth notice that U.S. and world distrib are now beginning to value word-of-mouth item. Example of "The Red Balloon," is important in this.

America's "Whirligig," in color, is an overlong but evocative study of a merryground, and the 15 minute color Czech pic "Butterflies Do Not Live Here" movingly utilizes drawings of Jewish children in a Czech ghetto who did not survive the war. The Yugoslav black and white 10 minute "Children of the Frontiers" is an imaginative study of wars and barriers being beaten down by children on different sides who naturally want to be with each other.

India's "Taj Mahal," 15 minutes in color, excellently renders the beauties of this famed tomb, and France's "Corrida Interdite" is a fascinating look at the rites of the bullfight in slow motion.

South Africa's "When Masks Fall" is too patronizing, a study of primitive hangovers among the natives but is fairly well made. Belgium's "Prehistoire De Cinema" is a witty look at the history of filmmaking and is in color.

Formosa's "The Monkey," Holland's "Entreacte" and Poland's "Changing of the Guard" are all adroitly made puppet pix. Best is the Polish entry using matchboxes in a witty, provocative manner. Dutch item is a dance macabre also right for arty spots. Chinese entry is somewhat too stylized.

Polish "Szczol" (School) is a witty stop motion study of a soldier at work, dreaming and fighting. Canada's "Living Stone" is a good 30 minute color study of Eskimo art with good imagery on the daily life of the Eskimo. "Spain 1800" is a well done color effort of half-hour duration on the works of Goya. A Viet Nam entry "The Little Fisherman" is an okay C-Scope story of a little boy's first fishing trip. "Paris Flash" is a witty animated pic.

### Nude 'Starlets' Become a Bore

Annual press outing to the nearby islands off Cannes produced another unsavory incident when a starlet hardly against her will, was undraped entire, or call it stripped, for some photography. That such stunts usually cannot be used, but do get passed around privately, gives nude stunts a very bad smell. A similar stunt some years ago when an unheated "actress" (since forgotten) accosted Robert Mitchum while cameras snapped is recalled. Net result of the irresponsible hangers-on and the bad taste of publicity-hungry "starlets" and their boy friend-advisors is that Cannes Festival chief Robert Favre Le Bret may abolish the trip next spring to the islands.

### All-Negro Cast Cops Palm

As to this year's awards, they were well received Friday (15). Not notably political, though perhaps some indications were lurking of the usual desire to be nice to as many as possible. An all-Negro cast picture won the Golden Palm "Orfeu Negro" and a special jury prize went to a Bulgarian-East German co-production wherein a German soldier fell in love with a Jewish girl bound for the ovens. The special "international" award to a misnomer surely since Cannes itself supposedly is international to the Mexican film "Nazarin" was plainly a tribute to its director Luis Bunuel.

### Other Awards Outside Fest

International Critic's Award was split between the out-of-competition French pic "Hiroshima Mon Amour" and a Venezuelan documentary "Araya." The Catholic award went to the French "The 400 Blows" and a new kudo, the Film Writer's Award, also went to "Hiroshima."

### Cannes Fest Documentary For U.S. TV

A 60-minute spectacular on the Cannes film festival, featuring the international personalities who participated in the annual Riviera junket, has been filmed by NTA International, and is being offered free to every tv station in the United States. Already substantially more than 100 outlets have accepted the production for Sunday programming.

The production was undertaken by NTA as a public service, and is in line with the company's plans for deeper penetration in the European markets, not only in distribution but also in production. Harold Goldman, NTA International prexy, supported by the company toppers from London, Paris and Rome, were in Cannes throughout the fest, and established a h.q. at the Carlton Hotel.

The NTA promotional campaign, believed to be the biggest ever undertaken by an American company during an international film (Continued on page 77)

## SIT-BY-THE-FIRE ROLE IN CRISIS

Council of Motion Picture Organizations, which supposedly represents the entire motion picture industry, is now operating on an annual budget of \$160,000 per year. This paltry figure is earmarked to sustain the association in its pursuit of public and press relations, campaigns against admissions taxation, other adverse legislation such as censorship, and so on.

Amount of the budget was revealed following a meeting of the COMPO executive committee in New York last week. It was disclosed that exhibitors put up \$80,000 and member companies of the Motion Picture Assn. of America matched this evenly.

Thus the entire operating overhead is about equal to the per-annum salary paid to a single top echelon executive at one of at least a couple of companies. Hollywood, sensitive and for so long vulnerable to outside influences, obviously is trying to buy off adversaries cheaply in light of the fact that COMPO is the only organization representative of all, or nearly all, of the industry's component groups.

An item on the outfit's agenda is a research program designed to explain the nature of the boxoffice and the effectiveness of advertising in the various media. But this will require extra money which simply is not in the house and not apparently forthcoming. A special kind of financing will be needed—but what's the possible source?

A large number of film industry executives, under the COMPO umbrella, engaged in meetings over a period of more than two years about the matter of a so-called business building campaign. This entailed various approaches to the public with the message that the motion picture theatre is the right place to be for entertainment. But "fabulous" Hollywood and its customers couldn't or wouldn't raise the cash, and the campaign has been scuttled.

At its start nearly 10 years ago, when it was organized as the film industry's voice, COMPO had a definite mission. It would speak back to trade detractors, fight the malefactors. The organization, despite the perennially limited funds, scored a tremendous accomplishment in wiping out nearly all of the federal levy on admissions, rallied behind such projects as the Academy Awards television project and won press recognition by way of a continuing series of impressive institutional ads in Editor & Publisher.

But the program for over the last couple of years has been a desultory one. It's been a matter of talk—talk about business building, total tax elimination, and now against censorship and for more research.

COMPO's top-salaried leader, Robert W. Coyne, quit last December to take a job with the liquor industry. He was let go despite the fact that just about everyone in the industry acknowledged that his services were highly valuable. If any effort has been made to replace him it hasn't been apparent.

It seems obvious, on the basis of talks with various film officials, that there's a need for one individual organization as spokesman for the entire business. But the business doesn't want to pay for it.

## Control of 25-Million Newsreel Feet Now Assured Pathe News Inc.

### UNDER POLICE NOSES?

### Apartheid Documentary Described As Secretly Photographed

A film dealing with the apartheid situation in South Africa and said to have been secretly filmed in and around Johannesburg, has been brought to the United States by American producer-director Lionel Rogosin.

Rogosin, known for the documentary film, "On the Bowery," allegedly shot the picture "under the very noses" of the South African police and Criminal Investigation Bureau "with the subterfuge that he was shooting a musical travelogue.

Rogosin shot 120,000 feet of film, which has since been edited down to 8,000 feet. Plans are to release the film simultaneously in the U. S. and England in the early fall.

## Fear Moscow Fest May Crimp Later One in Venice

Cannes, May 19.

The decision of the International Federation of Film Producers Association to give the okay to a Moscow film fest in August has been received with much misgivings by the Italians, who fear that the timing may hurt their own event in Venice which starts later in the same month.

The Italians, and others, wanted the Russians to switch the date to follow their own festival, but Moscow had announced an Aug. 3 opening without waiting for Federation approval, and the delegates felt obliged to accept what some considered to be a fait accompli. The Italians, alongside the Americans, abstained from voting. In subsequent years Moscow will alternate with the Czech fest in Karlovy Vary, and the timing may be revised to meet the objections of the Venice authorities.

By abstaining from the vote, the U.S. delegates now have a free hand in deciding whether or not to participate, and the question will undoubtedly be raised with the State Department in Washington. There is a strong feeling here, however, that the Motion Picture Association will decline to take part in the Moscow junket, but individual companies could be free to submit entries if they so desired.

### 30% Ad Tax Killed

Augusta, Me., May 19.

Taxation committee in the Maine Legislature here has unanimously rejected a bill that would impose a three percent sales tax on advertising, with the revenue to finance scholarships for higher education.

Under the measure, sponsored by Rep. Ronald Kellam (D-Portland), the proposed tax would be levied on all outdoor advertising, radio and television commercials, and advertisements in publications regularly issued at intervals of not more than three months.

## Coyne's 6-Months' Bouquet

Robert W. Coyne, who resigned last December as special counsel for the Council of Motion Picture Organizations, has been given a six-months' salary payoff. This was voted at a meeting of the COMPO executive committee in New York last week.

Coyne walked out with the understanding that he'd be available as a consultant, particularly in matters relating to Washington legislation. No new commitment has been made but Coyne pledged that he still feels a moral obligation to work for COMPO, when needed and to the extent that his new employer, the Distillers Institute, permits him.

It's understood the COMPO post paid him \$25,000 per year.

Pathe News Inc., the company formed in 1958 by film financier Barnett Glassman to take over the assets of the former Pathe Pictures Inc., has concluded arrangements for the acquisition of the property known as the Pathe News Magazine of the Screen, together with names, trademarks and film properties.

Pathe News Inc., a Delaware corporation with 3,000,000 shares of capital stock authorized, was organized to retain the Pathe News name, its copyrights and other subsidiary rights. Wholly-owned companies under the Pathe setup include Pathe News Library Inc., Studio Films Inc., and the Pathe Frammer Productions Inc. The latter company will be primarily engaged in the production of tv programs, live and filmed, based on the old Pathe newsreel library.

The Pathe newsreel library and other properties now control approximately 25,000,000 feet of the old Pathe newsreel library, formerly owned by RKO Pictures, then sold to Warner Bros. and then to Pathe Pictures Inc. and acquired by the present management in May of last year. In addition, the company acquired some 1,200 musical transcriptions, estimated to be worth \$2,500,000. With the recent addition of the Pathe News Magazine of the Screen, it's figured that the company's film properties are worth about \$3,000,000. The News Magazine of the Screen will be distributed to schools on a library film setup.

## Yank Slant: Dub Gotta Be 'Prime'

Cannes, May 19.

Basic difference in the attitudes of European and American audiences is forcing an improvement in dubbing quality. Peter Riethof, lip sync expert currently active both in Paris and New York, said here at the festival last week.

"Europeans just don't care about the quality of dubbing. They simply accept it as a means to understanding a foreign language," he maintained. "In the U.S., dubbing has to be good enough to make it seem as if the whole picture had been made in English to start with."

Riethof agreed that possibly too many imports were being dubbed these days, but added that this was due primarily to too many pictures being imported in the first place. "The best dubbing job isn't going to save a bad picture," he said. "The trouble is that, if a bad film is dubbed, and it flops, the dubbing is the first thing that's blamed."

Work to improve the purely technical aspects of dubbing is still going on, Riethof reported. Main determining factors, however, are the quality of the actors used, and of course the nature of the script. Dubbing jobs are coming his way in ever increasing numbers, particularly since the distributors now feel certain that they can cover the costs via eventual sales to television, which can accept only dubbed entries. "People aren't as frightened any more to pay the extra cost," Riethof said.

## Only One Remaining Now Of 3 'Grand' Theatres

Chicago, May 19.

Another Grand theatre is coming down here, and that leaves one to go.

First it was the Loop landmark, Grand Opera House that was also called The Four Cohans, former legit house and latterly a picture situation, which wreckers demolished last year. Now workmen are dismantling the old Grand in the southside Negro district. House has a history spanning jazz, vaude and films, and at one time played such stars as Ethel Waters and Bill (Bojangles) Robinson.

Third Grand theatre is on the northwest side of town and still very much in business.

## A Hole in the Head (COLOR)

Good comedy-drama with Frank Sinatra, Edward G. Robinson, et al., skillfully assembled by producer-director Frank Capra. Undoubtedly a firm boxoffice product.

United Artists release of Frank Capra (Sincap) production. Stars Frank Sinatra, Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn, featuring Eddie Hodges. Directed by Capra. Play and screenplay, Arnold Schulman; camera (Eastmancolor), William H. Daniels; editor, William Hornbeck; music, Nelson Riddle. Caught at A homeoffice, May 14, '59. Running time, 120 MINS.

First an enthusiastically-received television show, then a modest Broadway legatee—and now a film entry that's bound to sell tickets. The reference is to Arnold Schulman's human comedy, "A Hole in the Head," which has been produced and directed by Frank Capra with obvious alertness to the comedy and dramatic values in Schulman's own screenplay and the ingratiating nature of most of the characters.

The Schulman story that focuses on an idle dreamer, whose devotion to the impractical, places his minor Miami Beach Hotel in jeopardy, has a flaw here and there, to be sure. Who could have faith in such an irresponsible citizen? But the part is given such a sincere portrayal, and the key figure in turn is surrounded by such believable characters, that credulity is subjected to only the slightest of strains.

The assortment of people are a colorful lot, and historically very well behaved under Capra's direction. Each is in his and her proper place—they all seem to rightfully belong in the show. They make for a winning, amusing combination in which story wise basics might not otherwise have been too easily accepted.

Net result is that Sincap Productions, taken from the Sinatra and Capra names and distributor-financier United Artists have a finished commodity of wide appeal. The material for the marquee plus the know-about anent the Schulman property further bolster the money-making potential.

The story—a quick reprise being in order—has Sinatra, a widower with a young son—looking to his brother, Edward G. Robinson, rich New York merchant, for a financial assist. Robinson and his wife, Thelma Ritter, trek to the Florida resort, figure on taking custody of the boy, Eddie Hodges, and then come upon the scheme of mating Sinatra with a nice widow, fetchingly played by Eleanor Parker, as a means of endowing him with some sense of responsibility.

Sinatra, to repeat, works with conviction. Robinson, bewildered by the behavior of his brother and not savvy to the ways of the unconventional Miami, turns in a cleverly funny job in a subdued way.

Hodges, the carrot-topped boy and a newcomer, is an appealing performer, drawing top sympathy as he shows unalterable devotion to his father. Miss Ritter is the understandable aunt all the way; Carolyn Jones is Sinatra's somewhat goofy girlfriend and provides laughs unerringly; Keenan Wynn looks authentic as a flashy gambler and other spots are well filled by Joi Lansing, Connie Sawyer, B. S. Pully, etc.

Capra has given the proceedings sufficient pace to avoid criticism about that 120-minute running time. Nelson Riddle's music is good background and William H. Daniels on camera and William Hornbeck as editor do highly professional work. The Miami atmosphere is caught with maximum effectiveness in Eastman color.

## 'Jane' as Episcopal Preem

Washington, May 19. Washington premiere of Columbia's "It Happened to Jane" is set for next Monday night (18) as a benefit for the Episcopal Home for Children.

Acceptances so far include international and Government figures, including Motion Picture Assn. of America president Eric A. Johnston. Chief patron for the benefit is the Rt. Rev. Angus Dun, Bishop of Washington.

## Middle of the Night

Often moving filmation of the stage play, but overall diffuse and disappointing. Star names for draw.

Hollywood, May 15. Columbia release of Sudan production. Stars Kim Novak, Fredric March. Produced by R. G. Springsteen. Directed by Delbert Mann. Screenplay, Paddy Chayefsky; based on his own play; camera, Joseph Brun; music, George Bass. Previewed at the Screen Directors Guild Theatre, May 13, '59. Running time, 117 MINS.

Concessions to what is presumed to be popular taste, in casting and in story, have produced a halting, unsatisfactory film of Paddy Chayefsky's Broadway legit hit, "The Middle of the Night." Delbert Mann's direction of the Columbia release is often sensitive and understanding and some of the performances, notably Fredric March's, are fine. Despite these merits, film falters and fails of cumulative impact.

Chayefsky has changed his screenplay from previous versions to delete or at least make uncertain the fact that some of his characters are Jewish, some not. This was a story point in the play and a logical one. The strategy of its omission leaves a gaping hole of ambiguity.

Fredric March plays the widowed clothing manufacturer who falls in love with an employee, a divorcee 30 years his junior, Kim Novak. A lonely man who feels himself occupied in little but edging towards the grave, the affair rejuvenates and revitalizes him until the disparity in ages begins to attract convention's adverse notice. Censorship of their conduct, direct or implied, and the natural pull of opposite ages, separate them for a time.

It seems to be Chayefsky's contention that the only genuine love is that between a man and woman. All other forms are shown to be grasping, narrow and degrading. Miss Novak's mother, Glenda Farrell, resents that she has given her life to her children and now they intend to dispose of theirs as they please. March's spinster sister, Edith Meiser, sees herself crowded out by Miss Novak after having sacrificed her life to her family. Joan Copeland, March's daughter, despite a facade of pseudo-intellectualizing of modern psychology, does not want to share her father even though she sees it means his happiness to have Miss Novak. There are other examples of the blindness and self-centeredness of self-assured "love" when threatened by displacement. By omitting any mitigating characteristics, except for a couple of men, Chayefsky has made virtually his whole cast basically hateful.

The typically naturalistic Chayefsky dialog and situations at first arrest, like conversations unintentionally eavesdropped. But they eventually pall by their seeming unselectivity, their deliberate repetition, their only inadvertent revelation. Where revelation should be implicit in every line, in "Middle of the Night" it often seems hazardous, secondary to the author's devotion to accurate reproduction, journalistically, of genre speech.

March is appealing and sometimes broadly human, enhancing his lines with silences, reactions and movements, deftly emphasized by Mann's direction. Miss Novak's performance indicates that Mann has been somewhat successful in getting this enigmatic star into a rather static, shallow approach in the scripting that prevents Miss Novak from obtaining conviction except for her staunch admirers. Others may find Miss Novak hopelessly lost and inadequate in attempting to give even surface value to her role.

Joan Copeland is brilliant as the daughter, and Albert Dekker formerly memorable as March's partner. Betty Walker (from the New York production) scores resoundingly in her one scene. Glenda Farrell, Martin Balsam, Lee Grant, Lee Phillips and Edith Meiser are uniformly excellent.

Produced by Manhattan by George Justin, "The Middle of the Night" is distinguished by Joseph Brun's photography. George Bassman's score is also significant.

## Re 'Black Museum'

"Horrors of the Black Museum" was, by fluke, reviewed twice in VARIETY, the April 22 review for the U.S. market being 14 minutes longer than a British market version reviewed on May 6.

To clarify: the print being sold in U.S. & Canada was edited for the domestic market. Release is a co-production of American International Pictures and Anglo Amalgamated. Herman Cohen produced both versions. Jack Greenwood was the Anglo Amalgamated representative.

## King of the Wild Stallions (COLOR; C'SCOPE)

Non-Freudian, well-done western.

Hollywood, May 15. Allied Artists release of Ben Schwab production. Stars George Montgomery, Diane Brewster, Edgar Buchanan. Directed by R. G. Springsteen. Screenplay, Ford Beebe; camera, Carl Guthrie; music, Marlin Skiles; editor, George White. Reviewed at studio, May 11, '59. Running time, 76 MINS.

Randy ..... George Montgomery  
Martha ..... Diane Brewster  
Idaho ..... Edgar Buchanan  
Matt ..... Emile Meyer  
Bucky ..... Jerry Hartleben  
Oreut ..... Byron Foulger  
Woody ..... Dan Sheridan  
Sheriff ..... Rory Mallinson

"King of the Wild Stallions" is one of a vanishing breed. It is an almost pure western of the standard type, no Freudian angles, no psychopaths to probe. Considering the simplicity of its plot, it is soundly constructed for maximum interest and will be a good addition to double-billing. Ben Schwab's production for Allied Artists was directed by R. G. Springsteen.

Diane Brewster is a pretty widow woman in Ford Beebe's screenplay. Her problem is to hang on to her ranch lands in the face of shenanigans on the part of the local cattle baron, Emile Meyer, who wants to annex them. She needs \$500 and when Meyer offers that sum for the capture of a wild stallion, the solution seems obvious. There is some complication because Miss Brewster's son, young Jerry Hartleben, wants to keep the horse once he catches him. George Montgomery, Miss Brewster's foreman and her suitor, solves all these problems for a satisfactory conclusion.

There is nice outdoor CinemaScope photography by Carl Guthrie in DeLuxe color, including some attractive shots of the wild herds. Some of the shots apparently were edited in, skillfully so, by George White.

Montgomery and Miss Brewster make a nice romantic team, and character man Edgar Buchanan contributes an interesting serio-comic portrait. Young Hartleben handles his assignment well, and others in the cast who stand out include Emile Meyer, Byron Foulger, Denver Pyle and Dan Sheridan.

Springsteen's direction is capable and Marlin Skiles' music is another asset.

## Speed Crazy

Substandard teen meller likely to produce hoots in wrong places.

Hollywood, May 15. Allied Artists release of Viscount production. Produced by Richard Bernstein. Stars Brett Halsey, Yvonne Line, Charles Williams; features Shirley Maerz, Jane Russell, Baynes Barron, Regina Gleason, Keith Byron, Charlotte Fletcher, Jack Joseph, Marie Perle, William Hole Jr. Screenplay, Bernstein. George Waters; camera, Ernest Haller; music, Dick LaSalle; editor, Irving Berlin. Previewed at studio, May 13, '59. Running time, 75 MINS.

Nick ..... Brett Halsey  
Peggy ..... Yvonne Line  
Hap ..... Charles Williams  
Benny ..... Shirley Maerz  
Gina ..... Jane Russell  
Ace ..... Baynes Barron  
Reggie ..... Regina Gleason  
Jim Brand ..... Keith Byron  
Dee ..... Charlotte Fletcher  
Loretta ..... Jack Joseph  
Charlie Dale ..... Marie Perle  
Tommy ..... William Hole Jr.  
Leather Jacket No. 1 ..... Robert Swan  
Leather Jacket No. 2 ..... Lucita Durkin

"Speed Crazy" is not up to a dueler's routine standard. It's of an hour and a quarter for undiscriminating teenage situations. Richard Bernstein, who produced and co-scripted the film, provides some sports car road-race scenes, at least one moderately sexy love scene and a fight or two as grist but fate of film may be as butt of jokes, as is frequently teenagers wont when writing and acting are not believable.

The story concerns a drifter who murders an old man while robbing him. He flees in his souped-up MG and becomes a mechanic in (Continued on page 20)

# Film Reviews From Cannes

## Eroica (POLISH)

Polish State Film release of Kadr production. With Tadeusz Wronicki, K. Rudzki, E. Polomska, E. Dzienowski, L. Niemczyk. Directed by Andrej Munk. Screenplay, Jerzy Stawinski; camera, Z. Wociej; editor, A. Wociej. At Cannes Film Fest. Running time, 90 MINS.

This is a broadside at futile heroism, a supposedly inborn Polish trait, via two sketches covering parts of the last war. It contains an excellent balance between humor and drama, and emerges a possible specialized offshore entry. But being Polish, it still remains limited for the U.S. market and very difficult for general runs.

In the first part a shrewd son, trying to preserve his skin, ultimately becomes a hero and finds a reason for fighting. It has witty progression and inventiveness. The second portion is more sombre in detailing a hopeless attempt at escape from a prison camp by a man who can no longer stand the confinement and idiosyncrasy of the professional soldiers trying to keep up military pretenses in prison.

Direction is adroit and a homogeneous acting troupe, with an intelligent script, make this an offbeat war film with arty possibilities. Mosk.

## Ochi Dom (Native House) (RUSSIAN)

Mosfilm production and release. With V. Kuznetsov, L. Martchenko, N. Novikova, V. Zoubkov. Directed by L. Koulidjanov. Screenplay, B. Metalinikov; camera, P. Kataiev; editor, L. Joutchenko. At Cannes Film Fest. Running time, 95 MINS.

Bucolic drama shapes mainly a local Russo bet. It has a feeling for characterization and is well directed but slow in progression with a theme that's not of much interest in the Western World.

An 18-year-old adopted girl finds out that her real mother is still alive. Pic details her readjustment and acceptance of kolkhoz life over her old city ways. Technical credits are fine and acting is fairly good. Mosk.

## Araya (VENEZUELAN—DOCUMENTARY)

Caroni Films production and release. Directed and conceived by Margot Benacerral. Commentary, Pierre Seghers (spoken by Laurent Terzieff); camera, Giuseppe Nigelli; editor, Pierre Caluad. At Cannes Film Fest. Running time, 30 MINS.

Well conceived documentary shows the everyday lives of the salt workers and fishermen in an isolated, arid section of Venezuela. It is supposed to depict for the populace how progress is contemplated for them and is successful in this aim.

For commercial chances it is much more problematical. But it is well made and poetically carried out and could be a good lingo entry abroad with chances for arties if intelligently sheared.

It is a good possibility for specialized video shows. Director Margot Benacerral shows a good feel for imagery, pacing and movement. Mosk.

## Nazarin (MEXICAN)

Barbachano Ponce production and release. Stars Francisco Rabal; features Margalida Lopez, Rita Macedo, Tarsio Jesus Fernandez. Directed by Luis Bunuel. Screenplay, Julio Alejandro; based on novel by Benito Perez Galdos; camera, Gabriel Figueroa; editor, Edward Fitzgerald. At Cannes Film Fest. Running time, 95 MINS.

Nazarin ..... Francisco Rabal  
Beatriz ..... Margalida Lopez  
Ignacio ..... Rita Macedo  
Santiago ..... Tarsio Jesus Fernandez

A priest unfrocks himself and takes to the road to live on alms when he is implicated by the law for harboring a prostitute after she had killed another one. However, he is followed in his pilgrimage by the escaped prostitute and a woman who has been left by a lover. Film details their wanderings and attempts to help humanity and their constant rebuffs until the priest realizes one must love humanity first before one can be a human being at a priest.

Careful handling could make this pay off in the U.S. Film abounds in a profound feeling for man. There are grotesque scenes. One involves a dwarf who falls in love with the prostitute. There are also scenes of a plague.

This is a difficult but rewarding pic. Thus it is mainly for special arty showing abroad or for lingo spots. Acting is excellent as are technical aspects. Director Luis Bunuel's mastery of his theme and subject make this an unusual offbeat. Mosk.

## Male Dramaty (Small Dramas) (POLISH) (COLOR)

Polish Film production and release. Features Aleksander Kornel, Lech Rzepecki, Henryk Fogel, Andrej Paprotny, Tadeusz Wisniewski. Written and directed by Janusz Nasfeter; camera (Agfacolor), Kazimierz Konrad, Karel Chodura; editor, W. Tomaszewski. At Cannes Film Fest. Running time, 65 MINS.

Millionaire ..... Aleksander Kornel  
Notraud ..... Lech Rzepecki  
Trapa ..... Henryk Fogel  
Maigriot ..... Andrej Paprotny  
Kourcunt ..... Tadeusz Wisniewski

Well played and made moppet pic is strictly for the juveniles. It tells two tales involving little morals among a group of kids. It has insight into child behavior and is engagingly made, but its sentimental aspects peg this primarily for kiddie shows abroad. Ditto its length, episodes could be separated for good supporting short fare or video use.

Color, technical values and good child acting are well welded by the knowing direction of Janusz Nasfeter. Mosk.

## Shirasagui (The White Heron) (JAPANESE) (COLOR) (C'SCOPE)

Dalei production and release. Features Fujiko Yamamoto, Keizo Kawasaki, Shuji Sano, Hitomi Nozoe, Hideo Takamatsu. Directed by Teinosuke Kinugasa. Screenplay, Kinugasa; camera, Kiyoko Izumi; editor, Ichiro Saito. At Cannes Film Fest. Running time, 95 MINS.

Oshino ..... Fujiko Yamamoto  
Junichi ..... Keizo Kawasaki  
Kumajiro ..... Shuji Sano  
Nanae ..... Hitomi Nozoe  
Yokichi ..... Hideo Takamatsu

Exquisite tinter tells the tale of a girl who is forced to become a Geisha when her family is ruined in turn-of-the-century Japan. Her attempt to stay faithful to a young artist leads to her suicide. However, its slowness in unfoldment and its general story make this primarily for local consumption, with only certain special arty theatre at best in overseas market.

C'Scope and color are brilliantly utilized as are thespes. Direction gives this plenty of eye appeal which turns out a moving interpretation of the Japanese past when women were chattel. Technical values are tops. Direction is restrained and acting excellent. Mosk.

## India (FRENCH—DOCUMENTARY—COLOR)

Cannes, May 19. UGC release of Amleone production. Written and directed by Roberto Rossellini. Camera (Geva-color), Aldo Tontli editor, Cesare Cavagna. At Cannes Film Fest. Running time, 95 MINS.

Roberto Rossellini also brought back a full length documentary from his Indian trek. It emerges a fairly interesting look at this changing country as of today, with its progress but with its ties still deep in ritual and the past.

Rossellini has chosen to make the land the central aspect of the country. He depicts the cities as only melting pots. A group of sketches show the building of a dam, an affair between an elephant boy and an actress and two tales involving a tiger and a monkey.

Though uneven and haphazard at times, the film is constantly interesting and might be an okay specialized entry abroad with good video and lecture use in view. Rossellini has shown a love and fondness for this country, and it seeps into his film. Lensing is uneven but tops in its good sections with color and asset. This also has the Rossellini name as a hypo asset. Mosk.

## Orfeu Negro (Negro Orpheus) (FRENCH-COLOR)

Lux release of Sacha Gordiner production. Stars Breno Mello, Marpessa Dawn, Serafina. Directed by Marcel Camus. Screenplay, Camus; based on play by Vinicius De Moraes; camera (Eastmancolor), Jean Bourguoin; editor, Andre Felix. At Cannes Film Fest. Running time, 100 MINS.

Orpheus ..... Breno Mello  
Eurycleia ..... Marpessa Dawn  
Marta ..... Lourdes De Oliveira  
Serafina ..... Lea Garcia  
Death ..... Adhemar Da Silva

With a background of the pulsating, colorful Rio carnival, in Brazil, a reenactment of the Orpheus legend is executed in this vehicle. This time they are Negroes and there is a clever transposition of the tragedy to modern times. If it gets too demanding in following the legend, this still gives warmth and depth to the characters. It is beautifully dressed up in color to emerge a good possibility for some arty theatres abroad.

Eurydice (Marpessa Dawn) is a girl who comes to visit her cousin (Continued on page 20)

# EYELASH SPLITS PROFIT-LOSS

## Wald-Youngstein Pas de Deux

Jerry Wald, before returning to the Coast over the weekend, characterized as "a complete falsehood" and "a fairy tale" the statement of United Artists v.p. Max E. Youngstein that he (Wald) had sought to become affiliated with UA. Youngstein's answer to Wald's denial was: "Not only did he approach me and I'm willing to name the place, but he also got in touch with some of my associates at UA."

Thus another chapter was added to the running feud between the UA executive and the 20th-Fox producer over the issue of the recent Academy Award telecast which Wald produced. (See separate story.)

In answering Youngstein's criticism, Wald said that it's obvious that the UA exec does not know much about tv "or he would have known that the airing of the show and its timing was in the hands of NBC and that the shortness of time was due solely to the fact that too many of the winners acted like jet planes when their awards were announced."

Youngstein's contention is that the winners were told "to act like jet planes." "I was there," he declared, "and Hal Kanter (who warmed up the audience) told them specifically to get off fast."

Wald: "My major complaint regarding Max's answer to my state- (Continued on page 15)

## France's New 'In' With Britain

U.K. Exhibs Guarantee Specific Weeks of Playing Time on Annual Commitment

Paris, May 19.

Center National du Cinematographie, in a unique experiment to widen the market for French films abroad, is closing a deal with a number of British exhibitors under which they will devote several weeks a year to French product. The exhibitors in turn will obtain money from the French to modernize their houses.

According to Jacques Flaud, director of the Centre, the idea, if successful, may be extended to other countries, with the U. S. a particular possibility.

The British deal eventually may take in quite a number of independent exhibitors. They are being asked to devote 15-20 weeks out of the year to French films. Flaud refused to disclose the sum which an exhibitor would get from the Centre for modernization purposes.

However, he said it would come out of Centre funds, and the idea had been approved by the French producers. It has the dual advantage of getting French films shown and of creating comfortable, up-to-date theatres to show them in.

## Lewis to Stevens: 'Our United Artists Position Always Pro-Academy'

In a letter to George Stevens, Roger Lewis, United Artists pub-ad chief, asks the president of the Academy of Motion Pictures Arts and Sciences "to set the record straight" on UA's support and contributions to the Oscar telecast. Jerry Wald, annoyed at UA veepee Max Youngstein's criticism of the telecast, had charged that UA failed to cooperate.

Lewis notes that he served and is still serving on a special committee as one of the two distribution representatives and that as the UA representative on the Motion Picture Assn. of America's publicity directors' committee he (Lewis) "had fought hard and long to obtain industry sponsorship" of the telecast.

"All of the time and money," Lewis states, "was United Artists time and money—and since I work under and for Max Youngstein—I obviously must have had his support and approval."

Moreover, Lewis points out that the UA rep on the MPAA board voted for industry sponsorship and that the funds, which paid for the event, includes coin contributed by UA.

"The fact that Jerry Wald was plucked by criticism and chose to answer it is his problem, but when his answer ignores and distorts the facts, I feel it must not go unchallenged," Lewis notes. He asserts that the Academy, "in its own interest, as well as the industry's, must not permit any individual to recklessly obscure the truth in order to soothe his own injured ego."

## THEATRES PLEA VS. WAGE HIKES

By JAY LEWIS

Washington, May 19.

Exhibitor spokesmen told Congress Friday (15) that extension of Federal minimum wage standards would spell ruin for the theatre industry, already rocked by a shortage of films and television competition.

Appearing before Senate Labor Subcommittee to picture the "terrible plight" of exhibitors were A. Julian Brylawski, chairman of legislation committee of Theatre Owners of America; Frank C. Lydon, executive secretary of Allied Theatres of New England, and former TOA prexy Ernest G. Stellings, for the American Congress of Exhibitors.

Testimony was highlighted by Stellings' gloomy statement that motion picture attendance dropped seven percent—or 35,000,000—last year "and we see no reason why this condition will materially improve during the coming months ahead."

Brylawski, noting that 8,000 theatres have shuttered in the past ten years, declared that exhibitors are no longer engaged in old-fashioned competition, but rather "jungle warfare"—"fighting for their lives to secure sufficient films to stay open."

The unhappy recital prompted acting Subcommittee Chairman Wayne Morse (D-Ore.) to direct preparation of a staff memorandum detailing, among other things, the "present financial status of theatres."

The exhibitor reps attacked legislation by Sen. John F. Kennedy (D-Mass.) extending federal job standards to additional workers and raising the minimum pay to \$1.25 an hour. It doesn't mention theatres specifically, but exhibitors fear they will be included under definition of "service establishments."

Brylawski urged that specific exemption be provided in the bill for establishments whose "primary purpose" is entertainment, amusement or recreation.

The TOA official hit at the bill's proviso for premium weekend pay. "With this additional expense to our weekend operations, I am sure (Continued on page 77)

## Taped For O'Seas Radio 20th Meeting A Tour of Hopes and Disappointments

### An Owner's Problems

Brownsville, Tex., May 19.

Ramon Ruenes, owner of the Rex Theatre at McAllen, Tex., and of theatres here, was awarded \$3,067.66 in a suit against the Valley Weather-makers of McAllen. The case was tried before Judge William Scanlan in 103rd District Court.

Ruenes charged that an acid descaler, used by an employee of Valley Weathermakers, was left inside the pipes for too long, causing the acid to eat through the pipes and render the air conditioning equipment unusable for two months.

Earnings of 20th-Fox for the first quarter of the current fiscal period ending March 28 dipped to \$929,976, equal to 41c per share, as compared with \$2,147,711, or 84c per share, earned in the corresponding quarter of a year ago. prexy Spyros Skouras reported yesterday (Tues.) at the company's annual meeting in New York. Skouras frankly attributed the decline to the fact that "some of our pictures did not meet expectations." However, the 20th topper was optimistic in his outlook for the last six months of the fiscal year.

The meeting, a two-hour session taped by the Voice of America for overseas broadcast to show a "people's capitalistic society" in action, saw the approval by the stockholders of the stock option deals for top executives and the real estate agreement with a corporation formed by Webb & Knapp.

### Wage Cut Savings

The voluntary salary reduction agreed to by execs of company, Skouras disclosed, will represent a savings of \$370,000 annually. The cut, which became effective at the end of March, calls for a (Continued on page 20)

## Industry 'Summit' Meeting in Venice

By HAROLD MYERS

Cannes, May 19.

The all-industry summit conference, conceived in Venice last year, will now probably take place in Vienna in September, following the General Assembly of the International Federation of Film Producers Associations.

Informal meetings between leading members of the International Federation and exhibitors were held here last week in a bid to agree a workable agenda, and to map a session which could achieve recognizable results.

An earlier thought that the summit should be limited in scope to some six or eight persons of the Eric Johnston-Jacques Flaud standing has now been abandoned, and the sessions will be on a more (Continued on page 78)

### Robinson-Heilman's Co.

Hollywood, May 19.

Casey Robinson and Claude Heilman, who turned out "This Earth of Mine" under their indie Vintage Productions banner for Universal release, have set up Islandia Productions for a second feature.

Pair are partnered in new venture with attorney Gerald Lipsky.

## Preminger Resents Wald Crack That UA Policies Are Gypsy Hit 'n' Run

Hollywood, May 19.

Excluding the issue of the Academy Award telecast (because he had not seen it), Otto Preminger today (Tues.) came to the defense of United Artists, basing his contentions on the company's contributions to the industry.

The producer-director explained that feudists Max Youngstein and Jerry Wald were both "good friends" and he could understand Wald's irritation against the criticism of the Oscar show. "All of us have to put up with such criticism," he said. "It's part of show business."

Noting that he did not want "to enter the argument," Preminger nevertheless stated that he felt that he had to say something in UA's defense since "group that took over a once bankrupt company did the pioneering job of our era in the motion picture business." Preminger maintained that the team of Arthur Krim, Bob Benjamin, Max Youngstein and William Heineman "blazed a path" in opening the company's door to independent producers. "If UA hadn't taken the lead," Preminger continued, "the other companies would not have followed and given the independent producer the position he now has in the industry. This alone constitutes the greatest service and advance the industry has seen in the last 10 years."

Preminger maintained that it was unfair to call UA "gypsies" or the "cancer" of the industry since the company is the "most progressive force" in the business. "UA is the easiest company to work with and it provides thorough and devoted service to the independent producer." Pointing out that he was grateful to UA for giving him start as an indie, Preminger disputed Wald's claim that UA failed to develop new personalities. He cited his experience in employing Joan Seberg, a complete unknown, as the star of "St. Joan." "They backed me financially and supported me all the way and never reproached me when the picture turned out to be a failure," he declared.

## Allied Artists Pfd: 13 3/4c

Hollywood, May 19.

Quarterly dividend of 13 3/4c per share on Allied Artists' 5 1/2% preferred stock was voted by Executive Committee of the Board of Directors.

Payment will be made June 15 to shareholders of record June 3.

### DALLAS LOSES 2 HOUSES

Rialto, Capitol Destined as Parking Lots

Dallas, May 19.

Rialto and Capitol Theatres, two downtown landmarks, are coming down to make way for parking lots. Two theatres are adjacent to each other on Elm Street, local Film Row. The Rialto has been under the management of four different groups but all gave up.

Capitol was once known as the Old Mill and had operated both as a pic house and a vaude house.

## Exhibs Pony Up For 70M Gear

Minneapolis, May 19.

New indications that some local theatre-owners have enough confidence in exhibition's future to pour substantial amounts of money into the improvement of their theatres are a current sudden rash of 70 millimeter sound and projection installations, each of which involves an expenditure of \$30,000 or more. Theatres now installing the (Continued on page 77)

## If United Artists So Villainous Why Does Wald Yen Our Payroll?—Max

Max E. Youngstein, never lax himself at dishing it out, had a quick and in-kind reply to the broadside issued by Jerry Wald against him and United Artists occasioned by the UA veepee's criticism of the Academy Award telecast.

First, Youngstein declared, he wanted to separate the concept of the Academy Award telecast from the manner in which the program was handled. The Oscarcast, as such, he said, is the best single device for public relations the industry has. However, the 1959 telecast produced by Wald was "inexcusable" and "amateurish." The fact that the program was able to corral so many listeners, Youngstein pointed out, is an indication of the public's interest in motion pictures. And, he stressed, the industry should do everything possible to sustain that interest by not "botching up" a promotional device that has taken 25 years to build. "I'm for the telecast," he reiterated emphatically, "but not the way it was handled."

"The fact that a guy is a good motion picture producer — and Wald has done many fine things — does not make him a good television producer," Youngstein said. He noted that he would do everything possible to support the telecast, but that he would make ef-

orts to see that this year's fiasco is not repeated. "I'd like to see that the best guy in the business is selected to handle the program," he said. "We ought to get a pro."

Answering Wald's charges about UA—that the company only "took" from the industry and failed to contribute to its future—Youngstein said:

"If this offends Wald so much, how come he made three overtures to me personally to join UA—the last time being approximately six months ago."

The UA executive asserted that it should be obvious to a man of Wald's experience that UA is not a production company but only a releasing organization and therefore does not have control over the building of new talent. Nevertheless, he pointed out that independents releasing through UA have contributed greatly in developing new names in all facets of picture making. For example, he noted that Carolyn Jones and Ernest Borgnine were performers developed through UA pix. And that such writers as Paddy Chayefsky, Rod Serling, Reginald Rose and James Poe got their screen starts in UA films.

"Most important of all," Youngstein stated, "we have taken what-

ever we have earned and plowed it into more productions. While most of the industry was sitting on its hands waiting for the sure thing, we lined up an impressive list of pictures. Why doesn't Wald talk about the pictures we've made and what we have lined up for the future?"

Youngstein's explanation of Wald's blast is that the producer "must feel awfully guilty at what happened during the last 20 minutes of the Oscar telecast." The UA official felt that the time should have been employed to say something about the industry and its future. "Since we were the sponsors," he said, "we could have gotten some of our top men to state what the industry has to offer. I don't mean personal plugs, but what's wrong if we plugged our own merchandise, especially if it's done in good taste. All the top television sponsors do it and I haven't heard anybody complain."

Wald's disclosure that a network other than NBC is interested in acquiring the Academy telecast on a sustaining basis resulted in a point of agreement between the producer and Youngstein. "For us to pay for the show is ridiculous," Youngstein stated. "We can supply the best show ever assembled provided we place the production in the hands of pros."



# L.A. Looks Up; 'Dog' Sockeroo \$37,000, 'Room' Mighty 12G, 'Hill' Sturdy 23G, 'Journey' OK 9G, 'Hot' Torrid 15G

Los Angeles, May 19. First-runs here this week are taking an upward swing, bulwarmed by the tremendous take of "Shaggy Dog," on first multiple-run engagement. It looks to hit boffo \$37,000 in five theatres. Another pic doing well is "House on Haunted Hill," with a big \$23,000 in three houses. "Room at Top" is heading for a terrific \$12,000 in small-seater Fine Arts. "The Journey," also on initial multi-run, looks okay \$9,000 in two spots. "Heroes and Sinners" is heading for a trim \$7,500 at the Downtown.

Regular longruns still are headed by "Some Like It Hot," with big \$15,000 in sight in sixth Chinese round. "Compulsion" looks hefty in fourth week at Four Star. "Diary of Anne Frank" is rated slim in seventh Egyptian stanza. "South Seas Adventure" and "Around World in 80 Days" continue to pile up sturdy trade for the hard-ticket pix, latter still getting good biz though in 126th Carthy week.

## Estimates for This Week

Downtown (SW) (1,757; 90-\$1.50) — "Heroes and Sinners" (Berg) and "La Parisienne" (UA) (reissue). Trim \$7,500. Last week, with Pantages, Warner Beverly. "Hey Boy, Hey Girl" (Col), "Young Land" (Col), \$8,500.

Los Angeles, Hollywood, Wiltern (FWC-SW) (2,017; 756; 2,344; 90-\$1.50) — "House on Haunted Hill" (AA) and "Cosmic Man" (AA). Big \$23,000 or near. Last week, Los Angeles with Uptown, Loyola. "Sound and Fury" (20th) (1st multi-run), "These Thousand Hills" (20th), \$13,400. Hollywood, Wiltern with Orpheum, "Tempest" (Par) (1st multi-run), "King of Wild Stallions" (AA), \$11,100.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-\$1.50) — "The Journey" (M-G) (1st multi-run) and "Conqueror" (U) (reissue). Okay \$9,000 or close. Last week, "Mating Game" (M-G), "Crooked Circle" (2d wk), \$6,500.

Downtown Paramount, Pantages, Fox Beverly, Uptown, Loyola (ABPT-RKO-FWC) (3,500; 2,815; 1,170; 1,715; 1,298; 90-\$1.50) — "Shaggy Dog" (BV) (1st multi-run) and "Alias Jesse James" (UA) (Fox Beverly). "Golden Age of Comedy" (DCA) (reissue) (other theatres). Boffo \$37,000 or near. Last week, Downtown Paramount, "Naked Venus" (Indie), "Girl in Bikini" (Indie) (reissue) (3d wk), \$7,800. Fox Beverly with Iris, El Rey, "Gigi" (M-G) (1st wk, Fox Bev; 6th wk, Iris; 2d wk, El Rey), "Gidget" (Col), \$9,500.

Fine Arts (FWC) (631; 90-\$1.50) (Continued on page 20)

# 'Game' Trim \$10,000, Top New Toronto Film; 'Hot' Whopping 17G, 'Lake' 6G

Toronto, May 19. Only newcomers at major spots are "Mating Game," which is s/z at, and "Virgin Island," which is slight. "Svan Lake," cashing in on Bolshoi Ballet, for nice returns. "Some Like It Hot," now in fifth frame, is still leading city with smash returns. "Rio Bravo," in second frame, looks neat.

## Estimates for This Week

Carlton (Rank) (2,318; 75-\$1.25) — "Virgin Island" (Rank). Light \$8,000. Last week, "Alias Jesse James" (UA) (2d wk), \$7,000. Hollywood (FP) (1,080; \$1-\$1.25) — "Black Orchid" (Par) (2d wk). Okay \$7,000. Last week, \$9,000. Hyland (Rank) (1,057; \$1) — "Svan Lake" (Astral). Fine \$6,000. Last week, "Passionate Summer" (Rank), \$5,000.

Imperial (FP) (3,343; 75-\$1.25) — "Rio Bravo" (WB) (2d wk). Neat \$13,000. Last week, \$17,000. International (Taylor) (557; \$1.25) — "Gigi" (M-G) (42d wk). Lively \$4,500. Last week, \$5,500. Loew's (Loew) (2,093; 75-\$1.25) — "Some Like It Hot" (UA) (5th wk). Wow \$17,000. Last week, \$20,000. Tivoli (FP) (895; \$1.75-\$2.40) — "South Pacific" (Magna) (5th wk). Solid \$9,000 and sold out till end of May. Last week, same. Towne (Taylor) (695; 75-\$1.25) — "Too Many Crooks" (Rank) (3d wk). Hefty \$4,500. Last week, \$5,000.

Uptown (Loew) (2,743; 75-\$1.25) — "Mating Game" (M-G). Sturdy \$10,000. Last week, "Imitation of Life" (U) (7th wk), \$6,000.

## Broadway Grosses

Estimated Total Gross  
This Week .....\$438,300  
(Based on 21 theatres)  
Last Year .....\$484,500  
(Based on 22 theatres)

# 'Life' Lively 7G, Prov.; 'Game' 9 1/2 G

Providence, May 19.

This week is just average. Best bet is "Imitation of Life" hotly in third Albee round. "The Mating Game" looks mild at State. Majestic is fair with "Horrors of Black Museum." Strand looks modest with "Silent Enemy."

## Estimates for This Week

Albee (RKO) (2,200; 70-\$1) — "Imitation of Life" (U) and "Money, Women, Guns" (U) (3d wk). Hey \$7,000. Last week, \$8,000.

Majestic (SW) (2,200; 65-30) — "Horrors of Black Museum" (AI) and "Headless Ghost" (AI). Fair \$6,000. Last week, "Black Orchid" (Par) and "To Catch a Thief" (Par) (reissue), \$7,000.

State (Loew) (3,200; 65-80) — "Mating Game" (M-G) and "Man in the Moon" (Col). Mild \$9,500. Last week, "Journey" (M-G) and "Senior Prom" (Col), \$6,000.

Strand (National Realty) (2,200; 65-80) — "Silent Enemy" (U) — "No Name on the Bullet" (U) Modest \$4,500. Last week, "Alias Jesse James" (UA) and "Tokyo After Dark" (Par) (2d wk), \$5,000.

# 'Sun' Passable \$5,500, Omaha; 'Capone' 6G, 2d

Omaha, May 19.

Influx of visitors for Ak-Sar-Ben's horse races is offsetting the lack of many openers at the first runs this stanza. Only new entry, "Thunder in Sun," is just okay at the Omaha. "Mating Game" remains strong in third week at State while "Al Capone" is slackening in its second round at Orpheum. Hard-ticket "South Pacific" looks sock in 30th session at the Cooper.

## Estimates for This Week

Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (30th wk). Looms fancy at \$7,000. Last week, \$6,000.

Omaha (Tristates) (2,066; 75-\$1) — "Thunder in Sun" (Par) and "Young Captives" (Par). Okay \$5,500. Last week, "Shane" (Par) (reissue) (2d wk), \$5,000.

Orpheum (Tristates) (2,877; 75-\$1) — "Al Capone" (AA) (2d wk). Fair \$6,000 after \$11,000 bow.

State (Cooper) (772; 90) — "Mating Game" (M-G) (3d wk). Okay \$4,000. Last week, \$6,000.

# 'Compulsion' Crisp \$19,000 Paces D.C. Newcomers; 'Sun' 11G, Monroe 13G, 9

Washington, May 19.

"Compulsion" shapes torrid at the Columbia currently, but otherwise mainstem biz is slightly off this round, several houses marking time with reissues. However, "Thunder in Sun" looks okay at Keith's while "Two-Headed Spy" at the MacArthur is big. "Some Like It Hot" heads for boff ninth round at Capitol. "Al Capone" is rated fairish at Palace in third.

## Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-\$1.25) — "Star is Born" (WB) (reissue). Mild \$7,000 or near. Last week, "Westbound" (WB) and "Born Reckless" (WB), \$7,500.

Capitol (Loew) (3,426; 90-\$1.49) — "Some Like It Hot" (UA) (9th wk). Still great at \$13,000 for Marilyn Monroe pic. Last week, \$14,500.

Columbia (Loew) (904; 90-\$1.25) — "Compulsion" (20th). Sock \$19,000. Last week, "Shaggy Dog"

# Outdoor Lures Clipping Cincy; 'Sun' Solid 10G, 'Life' Hep \$7,500, 5th Cincinnati, May 19.

Another moderate session looms for Cincy first-runs this week in face of outdoor lure, opening of Coney Island and Holmes Rodeo in first half at Cincinnati Garden. New bills currently are "Thunder in Sun," shaping solid at Palace. "Alias Jesse James" looms okay at Keith's. Return of "The Robe" plus "Demetrius and Gladiators" rate good at the Albee. "Imitation of Life" shapes sturdy in fifth round at the Grand.

## Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "The Robe" (20th) and "Demetrius and Gladiators" (20th) (reissues). Firm \$8,500. Last week, "Compulsion" (20th), \$9,500.

Capitol (SW-Cinera) (1,376; \$1.20-\$2.65) — "South Seas Adventure" (Cinera) (29th wk). Good \$16,000. Last week, ditto.

Grand (RKO) (1,400; 90-\$1.50) — "Imitation of Life" (5th wk). Fancy \$7,500. Last week, \$8,000.

Keith's (Shor) (1,500; 90-\$1.25) — "Alias Jesse James" (UA). Okay \$7,500. Last week, "Shaggy Dog" (BV) (4th wk), \$7,300.

Palace (RKO) (2,600; 90-\$1.25) — "Thunder in Sun" (Par). Solid \$10,000. Last week, "Watusi" (M-G), \$7,000.

# 'Game' Big \$12,000, St. L.; 'Capone' 15G

St. Louis, May 19.

"Mating Game" at Loew's looms as top newcomer here this round at the Orpheum although the reissue of "Shane" looms big at the St. Louis. "Al Capone" is going great in second stanza at Fox. Also sharp in holdover divisions is "Gigi" still is okay in sixth week at Shady Oak arty theatre.

## Estimates for This Week

Apollo Art (Grace) (700; 90-\$1.25) — "He Who Must Die" (Indie). Okay \$2,500. Last week, "Folies Bergere" (Indie), same.

Fox (Arthur) (5,000; 60-90) — "Al Capone" (AA) and "Arson for Hire" (Col) (2d wk). Sock \$15,000. Last week, \$18,000.

Loew's (Loew) (3,600; 60-90) — "Mating Game" (M-G) and "Bandit of Zhohe" (Col). Nice \$12,000 or near. Last week, "Green Mansions" (M-G) and "Nowhere to Go" (M-G), \$15,000.

Orpheum (Loew) (1,900; 60-90) — "Gunlight at Dodge City" (UA) and "Escort West" (UA). Mild \$4,000. Last week, "I Want to Live" (UA) and "Defiant Ones" (UA), \$10,000.

Pageant (Arthur) (1,000; 60-90) — "Cat on Hot Tin Roof" (M-G) and "Some Came Running" (M-G). Okay \$3,000 on reruns. Last week, "Teahouse of August Moon" (M-G) and "King and I" (20th), \$3,200.

St. Louis (Arthur) (3,600; 60-90) — "Shane" (Par) and "Trouble With Harry" (Par) (reissues). Big \$12,000. Last week, "Compulsion" (20th), \$16,000.

Shady Oak (Arthur) (760; 60-90) — "Gigi" (M-G) (6th wk). Trim \$4,000. Last week, \$4,300.

# 'Diary' Rich \$16,000, Philly; 'Capone' Great 18G, 2d; 'Life' 11G, 'Hot' 12G

## Key City Grosses

Estimated Total Gross  
This Week .....\$2,119,500  
(Based on 21 cities and 212 theatres, chiefly first runs, including N. Y.)  
Last Year .....\$2,182,800  
(Based on 23 cities and 244 theatres.)

# 'Room' Wham 16G, Hub; 'James' 15G

Boston, May 19.

Warmer weather is hurting big pix at the Hub boxoffice this week. "Alias Jesse James" is leading the field at the Memorial. "Room at the Top" is smashero at the Kenmore and heading for a new record. "Horrors of Black Museum" shapes torrid at the Paramount. "It Happened to Jane" rolled up a sock total in first week at the Astor.

"Some Like It Hot" is still packing them in at the Orpheum in eighth week. "Gigi" continues strong at the Beacon Hill in 20th round. "Diary of Anne Frank" is steady in third round at the Saxon.

## Estimates for This Week

Astor (B&G) (1,371; \$1.25-\$1.50) — "It Happened to Jane" (Col) (2d wk). Second week started today (Tues.). First week, wham \$17,000.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (20th wk). Slick \$8,500. Last week, \$10,000.

Boston (SW-Cinera) (1,354; \$1.25-\$2.65) — "South Seas Adventure" (Cinera) (6th wk). Hot \$16,000. Last week, \$20,000.

Capri (Sack) (1,150; 90-\$1.50) — "He Who Must Die" (5th wk). Good \$4,000. Last week, \$5,000.

Exeter (Indie) (1,376; 75-\$1.25) — "Law Is Law" (Indie) (5th wk). Fourth week was okay \$3,000.

Fenway (Indie) (1,376; 75-\$1.25) — "Paris Vice Squad" (Indie) and "White Slavery" (Indie). Perky \$4,000. Last week, "Lonely Sex" (Indie) and "Girls Inc." (Indie), \$3,000.

Gary (Sack) (1,240; 90-\$1.50) — "Naked Maja" (UA) (2d wk). Hot \$9,000. Last week, \$14,000.

Kenmore (Indie) (700; \$1.25-\$1.50) — "Room at Top" (Cont). Smash \$16,000 and heading toward record, hyped by personal by Heather Sears and sock reviews. (Continued on page 20)

# 'James' Fine \$10,000 in L'ville; 'Life' Fast 6G, 'Compulsion' Slight 5G

Louisville, May 19.

"Alias Jesse James" at United Artists, is one bright spot of newcomers here currently. The 19-day spring race meet at Churchill Downs ended Saturday (16), and downtown exhibs are not sorry to see the ponies go. "Compulsion" at Rialto is quite drab. "Imitation of Life" at the Kentucky shapes nice in third round. Brown pulled "Girl in Bikini" and "Flesh and Woman" after four days of second week.

## Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90) — "Girl in Bikini" (Indie) and "Flesh and Woman" (Indie) (2d wk-4 days), split with "Man Called Peter" (20th) and "The Robe" (20th) (reissues). Mild \$5,000. Last week, "Bikini" and "Woman," \$5,500.

Kentucky (Switow) (900; 75-\$1.25) — "Imitation of Life" (U) (3d wk). Nice \$6,000 after same in second week.

Mary Anderson (People's) (1,000; 60-90) — "Man in Net" (UA) and "Escort West" (UA). Modest \$4,000. Last week, "That Naughty Girl" (Indie), \$4,500.

Rialto (Fourth Ave.) (3,000; 60-90) — "Compulsion" (20th). Drab \$5,000. Last week, "Warlock" (20th), \$5,300. United Artists (UA) (3,000; 60-\$1) — "Alias Jesse James" (UA), Bob Hope opus well liked by crix and nice \$10,000 or near looms. Last week, "Mating Game" (M-G), \$9,000.

Philadelphia, May 19.

Despite a scarcity of newcomers, biz is holding very nicely here in current session. Top new entrant is "Diary of Anne Frank," which look lusty at the Midtown. "Man in Net" shapes okay in first week at the Fox.

Biggest money is going to "Al Capone," great in second session at Stanton. "Imitation of Life" looms fast in fifth Arcadia round while "Shaggy Dog" is rated big in third stanza at the Ransolph. Longrun champion "Some Like It Hot" socks in ninth Stanley frame. "Alias Jesse James" is off sharply from opening round but still good in second at Goldman. "South Seas Adventure" holds trim in 13th session at the Boyd. "Compulsion" looks modest in fourth week at the Viking.

## Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80) — "Imitation of Life" (U) (5th wk). Smash \$11,000. Last week, \$14,000.

Boyd (SW-Cinera) (1,430; \$1.10-\$2.60) — "South Seas Adventure" (Cinera) (4th wk). Trim \$15,500. Last week, \$12,000. Fox (National) (2,250; 90-\$1.80) — "Man in Net" (UA). Okay \$11,000. Last week, "Warlock" (20th) (2d wk), \$10,000.

Goldman (Goldman) (1,200; 99-\$1.80) — "Alias Jesse James" (UA) (2d wk). Good \$8,000. Last week, \$13,000.

Midtown (Goldman) (1,250; \$1.10-\$2) — "Diary of Anne Frank" (20th). Lusty \$16,000. Last week, "Separate Tables" (UA) (12th wk), \$4,000.

Randolph (Goldman) (2,250; 94-\$1.80) — "Shaggy Dog" (BV) (3d wk). Big \$16,000. Last week, \$17,000.

Stanley (SW) (2,900; 99-\$1.80) — "Some Like It Hot" (UA) (9th wk). Sock \$12,000. Last week, \$13,000.

Stanton (SW) (1,483; 99-\$1.40) — "Al Capone" (AA) (2d wk). Great \$18,000 or over. Last week, \$25,000.

Studio (Goldberg) (483; 90-\$1.80) — "Isle of Levant" (Indie) (2d wk). Nice \$4,500. Last week, \$7,000, over hopes.

Trans-Lux (T-L) (500; 99-\$1.80) — "Green Mansions" (M-G) (4th wk). Mild \$4,100. Last week, \$5,100.

Viking (Sley) (1,000; 75-\$1.80) — "Compulsion" (20th) (4th wk). Modest \$5,800. Last week, \$8,500. World (Palme) (604; 94-\$1.80) — "Man in Raincoat" (Indie) (2d wk). Fair \$2,000. Last week, \$2,500.

# New Pix Bop Balto Biz 'Maja' Moderate \$5,000, 'Room' Bright 4 1/2 G, 3d

Baltimore, May 19.

Trade is slow this frame with holdovers in most spots as new entries made only fair showings. "Naked Maja" is rated slow in first at the Century while "Gidget" isn't doing much better at the Stanley. Best of repeats are "Room at Top," nice in third at the Playhouse; "Shaggy Dog" fine in fifth at the New and "Compulsion" hep in second at the Town. "Shane" is only fair on reissue at the Hippodrome.

## Estimates for This Week

Century (R-F) (3,100; 50-\$1.50) — "Naked Maja" (UA). Slow \$5,000. Last week, "Some Like It Hot" (UA) (8th wk), \$5,000.

Cinema (Schwaber) (460; 90-\$1.50) — "Eighth Day of Week" (Cont) (3d wk). Slow \$1,800 after \$2,000 in second.

Five West (Schwaber) (460; 90-\$1.50) — "Ordet" (Kings). Dim \$1,500. Last week, "Law Is Law" (Cont) (2d wk), \$1,800.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Shane" (Par) (reissue). Modest \$6,000. Last week, "Watusi" (M-G), \$6,200.

Little (R-F) (300; 50-\$1.25) — "No Escape" (Indie) (2d wk). Slow \$1,000 after \$1,500 opener.

Mayfair (R-F) (900; 50-\$1.50) — "Imitation of Life" (U) (8th wk). Oke \$3,000 after \$3,500 for previous week.

New (R-F) (1,600; 50-\$1.25) — "Shaggy Dog" (BV) (5th wk). Nice \$5,000 after \$7,000 for fourth.

Playhouse (Schwaber) (460; 90-\$1.50) — "Room at Top" (Cont) (3d wk). Good \$4,500 after \$6,600 in second.

Stanley (R-F) (2,800; 50-\$1.25) — "Gidget" (Col). Mild \$8,000. Last week, "Alias Jesse James" (UA) (2d wk), \$5,000.

Town (R-F) (1,125; 50-\$1.25) — "Compulsion" (20th) (2d wk). Oke \$6,000 after \$10,000 opener.

# Chi Spotty; 'Flesh' Rousing \$31,000, 'Capone' Smash 34G, 2d; 'Life' Great 19G, 'Hot' Lush 17G, 'Dog' 16G, 9th

Chicago, May 19. The May wicket recession is keeping deluxe biz here spotty this round, but click longruns are butressing for a good over-all count. Pleasant weather should also help some. Top opener is "World, Flesh and Devil," with a brilliant \$31,000 at the Woods.

In the hefty holdover division, all in ninth sessions, "Imitation of Life" is rated great at Roosevelt. "Some Like It Hot" looks hep at the United Artists, and "Shaggy Dog" shapes stout at Garrick. Twelfth session of "Gigi" is solid at the Loop.

"Al Capone" looms great in second stanza at Todd's Cinestage, but "The Tempest" is only modest at the Chicago in second. "Alias Jesse James" looks nice at State-Lake, also for second.

Oriental's "Count Your Blessings" is only mild for third. "Room at the Top" is rated smash in Esquire fourth. "Horse's Mouth" took good 11th round coin at the World.

Of the hard-ticket pix, the third frame of "Diary of Anne Frank" shapes slight at McVickers, while "South Seas Adventure" continues nice at Palace in 34th round.

**Estimates for This Week**  
Chicago (B&K) (3,900; 90-\$1.80)—"The Tempest" (Par) (2d wk). Flabby \$14,000. Last week, \$20,200. "Young Philadelphians" (WB) starts Friday (22).  
Esquire (H&E Balaban) (1,350; \$1.50)—"Room at the Top" (Cont) (4th wk). Socko \$13,000. Last week, \$14,500.

Garrick (B&K) (850; 90-\$1.25)—"Shaggy Dog" (BV) (9th wk). Boffo at \$16,000. Last week, \$16,200.

Loop (Telem't) (606; 90-\$1.80)—"Gigi" (M-G) (12th wk). Great \$13,000. Last week, \$15,000.  
McVickers (JL&S) (1,580; \$1.25-\$3)—"Diary of Anne Frank" (20th) (3d wk). Thin \$11,000. Last week, \$17,000. May leave on June 11.  
Monroe (Jovan) (1,000; 65-90) (Continued on page 20)

## 'James' Boffo \$19,000 in Det.; 'Count' Good 10G, 'Life' Lofty 18G, 4th

Detroit, May 19. "Shaggy Dog" continues to stay ahead of a very fast pack of prize pix though in second week downtown at the Michigan. "Alias Jesse James" looks smash at the Palms. "Thunder in Sun" is only mild at the Fox. "Count Your Blessings" shapes good at the Adams. "Al Capone" looks nice in moveover to Broadway-Capitol for third week downtown. "Imitation of Life" stays great in fourth week at the Madison.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 99-\$1.25)—"Thunder in Sun" (Par) and "Tokyo After Dark" (Par). Mild \$11,000. Last week, "Compulsion" (20th) and "Mugger" (UA), \$10,000 in second week.  
Michigan (United Detroit) (4,000; \$1.25-\$1.49)—"Shaggy Dog" (BV) and "Rawhide Trail" (Indie) (2d wk). Swell \$22,000. Last week, \$26,000.

Palms (UD) (2,961; \$1.25-\$1.49)—"Alias Jesse James" (UA) and "Great St. Louis Bank Robbery" (UA). Great \$19,000. Last week, "Al Capone" (AA) and "King of Wild Stallions" (AA) (2d wk), \$20,000.

Madison (UD) (1,900; \$1.25-\$1.49)—"Imitation of Life" (U) (4th wk). Wow \$18,000. Last week, \$19,500.  
Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Al Capone" (AA) and "King Wild Stallions" (AA) (m.o.). Good \$11,500 for third week downtown. Last week, "Uncle Tom's Cabin" (Rep) and "Zorro Rides Again" (Rep), \$6,000 in 5 days.

United Artists (UA) (1,667; \$1.25-\$1.75)—"Room at the Top" (Indie) (2d wk). Slow \$5,000. Last week, \$6,400.  
Adams (Balaban) (1,700; \$1.25-\$1.50)—"Count Your Blessings" (M-G). Good \$10,000. Last week, "World, Flesh and Devil" (M-G), \$7,000 in second week.

**Muse Hall** (SW-Cinerama) (1,208; \$1.55-\$2.65)—"South Seas Adventure" (Cinerama) (33d wk). Smash \$18,000. Last week, same.  
**Trans-Lux Krim** (Trans-Lux) (1,000; \$1.49-\$1.65)—"Night to Remember" (Indie) (2d wk). This week opens today. First week, fine \$5,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

## 'Dog' Smooth 19G, K.C.; 'Seas' Big 16G

Kansas City, May 19. Bright week is in prospect here currently, sparked by "Shaggy Dog" sock at the Uptown. "Shane" returning to the Paramount is strong. "Vatusi" at Midland shapes sli. String of powerful holdovers continue, with "Sleeping Beauty" at the Brookside, "South Pacific" at the Capri and "Imitation of Life" at the Roxy, all pleasant. "Never Steal Anything Small" in three Fox-Midwest houses is modest. Weather turned cool and clear.

**Estimates for This Week**  
Brookside (Fox-Midwest) (750; 75-\$1)—"Sleeping Beauty" (BV) (8th wk). Perkling to good \$6,500. Holds. Last week, \$6,000.

Capri (Durwood) (628; \$1.50, \$2.25, \$2.50)—"South Pacific" (Magna) (8th wk). Oke \$6,500. Last week, \$7,500.

Isis, Fairway, Granada (Fox-Midwest) (1,360; 700; 1,217; 75-90)—"Never Steal Anything Small" (U) and "Appointment with Shadow" (U). Mild \$6,000. Last week, "Uncle Tom's Cabin" (Indie) (reissue) and "Villa" (20th), \$4,000.

Kimo (Dickinson) (504; 90-\$1.25)—"My Uncle" (Cont) (7th wk). Oke \$11,000. Last week, \$1,200.  
Midland (Loew) (3,500; 75-\$1)—"Watusi" (M-G) and "Guns from Laredo" (Col). Thin \$4,500. Last week, "Mating Game" (M-G) and "Gideon of Scotland Yard" (Col) (2d wk-5 days), \$4,000.

Missouri (SW-Cinerama) (1,194; \$1.25-\$2)—"South Seas Adventure" (Cinerama) (20th wk). Fat \$16,000. House goes dark until May 29. (Continued on page 20)

## 'Room' Rousing \$12,000, Buff; 'James' Loud 13G

Buffalo, May 19. Trade is a bit uneven here this round at the big first-runs. "Alias Jesse James" shapes sharp at the Buffalo but "Wild One" is drab at the Center. "Room at the Top" is rated fancy at the Century while "Gigi" is down to okay take at the tiny Cinema. "Shane," out on reissue, looks solid at Paramount. "Imitation of Life" is holding up amazingly stout in fourth round at Lafayette.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-\$1)—"Alias Jesse James" (UA) and "10 Days to Tulsa" (Indie). Sharp \$13,000 or close. Last week, "Count Blessings" (M-G) and "Lonelyhearts" (UA), \$7,600.

Center (AB-PT) (2,000; 70-\$1)—"Wild One" (Col) and "Big Heat" (Col). Drab \$7,000 or less. Last week, "Road Racers" (AI) and "Daddy-O" (AI) (split week—9 days), \$6,500.

Century (UATC) (2,700; 70-\$1)—"Room at the Top" (Cont). Fancy \$12,000 or close. Last week, "Verboten" (Indie) and "Gideon of Scotland Yard" (Col), \$3,000.  
Lafayette (Basil) (3,000; 50-\$1.25)—"Imitation of Life" (U) (4th wk). Stout \$11,000. Last week, \$12,000.

Paramount (AB-PT) (3,000; 70-\$1)—"Shane" (Par) and "Submarine Command" (Par) (reissues). Sock \$18,000 or better. Last week, "Young Land" (Col) and "Face of Fugitive" (Col), \$6,500.  
Teek (Loew) (1,200; 70-\$1.25)—"Some Like It Hot" (UA) (8th wk). Good \$6,000 or less. Last week, \$6,200.  
Cinema (Martina) (450; 70-\$1)—"Gigi" (M-G) (6th wk). Okay \$2,000. Last week, \$1,800.

## 'Some Hot' Bright 10G, Seattle; 'Mouth' \$7,000

Seattle, May 19. Boxoffice take is definitely offish at big deluxers here this round but there are some bright spots. Of course, one is "Some Like It Hot," great in third stanza at Paramount. "Imitation of Life" still is good in fourth at the Blue Mouse but second frame of "Thunder in Sun" look slow at the Fifth Avenue. "Watusi" looms drab opening week at Orpheum. "Horse's Mouth" is rated big at the Music Box.

**Estimates for This Week**  
Blue Mouse (Hamrick) (739; 90-\$1.50)—"Imitation of Life" (U) (4th wk). Good \$4,000. Last week, \$4,400.  
Coliseum (Fox-Evergreen) (1,870; 90-\$1.50)—"These 1,000 Hills" (20th) and "Lone Texan" (20th). Mild \$6,000. Last week, "Mey Boy" (Col) and "Jukebox Rhythm" (Col), \$4,400.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50)—"Thunder in Sun" (Par) and "City of Fear" (Col) (2d wk). Slow \$5,000. Last week, \$5,800.

Music Box (Hamrick) (850; 90-\$1.50)—"Horse's Mouth" (Loport). Big \$7,000. Last week, "Night to Remember" (Indie), \$2,300.

Music Hall (Hamrick) (2,200; 90-\$1.50)—"Naked Venus" (Indie) and "Man or Gun" (Rep). Mild \$6,500. Last week, "Man in Net" (UA) and "Island Lost Women" (WB), \$4,100.

Orpheum (Hamrick) (2,700; 90-\$1.50)—"Watusi" (M-G) and "First Man into Space" (M-G). Drab \$5,500. Last week, "Crawling Eye" (DCA) and "Cosmic Monster" (DCA), \$4,800.

Paramount (Fox-Evergreen) (3,107; 90-\$1.50)—"Some Like It Hot" (UA) (3d wk). Great \$10,000. Last week, \$10,700.

## 'James' Hefty 15G, Frisco 'Hot' 14G

San Francisco, May 19. Trade at first-runs here shapes okay this session. "Alias Jesse James" shapes good at the Golden Gate while "Room 43" looks neat at Paramount. However, "Watusi" looks dull at Warfield and "Compulsion" is slipping to a so-so figure in second round at the Fox. A pair of oldies, "Flame and Arrow" and "Big Trees," looms good at St. Francis. "Some Like It Hot" still is torrid in fourth stanza at United Artists. "Gigi" is rated dandy in 45th round at the Stage-door.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25)—"Alias Jesse James" (UA) and "Menace in the Night" (UA). Good \$15,000. Last week, "Al Capone" (AA) and "Speedy Crazy" (AA) (3d wk), \$12,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Compulsion" (20th) and "Man in Raincoat" (Indie) (2d wk). So-so \$11,000 in 8 days. Last week, \$13,500.

Warfield (Loew) (2,656; 90-\$1.25)—"Watusi" (M-G) and "Rawhide Trail" (AA). Dull \$10,000. Last week, "Count Your Blessings" (M-G) (2d wk), \$7,000.

Paramount (Par) (2,646; 90-\$1.25)—"Room 43" (Indie) and "No Place to Land" (Indie). Neat \$16,000. Last week, "Thunder in Sun" (Par) and "Tokyo After Dark" (Par), \$12,000.

St. Francis (Par) (1,400; \$1.25-\$1.50)—"Flame and Arrow" (WB) and "Big Trees" (WB) (reissues). Good \$10,000. Last week, "Question of Adultery" (Indie) and "Murder by Contract" (Col), same.

Orpheum (SW-Cinerama) (1,456; \$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (25th wk). Fast \$15,000. Last week, \$14,000.

United Artists (No Coast) (1,151; \$1.25-\$1.50)—"Some Like It Hot" (UA) (4th wk). Socko \$14,000. Last week, \$18,000.

Stagedoor (A-R) (440; \$1.25-\$3)—"Gigi" (M-G) (45th wk). Dandy \$8,000. Last week, \$8,600.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Bolshoi Ballet" (Indie) (reissue) and "Mystery of Picasso" (Indie) (3d wk). Good \$4,000. Last week, "Mad Little Island" (Indie) (2d wk), \$2,800.

Vogue (S.F. Theatres) (364; \$1.25)—"Dreaming Lips" (Indie). Oke \$1,900. Last week, "Three Strange Loves" (Indie) (2d wk) and "Miss Julie" (Indie), \$2,300.  
Alexandria (United California) (1,170; \$1.50-\$3.50)—"South Pacific" (Magna) (46th wk). Okay \$10,000. Last week, ditto.

# B'way Firmer; 'James' Bangup \$18,000 For 4 Days, 'Roof' Smooth 11G, 'Hot' Smash 41G, 'Count'-Stage 117G, 4th

Despite the fact that there are few newcomers this session, Broadway film business generally shapes up firmer in current week than it has recently. "Alias Jesse James," one of the newcomers, looks big \$18,000 in first four days at the Astor. "The Roof" hit a lofty \$11,000 on initial stanza at the Trans-Lux 52d Street. "Heroes and Sinners" did a nice \$8,000 opening week at the Paris.

Greatest strength currently stems from the longruns. "Some Like It Hot" pushed ahead of previous week's take to land a great \$41,000 in seventh week at the State. "Al Capone" held big with \$20,800 in eighth session at the Victoria.

"Count Your Blessings" with stage show, heading for an okay \$17,000 in fourth-final stanza at the Music Hall, with "Ask Any Girl" and new stage show opening tomorrow (Thurs.). "Imitation of Life" and stage show looks like good \$44,000 in current (5th) round at the Roxy. It goes a sixth with "Pork Chop Hill" due in May 29.

"Warlock" shapes fair \$23,000 in third week at the Paramount, and holds over five days in fourth session before opening "Woman Obsessed." "World, Flesh and Devil" opens today (Wed.) at the Capitol.

"Modern Times" held with a wow \$19,800 in second stanza at the arty Plaza. This oldie Charles Chaplin comedy now is scheduled to move into the Victoria after "Capone" finishes its run.

"Room at Top" still is smash, getting \$15,200 in seventh session at the Fine Arts, where it is now in eighth week. "Young Philadelphians" opens tomorrow (Thurs.) at the Criterion. "Sleeping Beauty" looks to wind its 13th week of eight days with an okay \$13,300 at this house.

"Diary of Anne Frank" was okay at \$15,000 or close in ninth round at the Palace. "Gideon of Scotland Yard" opened yesterday (Tues.) at the Odeon after eight highly successful weeks, plus five days of "Shaggy Dog."

"Compulsion" held at okay \$10,800 in seventh session at the Rivoli. "South Seas Adventure" wound its 42d week of eight days at fair \$18,400 last Sunday (17) at the Warner. House now closes to prep for preem of "Porgy and Bess" next month.

**Estimates for This Week**  
Astor (City Inv.) (1,094; 75-\$2)—"Alias Jesse James" (UA). First week four days looks like big \$18,000. In ahead, "Separate Tables" (UA) (21st wk), \$12,000, but wound up highly successful longrun here which ran from early this year.

Baronet (Reade) (430; \$1.25-\$2)—"Romance and Juliet" (Indie) (4th wk). Third week ended Thursday (14) was good \$5,500. Second was \$6,800. "Mirror Has Two Faces" (Cont) opens May 26.

Beekman (R&B) (590; \$1.20-\$1.75)—"He Who Must Die" (Kass) (21st wk). The 20th round finished Saturday (16) was fair \$4,000. The 19th week, \$4,900. "Of Love and Lust" (Indie) opening May 25.

Capitol (Loew) (4,820; \$1-\$2.50)—"World, Flesh and Devil" (M-G). Opens today (Wed.). In ahead, "Mating Game" (M-G) (3d wk) dipped to mild \$13,000 after \$17,000 in second round.

Criterion (Moss) (1,671; 90-\$2.40)—"Sleeping Beauty" (BV) (13th wk). This final session concluding today (Wed.) looks like okay \$13,300 for eight days after \$12,000 in 12th week of seven days. "Young Philadelphians" (WB) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-\$1.80)—"Room at Top" (Cont) (8th wk). Seventh round concluded Sunday (17) was great \$15,200. Sixth week, \$15,500.

Guild (Guild) (450; \$1-\$1.75)—"Embezzled Heaven" (Indie) (4th wk). Present week looks like big \$11,500 after \$12,000 in third.

Normandie (Trans-Lux) (592; \$1.80-\$2.80)—"Separate Tables" (UA) (22d wk). Current stanza ending today (Wed.) is heading for good \$5,500. The 21st week, \$5,300. (21st wk) open May 26.  
Palace (RKO) (1,947; \$1.50-\$3)—"Diary of Anne Frank" (20th) (10th wk). Ninth round finished yesterday (Tues.) was okay \$15,000 or near. The eighth, \$18,000.  
Odeon (Moss) (813; 90-\$1.80)—"Gideon of Scotland Yard" (Col). Opened yesterday (Tues.). In

ahead, "Shaggy Dog" (BV) (9th wk-5 days) modest \$6,000 after \$8,000 for regular 7-day eighth week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Warlock" (20th) (3d wk). This round winding up tomorrow (Thurs.) looks like fair \$23,000. Second was \$28,000. "Woman Obsessed" (20th) opening is delayed until next week, with "Warlock" being held five days of fourth stanza.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Heroes and Sinners" (Janus) (2d wk). Initial frame ended Sunday (16) was nice \$8,000. In ahead, "Horse's Mouth" (Loport) (26th wk), \$6,000.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Count Your Blessings" (M-G) with stage show (4th-final wk). Current session finishing up today (Wed.) looks like okay \$117,000. Third was \$128,000. "Ask Any Girl" (M-G) with new stage show opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; 90-\$1.25)—"Compulsion" (20th) (8th wk). Seventh stanza finished yesterday (Tues.) held with okay \$10,800. Sixth was \$10,500.

Plaza (Loport) (525; \$1.50-\$2)—"Modern Times" (Loport) (reissue) (3d wk). Initial holdover round completed Friday (16) was wow \$19,800. First was record \$23,700.

Roxy (Indie) (5,705; 90-\$2.50)—"Imitation of Life" (U) with stage show (5th wk). Present stanza ending tomorrow (Thurs.) is heading for good \$44,000. Fourth was \$54,000. Goes a sixth week, with "Pork Chop Hill" (UA) opening May 29.

State (Loew) (1,900; 90-\$2)—"Some Like It Hot" (UA) (8th wk). Seventh session completed Saturday (16) was socko \$41,000 as compared with \$40,000 for sixth week. Stays on indef. with "Hole in Head" (Continued on page 20)

## Mpls. Still Limps Albeit 'Museum' O.K. \$4,500; 'Windjammer' 14½G, 26

Minneapolis, May 19. Even though cold weather has supplanted the brief heat spell and there are more newcomers than at any time in a month or more, the boxoffice continues on downtrend. It's attributed partly to the fresh entries' lack of draw as well as the usual adverse seasonal factors including the usual harmful daylight saving time.

Best arrivals are "Horrors of the Black Museum" and "Thunder in Sun," both rated okay. It's the 26th week for the sensations. "Windjammer," the fourth big session for "Some Like It Hot" and second great round for "Al Capone."

**Estimates for This Week**  
Academy (Mann) (947; 85-\$1.25)—"Compulsion" (20th) (3d wk). Solid \$5,000. Last week, \$6,000.

Century (S-W) (\$1.75-\$2.65)—"Windjammer" (NT) (26th wk). In its seventh month this one's continued great b.o. stride is amazing. Smash \$12,500. Last week, \$13,200.

Gopher (Berger) (1,000; 85-\$1)—"Horrors of Black Museum" (AI). Okay \$4,500. Last week, "Shaggy Dog" (BV) (5th wk), \$5,000 in six days.

Lyrie (Par) (1,000; \$1-\$1.25)—"Some Like It Hot" (UA) (4th wk). Word-of-mouth has helped to make this such a smash success. Big \$7,000. Last week, \$8,000.

RKO Orpheum (RKO) (2,800; 85-\$1)—"Man in Net" (UA). Sad \$5,000. Last week, "Imitation of Life" (U) (3d wk), \$7,500, at \$1.25 top.

RKO Par (RKO) (1,800; 85-\$1)—"Thunder in Sun" (Par) and "When Hell Broke Loose" (Par). Satisfactory \$5,500. Last week, "Good Day for Hanging" (Col) and "Man Inside" (Col), \$3,500 at 75-90 scale.

State (Par) (2,200; \$1-\$1.25)—"Al Capone" (AA) (2d wk). Good \$6,000 in 5 days. Last week, \$14,000.  
Suburban World (Mann) (800; 85)—"Sins of Rose Bernd" (Indie). German picture is still helping to lure some. Moderate \$1,500. Last week, "Devil Strikes at Night" (Indie) split with "Silk Stockings" (M-G) (2d wk), \$1,500.  
World (Mann) (400; 85-\$1.25)—"Doctor's Dilemma" (M-G). Well priced pic but only getting modest \$4,000. Last week, "Green Mansions" (M-G) (2d wk), \$4,500.

# See Mex Production Soaring To 116 Pix in '59; Actors Ask 30% Hike

Mexico City, May 19.

Mexican picture production this year may hit a top of 116 films, and at least 110 pix. This is the estimate of the Mexican Assn. of Motion Picture Producers. This means that Mexico will be creeping up to around the halfway mark of Hollywood production. In support of the high production activity (nearly 16% above last year's), the Assn. pointed out that by end of this month, the total completed films will come to 35 as compared to 30 for like period last year.

What the association carefully fails to mention is the fact that imminent dickering for renovation of collective work contracts may have something to do with the slight increase over last year. Nor does it mention that Mexican activity is always greatest up to around August, after which time filming falls off from month to month.

The National Assn. of Actors, girding for a 30% wage hike, insists it will not take less. This could very well paralyze production for some weeks if a compromise is not reached before old contract expires this coming July. The association also wants to seek abolishment of two-week quickies, and this is something that the financially weaker fringe of Mexican producers will fight hard against. Some of their best profits are made with these two-week "churros."

What the Assn. of Film Producers is worried about is the chronic lack of houses in which to exhibit Mexican product, despite deals of recent months which have given more exhibition time to local films at the expense of Hollywood. The association says there's a lack of picture palaces.

## 2 British Prods. In Hassle Over Invasion Pic

London, May 12.

Two of U.K.'s top film-makers—Sir Michael Balcon and Sydney Box—have clashed over the making of a film of the D-Day invasion. Box announced that he would shoot "Operation Overlord" which will tell the story of D-Day through the eyes of a dozen or so people. Balcon had already revealed that he had bought the film rights of David Horowitz's best-seller, "Dawn Of D-Day," which is also the yarn about the invasion told through the people who took part in it.

Balcon said: "I cannot stop Box from making another version of this story, but I certainly deplore his action in doing so. In these days our film industry cannot afford petty, cut-throat rivalry at the expense of big subjects which help the cinema industry generally."

Box said: "We can show Balcon material in our files that proves that we have been working on this subject for the past year. If there is going to be a race, I think we must be well ahead. Our film will be ready for showing in October."

Balcon stated that he will not be frightened into hurrying up preparations for his production.

## Okay 'Gigi' in Ireland But Ban Songs for Air

Dublin, May 12.

Film censor Liam O'Hara okayed "Gigi" (M-G) for general exhibition here, but the songs were subsequently nixed for radio. Lord Longford, owner of the Gate Theatre, nixed the project for staging of that play in the theatre by the Globe Theatre Co.

First song to come under ban by state-controlled Radio Eireann was "Thank Heaven For Little Girls," sung in film by Maurice Chevalier. This ban was passed along to sponsors. Station's popular Film Magazine program presented other songs from the film on the day after it won its collection of Oscars, without official comment or censure. Sponsors were subsequently told "no more 'Gigi'."

## Amadori to Portugal

Madrid, May 12.

Argentine director Luis Amadori, who turned out three successive film hits this past year with "La Violeta," "The Girl from Valladolid" and "Where to, Alfonso XII?" has completed interiors for "April in Portugal" and moves to Portuguese beaches at Estoril for location shooting.

Alberto Closas, Zully Moreno (Mrs. Amadori) and Yvette Lebon from Paris had the cast for Luis March's DIA Productions. Nat Wachsberger is releasing in Europe. Closas plays a dual comedy role take-off on twin brothers—one a diplomat, the other a bum.

## No Horror Film Labels in Britain

London, May 12.

The proposal, up for consideration a couple of months back, that the "H" Censors' certificate should be reintroduced in Britain to indicate horror pix has been dropped. The suggestion was that the whole notion of the current "X" rating, introduced some years ago to label pix with adult themes as well as those horrific, was being sabotaged by public identification of the category with blood-and-ghouls pix, and that the revival of the "H" would enable true distinction to be drawn.

However, the Cinema Consultative Committee on which sit reps of the British Board of Film Censors, local government authorities and the film industry, has given the thumbsdown treatment on two scores. One is that nobody is eager to see the number of censor categories increased beyond the present "U," "A" and "X." The other is that it's believed that spate of horrorpix is on the decline and an "H" disincentive is accordingly unnecessary.

Foreseen drop in the macabre and monster films is coming at the right time for other reasons here. Some Watch Committees are beginning to get restive about the hitherto volume, while last week there was a question tabled in Parliament about alleged "growing concern" and asking for prohibitive legislation. Though requests of the kind aren't likely to bear fruit, the raising of the question obviously doesn't reflect too well on the industry.

## LOMBROSO NEW PREXY GLOBE FILMS INT'L

Cannes, May 19.

Henry Lombroso, former Continental manager for Republic, has been named president of Globe Films International, the biggest indie distributor in Italy. The appointment was announced here last week while Lombroso and his aides were attending the Cannes Film Festival.

Globe, formed just two years ago, is releasing about 25 pix annually, apart from the Republic backlog which it acquired under a five-year deal. The combined output calls for virtually releasing one film a week throughout the year. Under Lombroso's presidency, Globe is to expand its activities in the production field. Last year, the company made one film, but already has plans for a minimum of four this year. At least three of the quartet will be co-productions with France.

Thor Films International Inc. has been authorized to conduct a motion picture films business in New York, with capital stock of 200 shares, no par value. Joseph Aranow, Brooklyn, is a director and filing attorney.

## 'Voyage' at Last Ready To Start; Ile de France As Background for Pic

Tokyo, May 12.

Independent producer Andrew Stone is ready to roll with "The Last Voyage" for Metro with George Sanders, Robert Stack, Dorothy Malone and Edmund O'Brien in the leads. Stone, who also scripted and will direct, has arrived to take over the helm of the pic which will be filmed entirely on the Ile de France off the city of Osaka. This temporarily delays the famed luxury liner's appointment with the salvage crews.

Shooting is expected to run from one month to 40 days. Film is said to be budgeted at near \$1,000,000. Hundreds of extras and some featured players are being recruited locally for the venture which will depict the last 90 minutes in the life of a fictitious liner before sinking.

Preparations were stymied by global hunt for a luxury liner. Picture was first planned to be made off England, but with Ile de France being eyed, adjustments were necessary. When an Osaka salvage company bought the dismantling rights from the French Line and brought the ship from Le Havre, Loew's Inc. started scouting the Orient. After several months of delicate negotiations, production manager Kenneth Grossman finally was able to charter the liner. Ship's salvage value is estimated at \$117,000. Stone is expected to partially submerge the liner and then film some long shots off California of actual sinking of a tanker with facsimile superstructure to preserve greater portion of the Ile de France's salvage value. The liner is insured against such a fire and total loss for the filming.

Unusual aspect of deal for Ile de France is that the French Line, presumably to preserve dignity, bars Metro from mentioning the ship by name in its publicity. If Stone can disguise the liner from the press, it would be the trick of the century.

## ITALO EXHIBS WANT NO MORE CINEMA BLDG.

Rome, May 12.

A drastic clamp-down on any moves to open new film houses in this country has been demanded by the Italian Film Exhibitor Assn. at its current meeting.

Growth of Italo film houses, currently over 17,000 is said to be one of the main reasons for unhappy state of the cinemas. And the regulations concerning building, opening and operating new showplaces must in the future be strictly enforced, says the exhib demand. Known that rules have so far been slackly enforced, thus adding to an already serious problem.

In the future, plans call for new houses to be okayed only in areas where the rise in attendance has topped 15%.

## Natl Program Framed For Edinburgh Fest

Edinburgh, May 19.

Leading film-producing countries of the world have been invited each to present a special "national program" at the upcoming International Edinburgh Festival, opening Aug. 23. Actors, directors and leading film personalities of the participating countries are invited to attend. Nations taking part include Sweden, Yugoslavia, Poland, Russia, Netherlands, Japan, France, East Germany, Italy and Great Britain. A date for the U.S. has not been announced as yet.

A bigger representation of countries is expected at this year's junket. Last year 34 countries and the United Nations submitted films. Invitations have this year been sent to 48 countries.

## Wage Tilt at Mex Cinemas

Mexico City, May 12.

Under the staggered system of collective work contract expiration worked out by the Union of Film Industry Workers, 46 new houses here face increased wage demands.

Section One of the union said it will ask for the same 21% boost granted by other cinemas earlier this year. There is no expectation of trouble since exhibs generally have agreed to grant this boost all along.

## Doris Barry's New Berth

London, May 12.

Doris Barry, sister of Alicia Markova, has joined the London Festival Ballet as production manager. Her appointment was made by Julian Braunsweig, director-general of the company, and she will be working closely with the technical director, Benn Toff.

The company's new ballet, "London Morning" with book and music by Noel Coward, is skedded to have its world preem at the Royal Festival Hall on July 14. Miss Barry will continue to represent Markova, who is due to return to New York next month.

## H'wood, Mex Films Jockey for Dates

Mexico City, May 12.

The jockeying for position in the exhibition scene continues here, with Hollywood and Mexican outfits vying for "improved" situations.

Latest switch gives the Alameda Theatre to Paramount for showing of its product. Meanwhile, Mexican films formerly exhibited in this downtown house, move over to the Mexico Cinema, far off from the central city area.

To make room for Mexican product, 20th-Fox has released the Mexico Theatre and will take over the soon to be completed cinema, the Internacional, on Avenida Cuauhtemoc.

Other changes are also being readied in a spirit of friendly co-operation. Status quo still gives an edge to Mexican product over Hollywood pix in playing time.

## SET TO SHOOT GOETZ 'FLAME' IN AUSTRIA

Vienna, May 12.

All is set for shooting of the William Goetz production, "The Magic Flame" (Col), in Austria. About a fourth of the \$4,000,000 budget will be spent in Vienna and other locations in Austria, according to Goetz. Director Charles Vidor pointed out that though use will be made of the local Wien film studios, most equipment is being brought all the way from Hollywood. Chief cameraman is James Wong Howe.

Film depicts the story of Franz Liszt, pianist and composer. Dirk Bogarde will star with the French actress Capucine. Vidor employed a number of local players, mostly from Theatre in Josefstadt and Volks Theatre.

## Dieterle Buys Novel, 'Blood,' for Co-Prod.

Paris, May 12.

William Dieterle bought Jose-Luis Vilallonga's French novel, "L'Homme De Sang" (Man of Blood), to make as a French-German coproduction in English, French and German. UFA and Rex Films produce and Dieterle directs with Anthony Quinn and French actress Jeanne Moreau to star. It rolls in September.

Story concerns a Spanish general who fought with the Reds during the Hispano Revolution. About \$35,000 was purportedly paid for the property.

## FORM WESTMINSTER FILMS

Couple of Whilom Schoolmasters  
Get Together

Toronto, May 19.

A pair of western Canada businessmen have set up a new company, Westminster Films, here. They'll produce feature films—with two scripts already bought—and tv commercials. They're Don Haldane of Edmonton and Lee Gordon of Shaunavon, Sask. Both are former schoolteachers. Gordon directed "The Lost Missile," in Hollywood. Haldane is an ex-National Film Board of Canada director.

## Madrid Paid High For Skimpy Fare Of Maria Callas

Madrid, May 19.

The recent Maria Callas recital and the follow-up Italian opera programs that expired last night (13) stirred a rash of outspoken comment that displaced music and opera from the coterie salons and the public forum.

Callas concert still hasn't been fully digested. Diva, who received 400,000 pesetas (\$8,000) for a one-night prelude to the opera programming, drew divided critical opinion on her singing. Almost uniformly negative agreement was reached on the concert, as staged. Recital was very late starting, dragged through a 40-minute intermission and brought the artiste onstage to vocalize for only minutes over a brief half-hour. Impression here is she took all, gave little and skyrocketed ticket scales to a \$12 top—an unpopular new high for Spain.

During and after the brief opera season, commentators emphasized as never before that Spain's capital city still lacks a native company for opera-hungry citizens. Some went further, noting that only the extension of Italy's benevolent policy in subsidizing Italian operatic talent abroad makes it possible for Madrid to enjoy even a limited taste of imported opera fare.

## Sapphire Films Loses \$3,800 Damages Appeal

London, May 19.

The Court of Appeal has dismissed an appeal by Sapphire Films Ltd. from a judgment of last October, awarding \$3,800 damages to actor Archibald Duncan for injuries sustained during shooting of a vidpic in the "Adventures of Robin Hood" series.

Duncan was hurt in preventing a horse from bolting and was subsequently awarded the Queen's Commendation Medal for Brave Conduct. At the appeal hearing, Lord Justice Morris said the employers ought to have foreseen that any horse would be likely to take fright in the described circumstances unless gradually introduced to what was expected of him, and that there was no evidence of any rehearsal.

## Record \$60,000 Paid For Short by Col Pix

Cannes, May 19.

A record price of \$60,000 has been paid by Columbia for a short entered at the Cannes Film Fest which closed here last weekend. The film is "Histoire d'un Poisson Rouge," (Story of a Red Fish). The deal involves the entire world excluding France, Belgium and Switzerland.

The two-reeler, shown in the early part of the festival, attracted immediate interest, but the asking price forced many of the bidders to bow out. The deal for Columbia was made by Mike J. Frankovich, who helps the company's operation in Britain. The previous record for a short is believed to be the \$50,000 paid a few years back for "The Red Balloon." That was for a four-reeler.

## 'ALOHA STATE' OFFICIAL

Correct Now To Refer To  
Hawaii By Such Tag

Honolulu, May 12.

You'll be correct, officially at least, if you refer to the 50th State as "the Aloha State."

Sugar promotion masterminds conducted a campaign on behalf of "the Sugar State." Pineapple promoters wanted it to be "the Pineapple State."

But the legislature, in its final session as a Territorial legislature, picked "the Aloha State" as the official tag.



# GERMANS' PLANNED LIMITATION

## Zurich's Big June Arts Array

By GEORGE MEZOEFI

This year's Zurich June Festival at Stadttheater (opera, ballet) and Schauspielhaus (legit), June 2-July 6, looks promising due to an unusually versatile array of musical and legit performances. Lineup includes seven legit plays in four languages, six operas and three programs of ballet.

Schauspielhaus tees off June 2-3 with the Dublin Gate Theatre's production of G. B. Shaw's "Saint Joan," directed by Hilton Edwards and starring Slobhan McKenna and Michael MacLiammoir. Another English-language offering will be Shakespeare's "Midsummer Night's Dream" by the Oxford Playhouse Co., July 5-6.

France will be represented by one of its major state-subsidized troupes, the Theatre National Populaire, June 5-7, presenting Mariwau's "Triumph of Love." Prosper Merimee's "Carrosse du Saint-Sacrement" and Andre Glide's "Oedipus." From Italy comes Piccolo di Milano, directed by Giorgio Strehler, will show Praga's "La Moglie Ideale" (The Ideal Wife), June 10-11.

Schauspielhaus' own fest production will be a revival of Friedrich Schiller's classical German drama, "Mary Stuart," on occasion of playwright's 200th birthday. Directed by Kurt Hirschfeld and with sets by Theo Otto it will star Maria Becker. Stadttheater piece de resistance will be a four-day presentation of Richard Wagner's entire "Ring of the Nibelungs." Robert F. Denzler will baton, and theatre's artistic manager, Karl Heinz Kralh, is directing. Sets are by Philipp Blessing. Top roles will be sung by Birgit Nilsson, Astrid Varnay, Bernd Aldenhoff, Tomislav Neralic, Alois Pernerstorfer, plus Stadttheater's own soloists. (June 21-23-24-26).

Modern opera will be represented by the Initial Swiss production of Swiss composer Frank Martin's "The Tempest," conducted by Christian Voelting and staged by Hans Zimmermann. The Staatstische Oper of Berlin will guest with Mozart's "Così fan tutte," beginning of June. The Prof. Carl Ebert production, batoned by Arthur Rother, features Elisabeth Grummeier, Sieglinde Wagner, Lisa Otto, Ernst Haefliger (a Swiss tenor now beoing to the Berlin troupe), Herbert Breuer and Josef Greindl.

Last year's successful stint of the London Festival Ballet will be repeated June 11-14 with three mostly new programs. They include "Giselle" (with Tamara Toumanova), Stravinsky's "Petrouchka" (with Anton Dolin) and "Etudes" (with Toni Lander and John Gilpin), among other ballets.

## ARGUE TOO MANY PIX VOIDS LOGIC

Vienna, May 19.

Reacting to declining market conditions, the leading German distributors have agreed among themselves to limit their releases to 12 German-language and six foreign films per company annually. Nine companies are involved and both the producers and the antitrust branch of the Bonn Government are said to have given their approval.

Move was disclosed by Horst von Hartlieb, managing director of the German distributors association and a key figure in German industry politics. It is based on statistical studies showing that, almost regardless of the number of German films released in the German language market, attendance at the German pictures remains virtually the same. The ideal number of German-language films in release in any one year (and that includes the Austrian product) is about 120, Hartlieb said.

"There is an optimum for our films, but the maximum is not necessarily the optimum," he said. "There is a part of the market for the Germans and, essentially, it does not change, so that it's foolish to flood the market with German films which we know will not draw. If we were to sharply cut down on releases—too sharply I mean—that would result in longer runs for the pictures being put out, but the end result would still be the same."

The German and Austrian films in 1958 got 56% of the West German market. Generally speaking, income from that country dropped 6%, due to television and other competitions. However, this was partly made up by raised admissions and a reduction in taxes down to 14.5% from a former 15.6%. In the balance, the German boxoffice gross still ran to 1,000,000,000 DM (about \$250,000) and the German distributor share was 365,000,000 DM (about \$91,000,000). This was approximately the same total as in 1957.

### Relief Unlikely

In the light of the fact that additional tax relief from the Bonn government is unlikely, the German distributors have determined to anticipate their own difficulties as much as possible, Hartlieb said, adding: "Since this is an arrangement affecting no one else, neither the American distributors nor the exhibitors, we cannot see any problems on a legal basis."

The only distributor which will handle more films than the eight others will be the UFA, which doesn't release foreign product. As a result, UFA may handle two or three more German films than the rest.

"This arrangement, due to go into effect on July 15, when the new German renting season starts (for the German companies only, the Americans start earlier), was seen by Hartlieb as alleviating the blind-and-block booking problem which has bedevilled the distribs. "With each company renting more than a dozen pictures, houses in one-theatre towns will not be able to complain that they do not have room for other companies' product," Hartlieb said. "Exhibitors no longer will have to rent 30 or 40 films, i.e., a whole company's lineup, simply because no distributor will have that number of films to sell."

Hartlieb, who has been proposed to become head of the German SPIO, in which the entire industry is represented, and who already is slated for election to the board of the producers group, said the problem of the over-importation of American films had more or less been solved by Hollywood itself via the drop in production. He added that the German industry was no longer really concerned and considered now-existing limitations adequate. Not long ago, Hartlieb was one of the German industry leaders who approached the Motion Picture Export Assn., with a view to (a) cutting imports and (b) taking some German films for release in the States.

## U.S. 'Deports' Emilio Fernandez Enroute to Cannes Festival; Blows Up Furore in Mexico

Mexico City, May 19.

### Ulster Group Theatre Loses Three Directors After Row With Board

Belfast, May 19.

Ulster Group Theatre has lost three of its directors because the board insisted on postponing production of "Over the Bridge" by Sam Thompson "because it might cause trouble." The group asked Thompson to modify a scene in a religion faction fight, but he refused. Group is believed to be touchy because of recent row sparked off by Slobhan McKenna's recent appearance in Ed Murrow's "Small World" tele show in which she made cracks against the British rule in Belfast.

Resignations are those of James Ellis and Maurice O'Callaghan, both of whom voted against the postponement of the play in a six-to-two decision.

Subsequently it was announced that another director (and actor) Harold Goldblatt, one of the founders of the 20-year-old group, had also bowed out. Goldblatt is currently playing in Dublin in Hilton Edward's production of Shaw's "Saint Joan" before moving with the piece to Paris International Theatre Festival.

Mexican film circles are upset at the treatment accorded actor-director Emilio Fernandez, detained in New York by immigration authorities when on his way to the Cannes Festival via Air France plane, and after some hours, returned to Mexico on an Eastern Airlines ship.

Union of Film Production Workers (with the embracing directors, actors, writers, technicians and musicians) is particularly het up about the "unceremonious treatment" accorded Fernandez and they have protested to the American Embassy here.

Fernandez, who went on to Cannes a few days later via a Madrid flight (with a Havana refueling point) said he found the whole thing "amusing," especially the "war psychosis" and "delirium of persecution" he found among New York immigration authorities.

"I am not a Communist," Fernandez said, "but I do have leftist tendencies."

Actor-director said that ordinarily he travels with an official Government (diplomatic) passport but this time his transit papers were arranged by the Assn. of Mexican Producers (charged with clearing way for Mexican delegates to the French festival).

Fernandez insisted that his papers were in order, and that he had

## N.Y. Action Aids Mexican Reds?

Mexico City, May 19.

Comment here on the Fernandez "deportation" case (see separate story) is that the Americans played into the hands of the Mexican Communists who were delighted by the allegedly "high-handed" manner of the actor-director's ejection from an Air France flight, his detention and return to Mexico, from whence he immediately departed for Cannes via Madrid.

On the very day Fernandez was being "bum-rushed" in Manhattan the Inter-American Organization of Anti-Communist Journalists issued a paper describing the use of the film industry in Latin lands as an instrument of Red propaganda penetration. Stress was placed on Russia alone in the world having a Ministry of Cinematography.

This Russian film ministry, it is stated by the newspapermen's organization, "controls, maintains and directs the production of films which are exhibited in many thousand movie houses in our hemisphere." (In Mexico, it should be pointed out, there have been commercial showings of Russian films but on an erratic basis and not in great numbers. The Russian Embassy here shows "cultural" films but these are not very enthusiastically visited.)

### Aldrich Won't Produce 'Bulba' in Yugoslavia

Rome, May 12.

It's now official—Robert Aldrich and Associates and Yugoslavia's Avala Films have given up their plans to produce "Taras Bulba" in Yugoslavia. Mutual release from pact was decided because of unavailability of Anthony Quinn for the title role and uncertainty concerning use of Yugoslav cavalry after this fall. Both parties hope to make another film project together in the future.

Meanwhile, the David Chantler screenplay for "Bulba" may be sold to Joseph Kaufman, U.S. indie. Not known so far what Kaufman's plans are on carrying out the project in case of purchase.

### Dexter Kaye's Aussie Rep

Sydney, May 12.

Bob Dexter, longtime Aussie publicity topper, has been appointed by Danny Kaye as his personal liaison man during his Aussie tour. Dexter acted in a similar capacity for Kaye during the comedian's London seasons in 1949-50 and 1951.

Comedian preems at the Empire, Sydney, June 18 under the J.C. Williamson Ltd. banner, then swings into the Princess, Melbourne, mid-July in association with Garnet Carroll. Indications are that Kaye will reap about \$100,000 for his 8-10 weeks Aussie season.

shown a visa granted in New York. But this was ignored, and after 17 hours of detention he was sent back to Mexico.

A check at the Embassy here stated that Fernandez had not made any application for a visa. But the Assn. of Mexican Producers said that the director's papers were in order and that, further, Fernandez was only "in transit" through American territory and on his way to France.

Feeling is running very high at the "outrage" here. It would have been another matter if Fernandez had wanted to remain in the States but he was simply en route to France. Therefore the U.S. action is not understood here. Some hot heads are calling for similar treatment for American actors or famed personalities who pass through Mexico, or stop on the way here, and who, for one reason or another, may not find the "welcome" sign out for them in the republic.

Emilio Fernandez, the man who directed "La Perla" (The Pearl), had been hard put to find work in past three years because of his admitted "leftist leanings." But he said that these do not make him a Communist.

Fathers of starlets Ana Berte Lepe and Lorena Velazquez, for whom Fernandez was acting as chaperon, were outspoken in their criticism of the "discriminatory" U.S. action. John Huston, who hired Fernandez as assistant director on "The Unforgiven," had no comment about the matter except to say he had released him so that he could go to Cannes.

## Blanket Release Upped-Scale Pix Big in Aussie Keys, Bop Lesser Runs

Sydney, May 12.

The upped admission picture is doing okay in this territory, with those backing such top hits not worried about tele. But the little independent nabes, with a thrice-weekly change policy, are finding the going tough with allegedly mediocre product. One showman in an outer city area felt that if he could last out this winter, he would be okay from then on provided there's too many westerns and crime pix.

The socket fare which is topping all opposition includes "Around World in 80 Days" (UA), 83d week; "This is Cinerama," 33d week; "South Pacific" (20th), 19th week; and "Reluctant Debutante" (M-G), 6th week. In the key nabes "Bridge on River Kwai" (Col), and "10 Commandments" (Par) are pulling healthy coin at increased scales.

**Blanket Dating Tough On Keys**  
Current blanket release practice, used by distributors, while pulling solid money on an overall basis, is reputedly lowering key boxoffice takes, according to some city managers.

Pix previously playing a run of from six to eight weeks in the city keys are now scaled down to around three-four weeks because patrons prefer to see a pic on their home ground rather than visit a city keyer. "What Lola Wants" (WB) is a case in point. Film only lasted two weeks to so-so biz in Sydney yet did okay in the suburbs for a limited span.

The hard ticket toppers, "80 Days," "Cinerama," "South Pacific" and "Debutante," minus any blanket coverage, continue to pull wham biz here. Many keen showmen in this sector firmly believe that distribs are overplaying the blanket release policy.

Exhibitors here aver that the Aussie film critic attached to major newspapers is "too tough." And they (exhibits) blame this toughness on the fact that the crik work for newspapers holding a major say in commercial television stations.

**Knock All Films**  
One exhibitor said: "The Australian film critic knocks practically every pic from Hollywood or England. And it's high time, the local industry took strong action to curb these knockers. For example, I opened to very solid business with a good British comedy. The Sunday newspaper critics slammed the film and on the Monday my boxoffice slipped to zero."

### Italo Cinemas to Close If Govt. Still Stalls On Lower Admish Tax

Rome, May 12.

Italian exhibitors are contemplating the possibility of protest shutters of all showcases of the country in the near future, if the government continues to delay discussion of admission tax reduction proposals. Latest move, decided at recent exhib meeting here in Rome, suggests a bid for total abolition of admission taxes in this country.

Protest move, which closed down all Italian film houses over a year ago, led to partial success and approval by one branch of the Italo government. Before the other branch could consider or approve, the government fell, and the motion was blocked.

Meanwhile, the entire film industry here is worried over government failure so far to consider or discuss any of the various pending moves which vitally concern the sector, including the film aid law and censorship legislation.

Only show biz progress in parliamentary circles is shown by pending creation of the Ministry of Entertainment, Sports and Tourism, said to be nearing full approval.

### SHAPIRO'S ITALO RIGHTS

Gets 'Woman' With Loren And Boyer For Marquee

United States distribution rights to the Italo comedy, "The Luck of Being a Woman," starring Sophia Loren and Charles Boyer, have been acquired by Irving Shapiro's Films Around the World.

Deal was set by Marshall Schacker, head of Premiere Films, representative of Documenta Films of Italy, which produced the entry. Shapiro will have the film dubbed into English before releasing it in the domestic market.

Columbia holds the world-wide distribution rights, with the exception of the U.S. and Italy.

Jacques Singer, conductor of the Corpus Christi Symphony has been reengaged as musical director of the Philharmonic Orchestra of Buenos Aires, a post he held last season.

ON THE WAY... THE SCREEN'S GREATEST ADVENTURE IN BATTLE-HISTORY!

# THE HORSE SOLDIERS



40th Anniversary 1919-1959

## Inside Stuff—Pictures

Warner Bros. is seeking a strip of film shot in 1906 at the U.S. Naval Academy at Annapolis, for use in bally of "John Paul Jones," which Samuel Bronston produced in Spain for WB release. Oldie was a clip showing return of the American naval hero's body to the U.S. from France, which then was released by American Mutoscope and Biograph Co.

## First Meeting of MPAA With C. of E.

Atmosphere Called Harmonious—More May Follow  
—Short Supply of Features Top Worry

Although last week's precedential meeting between toppers of the Motion Picture Assn. of America and the American Congress of Exhibitors "ranged over the whole spectrum" of industry problems, exhibitor representatives placed the greatest emphasis on the product shortage.

Theatre men, in recent months, have become increasingly alarmed at the cutdown in the production slates and Theatre Owners of America recently stated that 1960 would be a critical year for the nation's theatres because of Hollywood's failure to provide sufficient merchandise. At the MPAA-C. of E. session, it was stressed the pictures were the lifeblood of the industry and that other problems confronting the industry took on a secondary role if product were unavailable to keep the theatres going. The exhib reps contended that first and foremost a way must be found to increase the flow of pictures. It's understood that the production-distribution representatives listened sympathetically to this plea and agreed to make a thorough study of the situation.

Officially, MPAA topper Eric Johnston described the initial conference, held at the 20th-Fox box-office Thursday (14), as "a highly constructive exploratory meeting of the problems that exist in the industry." Beyond this, the meeting did not get down to specifics and no decisions were made, Johnston indicated.

He asserted representatives of distribution and exhibition would return to their respective groups to discuss what had taken place at the two-hour meeting. Another joint meeting will be held "possibly within a month," Johnston said, at which time "we hope to come up with some conclusions."

### Toward Understanding

"There was evidence of a degree of understanding which has not always been present," Johnston said, adding that both sides had a constructive attitude toward their problems.

S. H. Fabian, chairman of the Congress of Exhibitors, took over as spokesman for the meeting after Johnston left to catch a plane for Washington. He said exhibitors were "very much encouraged" and "pleased with the atmosphere" of the meeting. He characterized it as one which posed problems but did not attempt solution at this time.

"There was a sincere effort to look at conditions in the industry realistically and to try to come up with some answers," Fabian said. He acknowledged that the subject of trade practices had been introduced and discussed.

Those attending the meeting as reps of the MPAA were Johnston, MPAA v.p. Ralph D. Hetzel Jr., 20th-Fox prexy Spyros Skouras, United Artists board chairman Robert Benjamin, sitting in for prexy Arthur Krim; Columbia exec v.p. Abe Mantague; Universal general counsel Adolph Schimmel and Metro sales v.p. John P. Byrne. In addition to Fabian, the ACE contingent included TOA prez George G. Kerasotes, RKO Theatres topper Sol A. Schwartz, Coast exhibitor Al Forman, Irving Dollinger and Jack Kirsch, latter two sitting in for ailing Allied States prexy Horace Adams.

### Ludwig-Lee Mesh Minds

Irving H. Ludwig, president of Buena Vista, left New York for the Coast last week for a call on Rowland V. Lee.

They'll be discussing BV's release of Lee's "The Big Fisherman," 70m entry financed by Walt Disney, which will be marketed as a roadshow.

### Bolshoi Film Come-On

Minneapolis, May 19. J. Arthur Rank's "Bolshoi Ballet" film feature is getting another whirl here as a result of the dancers' sensational New York engagement in the flesh and the attendant nationwide publicity accruing from it.

Current neighborhood "fine arts" Westgate theatre newspaper ads for the attraction read: "Tonight in New York, ballet lovers are paying up to \$50 a seat to see 'Bolshoi Ballet.' You can see it at the Westgate for \$1. Same company. Same program."

Picture is doing smash business at the Westgate and, following its engagement there, will go into other uptown houses for first or repeat engagements.

It previously first played downtown at advanced \$1.65 admission for only four days, but to a hefty gross. A number of one-day neighborhood engagements, at upped \$1.25 admission, followed with excellent boxoffice results.

## Technicolor Set To Diversify

As part of a planned diversification program, Technicolor Inc. is mulling the marketing of raw film and hard goods, it was disclosed at the company's annual meeting Monday (18).

John R. Clark Jr., executive v.p. who presided in the absence of prexy Herbert T. Kalmus, recovering from recent surgery, told the shareholders that the company anticipated completing 1959 with a net profit equal to the 28c per share earned in 1958. He made this prediction despite the loss of \$44,530, equal to 2c per share, sustained by the company for the 16-week period ending April 18, 1959. This compares with a profit of \$78,971, equivalent to 4c share, earned for the same stanza of a year ago.

Clark revealed that the footage processed by Techni in 1959 is expected to equal the 1958 output, but that big gains are anticipated in the non-theatrical field, now 15% ahead of last year, and in amateur photographic sales, also ahead of 1958. The presiding official estimated that Hollywood would start photography on 160 features this year, 20% less than last year. He explained that the decrease was primarily in low budget and marginal films not photographed in color.

Clark disclosed that earnings of Technicolor Ltd., the British subsidiary, was \$65,000, before writedoff and taxes, for the first three months of 1959 as compared with \$67,000 in 1958. After writedoff, but before taxes, the earnings were reduced to \$2,700.

For the first quarter of 1959, Technicolor Italiana showed a profit of \$65,000 before depreciation and amortization, but this was cut down to a loss of \$45,000 after all deductions.

The meeting, a lengthy and frequently stormy session, saw the defeat of a stockholder's motion for adjournment on the ground that the company had failed to supply prexy material.

Four of the companies 12 directors were re-elected for three-year terms—Herbert T. Kalmus, Lester G. Clark, Leonard S. Ryan, and William G. Rabe. A minority stockholder, Mrs. Evelyn Schuckner, was nominated from the floor, but she met with defeat in the voting.

### PREEM-BEFORE-PREEM

Preminger Gives Negaunee First Peek at 'Anatomy'

Detroit, May 19.

During the enthusiasm of a civic banquet in Negaunee, in Michigan's Upper Peninsula, Otto Preminger stated that "Anatomy of a Murder" would have its world preem in Marquette on June 29. The producer-director earlier had said that the world preem would be at the United Artists in Detroit.

The new preem is a birthday present to the author of the best seller—Michigan Supreme Court Justice John Voelker. Pic will open in Detroit two days later.

## Not All Exhibs Hit Fast Time

Daylight Savings time, nemesis of drive-in theatre operators particularly, for the obvious reason that they can operate only in the dark, is not the avowed foe of all exhibitors.

Proposed support of a pending Washington bill to abandon savings time on a national basis has been nixed by the Council of Motion Picture Organizations because of a poll taken among theatre men by the organization.

This showed that while 50% of the exhibitors were all for the elimination of savings time, for business reasons, the other 50% wanted it to stay. Latter half felt its discontinuance would be "too disruptive."

## Skouras Asks for Unit Of U.S., British Exhibs To Combat Television

London, May 19.

Cinematograph Exhibitors Assn. held its annual get-together last week at Brighton. Proceedings followed the customary pattern, with a call by 20th-Fox president Spyros Skouras for setting-up a committee of British and American exhibitors providing one of the highlights.

Skouras said the proposed committee was especially to combat tele. He praised the British idea of the Film Industry Defense Organization, which operates a fund to keep old films off video channels, and said he wished transatlantic exhibs had met the tv menace with such a constructive move. At the same time he urged British cinema owners to use money to buy shares in film companies instead of going out and making pix themselves.

Appropos the proposed two-country committee, Skouras declared he was willing to help organize and finance a visit of British exhibs for an exchange of views thereon. At the CEA's general council meeting the following day, May 13, it was agreed to continue correspondence with the Theatre Owners of America following the reading of a fraternal letter from president George C. Kerasotes, bearing in mind Skouras' remarks.

### Feed-Speed Jack Karr

Toronto, May 19.

Heads of the motion picture industry in Canada, plus fellow critics, hosted Jack Karr at a Variety Club banquet here. For 21 years drama and film columnist of The Toronto Daily Star, largest daily in Canada, Karr has quit that job to become director of the Stratford (Ontario) Shakespearean Festival to succeed Mary Joffile, who has taken over similar chores for the O'Keefe Center Theatre, Toronto.

## Conservatives Now Plan Tax Relief For Britain's Exhibs Even If Minor

London, May 19.

### Enter Hector Heathcote

Terrytoons, a division of CBS Films, will place "The Minute and a Half Man," a seven-minute cartoon, in theatrical release early in June.

The film, which will be distributed by 20th-Fox, introduces a new cartoon character, Hector Heathcote. Two Terrytoon staffers, Eli Bauer and Dave Tendler, wrote and directed, respectively. William M. Weiss, v.p. and general manager of Terrytoons, produced. Weiss disclosed that three additional new cartoons will be released by Terrytoons within the next two months.

Hopes are cautiously rising here of some slight relief from the admissions tax in the government's Finance Bill, after all. Led by Sir Toby Low, chairman of the Conservative Finance Committee, 18 of the Government Party's backbenchers have tabled an amendment that would mean exhibs paying out \$56 a week less per cinema starting last April 11. Overall estimated cost to the Exchequer would be around \$7,000,000.

The clause won't now be considered until Parliament reassembles after the Whitsun recess. Reasons for optimism lie simply in the fact that, this time, it's the Conservatives who are doing the backing. Previously, though the trade has had considerable sympathy from M.P.s, only the Labor Members have tried to get action and their word hasn't weighed over-much with the Chancellor of the Exchequer, Heathcoat Amory.

No mention whatever of the admissions tax was made by Amory when he made his Budget speech introducing the Finance Bill on April 7. Exhibs since have been continuing to campaign as doggedly as they did in the pre-Budget day period.

## Daylight Struggle: Newest Crisis

St. Paul, May 19.

Side developments continue apace in the fight between opponents, including exhibitors and farm organizations, and proponents of Minnesota daylight saving time—a fight now reaching the decisive moment when the state legislature will vote whether or not it's to become permanent after its two summers that harmed the boxoffice and irked farmers.

One of these developments found state Supreme Court Chief Justice Roger Dell calling upon certain of the Twin Cities' television and radio stations to furnish the court with copies of statements and reports which they aired following issuance of the court's writ temporarily restraining the fast time from going into effect in the three metropolitan counties which include Minneapolis and St. Paul.

The writ was ignored and the court has been highly critical of the part played by state attorney general Miles Lord in connection therewith and speculation has been rife as to whether he'll be cited for contempt of court.

WCCO tv and radio stations (CBS affiliated) took occasion during a Cedric Adams newscast to announce they were not among those upon which Justice Dell made his demand. Two of the Twin Cities' three network tv and radio stations have been violently and "unfairly" pro-DST, in the opinion of such exhibitor leaders as Frank Mantzke, North Central Allied president.

Other developments included additional Twin Cities newspaper editorials urging the legislature to take favorable DST action and a full page two-column ad in the Twin Cities' morning newspapers designed to "clarify public misconceptions" regarding what has occurred during the DST fight. Inserted by the Citizens Committee for Standard Time, 96 names of Minnesota residents were attached to the ad which "congratulated" the legislature "for its opposition to the hysteria and confusion which has been engendered and for its opposition to daylight time."

On the KSTP-TV (NBC) noon newscast on the day of the ad's appearance, one of the signers of "the so-called Citizens Committee for Standard Time" was quoted as disavowing some of the statements which it contained. The newscaster also pointed out that seven of the nine Twin Cities' signers were theatreowners or employees.

## Instance of How DST Crimps Biz

Minneapolis, May 19.

Daylight saving time is blamed by Ev Siebel, United Paramount circuit advertising-publicity head, for the fact that his third "Downtown Working Girls Night" last Tuesday (12) was only 75% as successful as its highly successful two predecessors in corraling patronage for theatres and restaurants.

"With DST you just can't keep people downtown and, of course, it's so much harder to bring them there," Siebel points out. "People hurry home to work on their lawns, play golf and engage in other outdoor pursuits. The DST psychological effect in itself is adverse. People generally don't want to attend theatres while it's still so light and they feel DST spells 'outdoors.'"

## Rank Signs Pact For More Disney Pix O'Seas

London, May 19.

J. Arthur Rank Overseas Film Distributors is to handle distribution in certain territories of an additional group of Walt Disney Productions pix under an agreement signed in London between the Rank Organization and Ned Clarke, Disney's foreign sales executive, now visiting Europe.

Pact involves all Latin American and Far Eastern countries in which Rank has its own companies and branch offices, thereby paralleling an earlier agreement between the two outfits dated last July. It extends the arrangements to take in Germany and Austria. Additionally, it covers Italy, where Rank will distribute half of Disney's current productions.

Among the pix included in the deal are "Sleeping Beauty," "Third Man on Mountain," "Shaggy Dog," "Darby O'Gill and Little People," "White Wilderness" and "Tonka."

### GRATEFUL ITALY

Awards Order of Merit to Theatrical Attorney Max Rabb

Washington, May 19.

Sen. Kenneth B. Keating (R-N.Y.) and Max Rabb, New York attorney representing film and broadcasting clients, were today (Tues.) awarded the Order of Merit by the Italian government at the embassy here. Both were cited for their work in behalf of Italian immigration and other acts of friendship to Italy.

Rabb was honored for his work while a member of the White House staff earlier in the Eisenhower Administration.

Similar awards were made to Sen. Paul H. Douglas (D-Ill.), and Reps. Paul A. Fino (R-N.Y.), William A. McCulloch (R-Ohio) and Arch A. Moore (R-W. Va.).

## Shove DST Down Exhib's Throats

St. Paul, May 19.

Legislators of Minnesota's state senate and house have been romanced and have responded with rare caprice—now one way, now the other—on the issue of daylight saving time. But in the end it appears that the united powerhouse of publishers, broadcasters, grain and brokerage interests had more muscle.

Theatres, and especially drive-ins, had won a temporary "victory" (or so it seemed) but this has now been cleverly cancelled and reversed. Significantly the state senate resorted to "voice" (unrecorded individually) vote to restore the DST which kills ozoners and irks farmers in this northern state but is a convenience or profit-making factor to various influential industries.

Theatre men now have no illusions about the newspapers' whereabouts. To the press the exhibitors can go scrounge.



that  
'Gigi' girl and  
'Mr. Roberts'  
do the most  
delightful things  
together!



# THE MAN WHO UNDERSTOOD WOMEN



CINEMASCOPE  
COLOR by DE LUXE  
STEREOPHONIC SOUND

STARRING

LESLIE CARON

HENRY FONDA

CO-STARRING

CESARE DANOVA

PRODUCED AND DIRECTED  
FROM HIS SCREENPLAY BY

NUNNALLY JOHNSON



## A Fan's Eye-View of Oscarcast

Editor, VARIETY:

Mineral Wells, Texas.

Having read, with interest, the number of articles on the Oscar show in the April 15th issue of VARIETY, I would like to make the following comments:

1. I enjoyed the show and was not bored by any of it. I wish I could say the same for some of the big TV Spectaculars TV critics have about on occasion.
2. It mattered little to me that the show ran out 15 minutes before time was up. With a timing problem of that type it's understandable, and anyway I got to go to bed that much earlier. Some provision should have been made for such a situation, however, since the time was purchased, the condition could (and did) arise, and that time could have been used to great advantage to promote the movies and Hollywood.
3. Every year I read about how bad the Oscar show was—in the opinions of the critics—yet every year millions of people watch the show again. If the shows are so bad, why do people keep watching? The answer is, of course, the shows aren't. The critics review this show from an entertainment viewpoint only and forget that it is primarily a news show with elaborate presentation.
4. The only changes I would like to see are fewer stars to do the presentation of the awards and film clips of the nominated best movies, best performances and, where visually sung, the best songs. None of the stars presenting awards was on stage long enough to be remembered or to show any talent. Some did not photograph well. Anyway, it's rather ridiculous for someone like Kim Novak to present an award for, of all things, acting. Have fewer stars to do the presentations and at least these few will have some chance to do something more than a walk-on bit.
5. Please, please don't omit showing of the technical awards. The people who believe the public isn't interested in these are very much mistaken. Anyway, how much impact would "Gigi" have made by being Best Picture and Best Song and nothing more?
6. I thought all the emcees did a good job, Jerry Lewis included.
7. Ingrid Bergman's speech was entirely too long. She wasn't nominated for an award, and that whole story she told was in all the papers when she won her award for "Anastasia" two years ago.
8. I was well satisfied with the outcome of all the major awards and most of the minor ones. As for the Sindlinger and Co. survey showing Rosalind Russell, Spencer Tracy and "Cat on a Hot Tin Roof" and "Auntie Mame" as the favorites of the public, bunk! If the public preferred Miss Russell's "Auntie Mame" performance to Susan Hayward's Barbara Graham, they just hadn't seen "I Want to Live" and were in no position to have fair opinions. Either that or they know nothing about acting. The two performances were not in the same class, and I will say I enjoyed "Auntie Mame" thoroughly. Miss Russell's performance was highly enjoyable, though hardly great, and her nomination should have gone to Jean Simmons for "Home Before Dark," a truly great piece of acting. Susan Hayward, David Niven and "Gigi" won because they were best. Incidentally, my own "survey" showed Miss Hayward to be the favorite by a wide margin, with Deborah Kerr and Elizabeth Taylor as runnerups.
9. Michel Aubriant's opinions impressed me as being the sourest of sour grapes. Apparently he approved of very little other than the special award to Maurice Chevalier and the Jacques Tati award, both French. I hate to harp on Susan Hayward, but he is reported to have written that if she deserved the award, it still should have gone to someone new. Like who? Jayne Mansfield? I was always under the impression that the award went to the actress giving the best performance on matter how long she might have been in movies. (By the way, how many years more has Maurice Chevalier been making movies than Susan Hayward?) As for "Gigi" being "laborious and maladroit," I have yet to see any French movie that could compare with it in greatness. My suggestion to Michel Aubriant is to stick to sex or some other subject the French know something about.
10. I fully intend to enjoy next year's Oscar program, and I expect the critics to pan it like all the others.

Laurence M. Beyer.

### But A Showman Says—

Ed Harris of the Herbert Rosener theatres in California is another to express a showman's point of view about the annual Oscarcasts. The absence of reference to future product and coming attractions is, to him, the singular omission. It is the whole purpose, he reminds, of the various Automobile Shows around U.S. and of industrial expos. Indeed public interest is often excited about things and gimmicks that may not materialize for years. The point is that there is "pre-sell."

Why not spot such predictions and interest-whetting details between the awards? Why does an industry based on ticket-selling, which allowed Oldsmobile for years to "hawk" its wares at great length, go coy on the one big occasion each year.

## Drive-Ins Hurt When Kids Must Pay

### Iselin Deplores Buena Vista Forcing Issue on 'Shaggy Dog'

Albany, May 19.

The policy of charging admission for children at drive-ins exhibiting "The Shaggy Dog"—his Super 50, on Schenectady-Ballston Road, and other area automobilers playing the Disney picture have advertised and collected 35c for youngsters under 12—is not a desirable one, according to Alan V. Iselin. One ozoney, the Hudson River, at Stillwater, listed the price, in newspaper copy, for those six to 12.

Despite the fact he registered an excellent gross with the "Dog" film—a hot property in area indoor theatres, which charged 50c for children—Iselin said, "An admission rate for kids is not a wise one at drive-ins. It kept adults away at the Super 50, and I will not again play a picture at any of my drive-ins, if it is necessary to charge children."

Asserting that the goal of all au-

tomobilers should be to expand their audiences, Iselin declared a charge for children is at cross purposes with this.

He did not think a 50c rate for children, at the Super 50, with "The Ten Commandments" last season, was a good idea, either.

"They (Buena Vista) tell you what 'The Shaggy Dog' did at a Connecticut drive-in with an admission rate for youngsters, but I am not impressed," Iselin continued. "The gross at the Super 50 would have been just as good, without charging for children. I lost adults by following this policy. With several children in the family, the total tap was too large."

Carl Nedley, Metro's Salt Lake City branch manager, acknowledged by Herman Ripps, Western division manager, in Denver for a conference with Fox Intermountain Theatres.

## 'Gigi' Into Second Year Of Manhattan Run

"Gigi," which started the second year of its New York engagement on Friday (15), has racked up a gross of more than \$1,000,000, according to Metro.

Since the Academy Award-winning film opened at the legit Royale Theatre on May 15, 1958 and its subsequent move-over to the Sutton, where it is now playing, the film has been seen by over 655,000 people in New York, Metro claims.

Metro states that more than 200,000 people saw the film at the 900-seat Royale when it played 10 performances a week on a reserved seat basis for six months. After moving to the 600-seat Sutton on Nov. 2, 1958, an additional 425,000 people has kept the theatre at virtual capacity for all performances on continuous run, it's said. It grossed \$500,000 at the Royale and has taken in over \$570,000 at the Sutton, according to M-G's count.

### CURTAIN FOR BRANDEIS

Former Legit-Film House To Be Parking Lot

Omaha, May 19.

Brandeis Theatre, for 49 years one of Omaha's top legit and film houses, has been shuttered by the Cooper Foundation and will soon be torn down to make way for a downtown parking garage.

Operated in postwar years by RKO, the house was a heavy money-loser in the 50's. When RKO dropped the lease a year ago, Cooper took over but found the going rough, also.

Last pic on the Brandeis screen was "Student Prince." In bygone days the Schubert stage production thereof packed the house. The Brandeis opened on March 3, 1910, with "Arsene Lupin," starring Herbert Sidney and William Courtney.

Cliff Donnell, who was a 14-year-old stagehand when the house opened, pulled the final curtain. After leaving the Brandeis for other theatres, he came back to serve it the past 17 years.

## Wald-Youngstein Pas de Deux

Continued from page 7

ments regarding his continually tearing down the industry can be verified by the following:

"He attacked the Motion Picture Assn. of America a few weeks ago; he attacked the code and its administration, he attacked the Academy; he talks from so many directions that I wonder at times when he gets around to having the day dreams about my asking him to join UA."

Youngstein: "My attack on the advertising code resulted in changes. Wald cloaks himself in the Academy Awards. There is only one issue, however. The particular television show he produced was or was not a good job considering the potential. I'm only attacking the particular broadcast."

Wald: "I'm well aware that Youngstein thinks that the Oscar show was not produced by a pro, but apparently 100,000,000 tv lookers and radio listeners were not in agreement with him. The show was not produced for Youngstein. We tried to get the largest audience possible and if Max has any specific suggestions as to how the show can be produced outside of my being omitted as the producer I think an intelligent letter to the Academy would be welcomed by all of us who had anything to do with putting on the show. I know that any intelligent comments for improving the show would be pleasant to read."

"All of us who poured so much into the show certainly deserve more than Max's tired and trite comments on what was wrong with the show. Let him stop kicking us in the shins and let him be in charge of putting on the show next year. It will be pleasant for us on the West Coast to allow the kettle drum player on the East Coast to demonstrate what he can do."

"Here are some of the realistic facts that should be brought out. Maybe Youngstein is unaware that Lionel Newman had 36 hours to rehearse 200 musical cues and NBC had 18 hours to rehearse for camera, lighting, audio, etc. I could go on forever outlining the problems of having stars appear on a show that only could be a help to them and the industry, of having writers sweat out routines, jokes, speeches, etc. Max has every right not to like the show, but let him come up with a better way of doing it. For the last two years the ratings of the show have climbed higher, exhibitors liked it, the public liked it, but Max didn't. We shall award him the No-No prize of the year."

Youngstein: "You couldn't tell by the content that all that work went into the show. Wald should have anticipated the difficulties and the problems and he shouldn't have gone ahead. If he found the problems so insurmountable for a top-rated show, he shouldn't have put it on. He knew the facts beforehand. They didn't come as a surprise. You don't use those situations as an alibi. Why is he passing the buck? If it turned out well, he would have taken all the bows. He should read the letters I've received from exhibitors."

"The fact that the show had a tremendous audience indicates the public's interest in motion pictures. Worse television shows have big listening audiences and some of the worst shows on Broadway have the largest boxoffice, but listeners or sales don't make a good show. Just because the seventh game of a world series gets the largest number of spectators doesn't mean that the game is the best of the series."

"UA, through the share of money it contributed to the MPAA and in manpower, contributed to the welfare of the program. UA's Roger Lewis worked closely with George Seaton and George Stevens."

"Wald seemed to have a tremendous sense of guilt about the loss of the last 20 minutes of the telecast. Who knows? Some day we may find out what happened to them."

## MPAA Tying with Idea of Hiring Film Execs for 'Problem' Chores

### 'WARLOCK' RUNS UNDER POOR TITLE CLOUD

Kansas City, May 19.

Importance of feature films titles is emphasized in 20th Century-Fox's experience with "Warlock" in this area. Tabbed as a good western and favorably credited by usually supportive newspaper reviewers, the picture did no more than ordinary business in its first run engagements in Kansas City, Des Moines and some keys which it played early. This despite a junket to a number of theatres in the area by Dolores Michaels, a principal of the cast, originally a Kansas City girl.

Officials suspected the title and changed the name to "Gun Duel at Warlock" for some other keys. Omaha, for example, turned in a gross 50% better than average.

Now it's expected the film will play the drive-ins and subsequently under the more explanatory title, according to Joe Neger, 20th manager here.

### At Minnesota Border, Grand Forks Ignores DST

Grand Forks, N. D., May 19.

Exhibitors here are happy because in this second largest North Dakota city which is located near the Minnesota border officials have decided to ignore whatever Minnesota daylight saving time develops and to adhere to central standard time.

This is because the city officials found that a majority of businesses here prefer to remain on the same standard time as the residents of their North Dakota trade area enjoy.

There's DST local option in North Dakota, but it appears now that Mandan will be the only town in the state to adopt it. In Fargo, the state's largest city, it was voted down in a test referendum. Fargo is located on the Minnesota border.

Motion Picture Assn. of America has in the discussion stage a plan to employ a number of top film company executives in dealing with trade problems. The idea calls for the establishment of "study groups," each comprised of at least one company president and other top-echelon officials and with each assigned to a specific problem area.

One such committee was formally established over the past week, this being given the job of representing the Association in the matter of exhibitor-distributor relations jointly with the American Congress of Exhibitors.

MPAA president Eric A. Johnston is chairman of this unit and participating with him are Soyros P. Skouras, 20th-Fox president; Arthur B. Krim, United Artists president; Adolph Schimel, Universal v.p.-counsel; John P. Byrne, general sales manager of Loew's, and Ralph Hetzel, MPAA v.p. Hetzel is serving as coordinator.

New "study groups," as and when they're set up, will concern themselves with such matters as advertising and publicity on the industry level, the workings of the Production Code and problems relating to it as they crop up from time to time, censorship and other types of adverse legislation.

If the overall plan materializes as it is now outlined, according to responsible sources, a large part of production-distribution brass in the east will be taking a more active part than ever before in industry affairs.

## Danny Kaye Lets Down Svenskas

Minneapolis, May 19.

"Temperament" is blamed here for failure of Danny Kaye to meet the public and sign autographs in the RKO Orpheum lobby here as the theatre advertised he'd do in connection with the sneak preview of his "Five Pennies" last Wednesday night (13). He also declined to be present at an exhibitors' luncheon the next noon and it was called off.

As far as the comedian's lobby appearance is concerned, it's pointed out that Kaye undoubtedly was fatigued by a long plane flight here from Dallas. However, the same night he attended a party tossed for him by local recording people.

Kaye insisted on departing from Minneapolis mid-morning Thursday, making the luncheon for exhibitors impossible.

RKO Orpheum used large newspaper ads to publicize the Kaye lobby "appearance" and also front of the theatre display boards. Kaye did call at the showhouse and saw the boards with their announcement. Then he said "hello" and "goodbye" to theatre and Paramount branch representatives who were on hand to greet him and quickly took leave, returning to his hotel. Many people desiring to meet him in person and obtain his autograph were disappointed and the theatre was left in an embarrassing position.

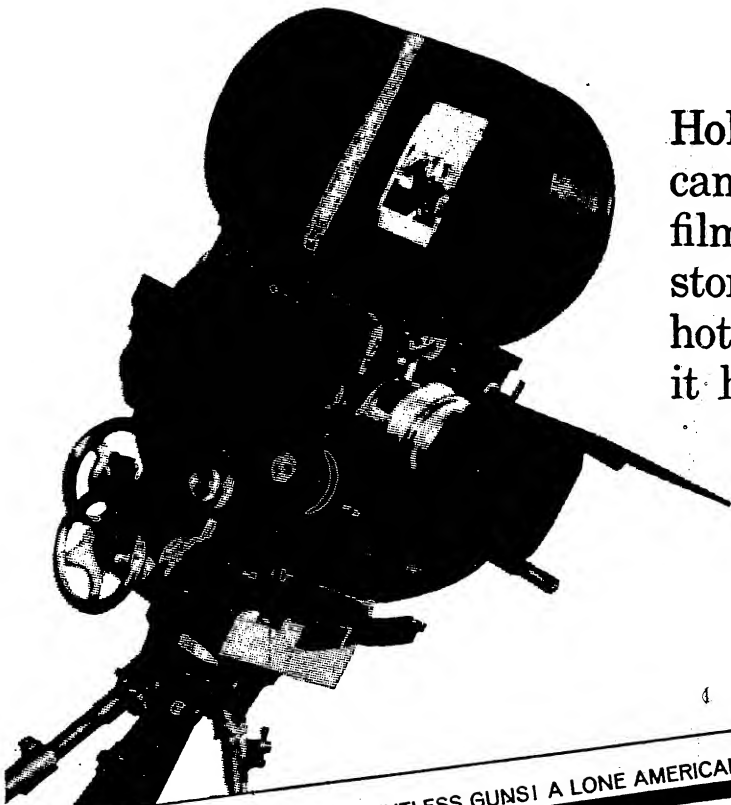
### Clavell Producing One For 20th Via API

Hollywood, May 19.

Twentieth-Fox, which earlier in year took over an Associated Producers Inc. feature for release under its own banner, will now produce a second API property as its own.

"Five Gates to Hell," which had been prepped as an API film for 20th-Fox release under the title, "Black Dragon, White Huntress," will be produced for company by James Clavell from his own original screenplay. Pic rolls June 22. API's "The Sad Horse" was the previous feature.

Another Clavell screenplay, "The Fly," was acquired last year by 20th from the now dormant Regal Pictures for production under its own tab. Regal had an exclusive releasing deal with 20th, as API has currently.



Hollywood sent its  
cameras overseas to  
film a hitherto untold  
story in the actual  
hot spots where  
it happened!

HUNTED BY A THOUSAND RELENTLESS GUNS! A LONE AMERICAN CARRYING THE FATE OF A HISTORIC LAND!

M.G.M. Presents

**ROBERT MITCHUM**

in A RAYMOND STROSS PRODUCTION

# The ANGRY HILLS

Actually filmed in the violent land where  
it happened! A dramatic bombshell by  
the author of "Battle Cry" and "Exodus"!

Co-Starring **STANLEY BAKER • ELISABETH MUELLER**  
and **GIA SCALA**

with THEODORE BIKEL • SEBASTIAN CABOT • DONALD WOLFF • MARCUS GÖRING  
and KIERON MOORE  
Screen Play by A. I. BEZZERIDES • Directed by ROBERT ALDRICH  
In CinemaScope

Action in the ad campaign!

YOU  
CAN  
BANK  
ON  
M.G.M.



# Bureau of Missing Business

## Battling British Gloomy Slants

By HAROLD MYERS

London, May 19.

A counter-offensive against the depressive downturn propaganda which has encircled the motion picture industry in Britain for some years is being launched by Associated British Cinemas, the exhibition arm of the Associated British Picture Corp. Blueprint for the new campaign has been prepared by D. J. (Jack) Goodlatte, managing director of the circuit, who was the architect of the recent promotion which nationally exploited the slogan "Don't Take Your Wife For Granted—Take Her To The Pictures."

When that initial campaign was launched last year ABC made an abortive request to the industry to participate, and eventually decided to go it alone. Around \$140,000 was expended on a national campaign which was designed to help the industry at large and ABC only took modest credit in the advertisements, although picked up the entire check.

The circuit's new campaign, however, is exclusively designed to boost the company's own theatres. As an initial kick-off, around \$25,000 will be expended on prestige advertisements in top newspapers, among them the Times, Financial Times and Manchester Guardian. Subsequently, the campaign will extend to other segments of the press throughout the country.

The main objective of the new campaign will be to strike a sharp upbeat note for the company's 350 picture theatres. It will spotlight the fact that business is 5% up and that there are top-ranking b.o. pictures to be seen in the chain. The class product on view will be named in the ads, although most of the films involved come from studios other than those controlled by the parent corporation.

Additionally, ABC has begun a concurrent campaign, using the tv medium in the Midlands and the North of England to exploit new product. A start has been made with the Herbert Wilcox production, "The Lady Is a Square," to coincide with the release of the pic in some 40 situations covered by the commercial network.

In another act demonstrating its confidence in the future, ABC is investing over \$3,000,000 this year in development and modernization of its theatres. Main concentration will be on the circuit's flagship in key Provincial cities and the second-line theatre.

The ABC topco considered that the British exhibition industry had an advantage over American theatres because of the popularity of British films in the domestic market. Goodlatte confirmed that last year on his own chain British pic collared first six places in the top 10 and the popularity of the home produced article was on the upgrade. On average, a British film would gross 20% more than a comparable Hollywood film. Although he shared industry disappointment at the rejection of the claim for abolition of admission tax, Goodlatte rated that as something which could be looked forward to and which would be a welcome relief when it eventually came.

He confirmed that in the present economic trend some streamlining of the circuit operation would be involved, but was confident that this would not affect the earning capacity of the circuit.

### Power Mob-Angles Vs. Rain

Lincoln, May 19.

During a nine-day Centennial Celebration here a Cooper Foundation theatre, the Nebraskan, ran a special 90-minute show, attracting 5,000 customers, about five times the average weekly attendance. The reason: a 5c charge.

In keeping with the Centennial, the Nebraskan was dolled up in authentic oldtime dress. A false front covered the marquee, employees wore mid-1800s garb, barber shop quartets and a player piano added to the entertainment bill.

A special silent film—clips of some top silent stars—and a two-reeler that featured Bing Crosby when he first began his movie

career, played to responsive audiences.

Downtown business was up 20-30% during the Celebration, showmen said. Drive-ins did brisk business, but rains cut what might have been record week and crowds.

An estimated half-million persons attended various shows, parades, dances and similar attractions during the Celebration. Heavy rain during much of the week hampered crowds, but 125,000 watched a two-hour parade and a record one-night gross for the Centennial Ball survived well without sunshine.

The Ball, headlined by George Gobel, lured 4,573 paid admissions to Pershing Memorial Auditorium with a record gross of \$23,840.50. Prices ranged from a top of \$12.50 each to \$3, a person.

In addition to Gobel, the show included comedian Nip Nelson, the Sto Brothers, Vernon, Bumpy & Co. and the Freedom Chorus. Jan Garber's orchestra played for dancing following the stage show.

The gross exceeds the previous top of \$14,331.50 set early this year by the Harlem Globetrotters.

During a five-night run of a local talent show, Tower on the Plains, 17,042 paid a gross of \$33,842.50. Imported to do a bit in this show was Robert Culp, TV's Hoby Gilman (Trackdown).

The cast of 600 was directed by Alfred Burke of Jerome H. Cargill. Also coming from Cargill's New York office was Brooks Russell, who assisted Burke.

Both shows reportedly showed profit. The Gobel show and dance was rumored to have cost \$20,000 and Tower on the Plains \$25,000.

Other top gate lugs during the celebration were a free commerce and industry exposition (25,000), Western day parade (25,000), collegiate rodeo (7,000), special football game at University of Nebraska (7,500) and a youth dance (4,000).

Fabian, teenage rock 'n' roll singer, did a 35-minute bit at the youth dance. No riot. Just small stampede.

### Missing Biz Curriculum

Washington, May 19.

Motion picture theatre managers of the Washington area are talking refresher instruction on the "continuing improvement of their theatres."

The Theatre Operation School of Metropolitan D.C., now being organized, is the first of its kind. The school's director, Gerald G. Wagner, manager of the Playhouse and DuPont Theatre here, hopes it will be a pilot model for other cities to duplicate.

Wagner said he is now negotiating for space for it in one of the universities here. Instruction will be in management, advertising and exploitation, drive-in theatres, production and distribution, projection and sound and motion picture road shows.

The school will have an advisory committee composed of leaders in the various departments of instruction. Classes are to be held for two hours twice weekly. Owners of local theatres will also serve on the advisory committee.

Julian Brylawski, president of the area's motion picture theatre owners, is honorary director of the school.

Members of the executive committee include: assistant director, Marvin Goldman, partner of K-B Theatres; treasurer, Lloyd Wine-land Jr.; vice president, Wineland Theatres; and dean and chairman of the advisory committee, Morton Gerber, president, District Theatres Corp.

Ralph Deckelbaum is legal counsel, and Elizabeth Nierzoga of the DuPont Theatre is registrar-secretary.

### Today's Shifting Audience

Due to shifting audience tastes and habits, film promotion continues to be a dynamic art rather than a science, Roger H. Lewis, United Artists' national director of advertising, publicity and exploitation, said last week. He was speak-

ing on the Betty Adams tv program over WJAR-TV, Providence.

"Simple though it may sound, the basic problem in film merchandising remains virtually unchanged: how to tell your audience you have a picture they'd enjoy seeing. We are constantly on the alert for new methods and techniques to generate the proper level of audience interest in a film before and at the time of its release."

UA exec, who is also co-chairman of the Academy Awards telecast committee, stressed that the merchandising of each film required a fresh approach and fresh thinking "because each film must be given a new distinctive identity in the minds of the movie-going public." Apart from that, good campaigns also made producers and stars aware of the importance of film promotion on all levels.

"By establishing this awareness in their minds we are better able to get the kind of material and co-operation necessary to penetrate the broadest possible audience," he held.

Since public responsiveness changes, and no two features require the same kind of handling, merchandising in some respects has ad-lib qualities and is "played by instinct and ear." Lewis used "Some Like It Hot" to dramatize the planning that goes into promotion of a picture.

### Confidence's Built-In Echo

Stepping up of the industry's advertising expenditures in various national and local media is being reflected in a renewal of interest in the motion picture business, according to David A. Lipton, Universal pub-ad chief. Publications lost interest in the industry and devoted less space to it when film-fests showed apathy by failing to support their own product.

"The confidence the industry is expressing in itself by spending money to exploit its product has to have an effect," Lipton stressed. "If you don't show confidence in your own product, who else will?" The Universal executive maintained that it is better to try and fail than not try at all.

With fewer and fewer pictures being made but each costing more than ever, Lipton noted that there is more at stake in relation to the investment involved. Therefore, he contended, each picture should receive more pre-selling before it opens in order to make the proper impact on the public.

He applauded the increased use of national magazines and urged the film companies to make more use of trade paper advertising. Although a small number of individuals do the actual buying of pictures, he pointed out that trade paper advertising arouses enthusiasm and confidence among a company's own sales force and exhibitors. "When you spend money in the trades," Lipton said, "it starts a chain reaction all down the line."

### Denver's 'Miss Fortune'

Denver, May 19.

Denver Fox theatres have had another big cash winner in its "Miss Fortune" sweepstakes drawing.

Every week the theatres combine to offer an additional \$1,000, \$500 of which goes into a jackpot which starts anew after every winning with \$5,000. The remaining \$500 is given away to five persons in amounts of \$100 each whether the big money is won or not.

This week's big money winner was \$7,500 richer for having been in earshot of her name when called. Winners do not have to be actually in any one of the theatres for the drawing, in fact numerous lucky people have been among those standing in front when their names were called, however, the theatres do not suffer from lack of patronage on drawing nights.

The Miss Fortune giveaway is conducted in a showmanship manner, with an attractive and unidentified masked girl doing the drawing, while all the local Fox theatres are tied in with telephone relay, permitting audiences in each theatre to hear what is going on at all times.

The promotion has been going

## Never 'Over'-Just 'Badly'-Exploited

[Says Max Youngstein]

"A picture can be wrongly exploited, it can never be over-exploited."

In these flat terms Max E. Youngstein, the United Artists ad-pub v.p., last week voiced his dissent from a story in last week's issue of VARIETY. Yarn said that some in the industry did think big pictures tended to be over-exploited, creating an anticipation which they could not possibly meet.

Story specifically mentioned "Some Like It Hot," "Naked Maja" and "The Diary of Anne Frank." "Nonsense!" cried Youngstein "It's not us who build anticipation. It's the word-of-mouth. Too many people have that slide rule built into their heads. It may curb us, but it should never guide us. The business wasn't made great in that way. That the pseudo-sophisticated approach that some like to affect

It's never been good for showbusiness."

"Some Like It Hot" is talked about because it's a damn funny picture. With "Naked Maja" we used a perfectly legitimate issue to good advantage. There's nothing wrong with excitement and anticipation. You've got to be different, or else you're dead.

"This reminds me of those fellows who always want to 'clean up' the actors in Hollywood so they start to look like the boy and girl next door. But who wants that? If that's what is going to happen, people won't have to go to the films. All they have to do is look out of their windows."

Youngstein conceded that, sometimes, exploitation hits the wrong angles. "Everybody can pull a boner," he said, "but, boner or no, at least they're trying. And that's all for the good."

on for about a year and previous big winners have won \$14,000 and \$17,500 respectively.

### Hitchy's Lingual Spots

Hollywood, May 19.

Metro will use radio on an international scale to plug "North By Northwest" with producer-director Alfred Hitchcock doing spot radio plugs in five languages.

Hitchcock's agreement to record the plugs was reached yesterday at a conference with production v.p. Sol C. Siegel. The meeting was the preliminary to sales and promotion plans for the film which will be launched at the end of this month with a sales meeting at the studio for which sales v.p. John P. "Jack" Byrne is expected to fly out from New York.

Sales confab will be followed by exchange area meetings on the film, a Cary Grant-Eva Marie Saint-James Mason starrer.

Hitchcock will record the 10-, 20- and 30-second plugs on "North By Northwest," which will be similar to his "teaser" commentaries on his television show, in French, Italian, Spanish, German and English. They will be used in 23 countries on four continents to exploit the film.

### 'Working Girls' Night

Minneapolis, May 12.

This city's third "Downtown Working Girls Night" is scheduled today (12) with the young women having positions and jobs in the loop being admitted to all downtown theatres, excepting the hard-ticket Century, for 50c and getting special price concessions at some of the restaurants.

Approximately 9,000 of the 18,000 working girls took advantage of the last previous such night on a normally dull Tuesday night to attend the five theatres then included in the deal (this time there are seven) and the showhouses racked up nifty grosses, as many of the girls' relatives and friends also attended them at regular admission prices. The first of the series also was a huge success.

The promotion is a brainchild of Ev Seibel, United Paramount circuit advertising-publicity head, and has the cooperation of the Downtown Merchants' association which considers it a gimmick to help keep the loop on the map at a time when the numerous recently opened uptown shopping centres are such a thorn in downtown's side.

### Habits (Film) of Teen Girls

In a survey of the film-going habits of teenage girls. Seventeen magazine discovered that 54.9% of all teenagers attend pic during an average week. They prefer musicals, romances and comedies, as sampled within 985 membership of Lask's consumer panel. Selection of films is most influenced (a) by its type, (b) the stars and (c) the word-of-mouth and advertising. In turn, teens frequently recommend films to dates, friends and parents, with dates and parents most often following their recommendations.

The study indicated that 34.6% regularly attend pictures with girl friends; 43.3% regularly go with

boy friends; 40.6% occasionally go with their parents, but 67% rarely go alone.

Named as the top six pictures they enjoyed during the past six months were "Auntie Mame," "Cat On a Hot Tin Roof," "Mardi Gras," "The Inn of the Sixth Happiness," "South Pacific" and "Gigi." Top five male thespes were Rock Hudson, Tony Curtis, Paul Newman, Fat Boone and Yul Brynner. Five favorite actresses were Debbie Reynolds, Elizabeth Taylor, Kim Novak, Ingrid Bergman and Doris Day.

Poll revealed that 95.9% of the girls watched films on television, but that 83.3% prefer going to a theatre than watching pictures on tv at home.

### Catholic Support Helps

Chicago, May 12.

Direct sell via Catholic institutions here apparently paid off with a lofty \$17,000 week's gross for the French religious "Miracle of St. Therese" in three nabe houses. Initial break was quickly tabbed for a second stanza at two of the three theatres.

Catholic press here swung solidly behind the pic, but the main sell was via principals of diocesan schools in the area, who were called on personally by the manager of each theatre.

Film is a Jack Ellis import.

### Drive-In Gimmickry

Greensboro, N. C., May 19.

Reopening of the North Drive-In Theatre, rebuilt after being destroyed by fire, was on April 25.

Since the reopening came on the 10th anniversary of the theatre, all opening night patrons received free cake and ice cream from George H. Johnson Jr., manager.

Prizes were given in connection with the reopening program. They included a 1950 automobile, 100 gallons of gasoline, and 20 bags of groceries.

The new screen, described by Johnson as the largest in Greensboro, is 84 feet wide by 60 feet high. The tower cost in excess of \$16,000 to rebuild, Johnson said.

An office, storage space and a work shop are situated inside the tower.

### 'Gabby' Contest—For Gals

Dallas, May 19.

Miss Minna Mae Stevenson of the Warner Bros. office here has won first place and Mrs. Evelyn Neeley of Weisenberg Theatres won second in the "Gabby" contest sponsored last month by the Dallas Chapter, Women of the Motion picture Industry.

They received their prizes last Wednesday when the WOMPI's held their anniversary celebration at the Sheraton-Dallas Hotel with Eric A. Johnston, prez of the Motion Picture Association of America as speaker.

The Gabby contest was conducted just before the Academy Award telecast last month and the awards were based on which of the 85 Dallas WOMPI's was responsible for contacting the largest number of persons to remind them of the telecast. The WOMPI's estimated that they contacted 244,000 persons.

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# Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23%	18%	ABC Vending.	54	20%	19%	20%	+ 1/4
27%	20%	Am Br-Par Th	464	29%	27%	28%	+ 1/4
48%	35%	Ampex	268	72%	68%	68%	- 1/4
24%	19%	CBS	190	47%	46%	46%	- 1/4
21%	18%	Col Pix	30	19%	19%	19%	..
59%	42%	Decca	154	18%	17%	17%	+ 1/4
91%	75%	Disney	471	51%	46%	47%	- 3
9%	7%	Eastman Kdk	218	85%	82%	83%	- 1/4
15%	13%	EMI	259	7%	7%	7%	+ 1/4
37	28%	Glen Alden	359	15%	13%	15%	+ 1/4
14%	10%	Loew's Inc.	281	30%	30%	30%	- 1/4
12%	10%	Loew's Thea.	457	13%	13%	13%	- 1/4
50%	46%	Nat. Thea.	83	10%	10%	10%	- 1/4
36%	21%	Paramount	79	48%	44%	48%	+ 3/4
145%	96%	Philco	322	34%	32%	33%	- 1/4
71	43%	Polaroid	188	138%	128%	130%	- 6%
10%	8%	RCA	777	68%	66%	67%	- 1/4
14%	9%	Republic	199	9%	9%	9%	- 1/4
26	18	Rep., pfd.	8	14%	14%	14%	- 1/4
33%	24%	Stanley War.	64	23%	23%	23%	- 1/4
43%	37%	Storer	36	30%	30%	30%	+ 1/4
32%	24%	20th-Fox	148	39%	38%	39%	+ 1/4
29%	27%	United Artists	275	30%	28%	30%	+ 1/4
84	75	Univ. Pix	4	20%	28%	28%	- 3/4
44%	24%	Univ. pfd.	140	75%	73%	75%	+ 1/4
335	178	Warner Bros.	234	44%	38%	43%	+ 1/4
		Zenith	45	31%	28%	28%	- 23%

## American Stock Exchange

5%	3%	Allied Artists	245	5%	4%	5%	+ 3/4
11%	8%	AI'd Art, pfd	20	11%	9%	11%	+ 1/4
12%	7%	Buckeye Corp.	40	9%	8%	9%	+ 1/4
7	2%	Cinerama Inc.	1732	6%	4%	6%	+ 1/4
29%	17%	Desilu Prods.	123	21%	17%	20%	+ 2/4
9%	6%	DuMont Lab.	574	9%	9%	9%	+ 3/4
9%	6%	Filmways	42	7%	6%	6%	- 1/4
3	1%	Gulf Films	229	2	1%	2	..
10%	7%	Nat'l Telefilm	11	8	8	8	- 3
10%	5%	Skiatron	125	7%	7%	7%	- 1/4
9%	7%	Technicolor	185	9	8%	8%	+ 1/4
7%	4%	Tele Indus.	24	6	5%	5%	+ 1/4
22%	9	Teleprompter	27	20%	19	19	- 1/4
14%	7	Trans-Lux	64	13	9	12%	+ 2%

## Over-the-Counter Securities

	Bid	Ask
American Corp.	23%	27%
Cinerama Prod.	24%	25%
King Bros.	15%	17%
Magna Theatre	27%	31%
Metropolitan Broadcasting	15%	16%
Scranton Corp.	4	5
U. A. Theatres	8 1/2	8 1/2

\* Week Ended Monday (18).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

## Pittsburgh Single-Boothing

Drive-in theatres in the Pittsburgh area are the latest to join the growing list of establishments requiring only one man in the projection booth.

Under the old contract, the ozoners employed two operators for 36 hours a week. The new pact is for one man for 37 hours, with a 30% raise over the previous scale. Only other concession for reducing the booth manpower is that the single man won't have to look after speaker maintenance, as the two men did in the past.

## Wall St.

Continued from page 3

portant new indexes showed new highs.

But the picture stocks have a way of going against trends. In the case of Disney the educated guess in Wall Street is that this issue soared on the strength of a rumor of extra melons for stockholders. There's now a show of lack of faith in the rumor. Further Disney insiders are quoted as saying the stock is very over-priced.

Columbia, at \$19.75, was within a fraction of its low for 1959. Decca, which controls Universal, hit a low of \$17.12 1/2. Paramount was at a near-low but managed to pick up, closing at \$47. Others changed fractionally.

On the overall, it appeared that warnings from various sources are beginning to sink in, belatedly. The professional analysts in large number, for example, have been identifying the film issues as strictly risk investments. The Stock Exchange itself has been urging caution against "glamour" (otherwise unspecified) stocks.

No matter what the reason, the fact is that Hollywood is losing a little support.

## Re-Tool Madison, Detroit

Detroit, May 19. Madison Theatre, 1,900-seat downtown, will be equipped with 70m projector and a new screen with completion scheduled for May 15, per Woodrow R. Praught, prexy of United Detroit Theatres Corp.

Equipment will be demonstrated for film trade in Detroit, and execs of American Broadcasting-Paramount Theatres at that time.

# Philly Judge: Theatre May Not Hold Back The Rental Coin As Adjustment Negotiation Wedge

## Launch 'Sinbad' Alfresco

Kansas City, May 19. Columbia Pictures is putting "Seventh Voyage of Sinbad" into release for drive-ins here June 3, after withholding the picture since last winter. Having played first run here during the holiday season, it went through its normal runs subsequent in hardtops, and would have been available for drive-ins in the late winter.

Figuring the picture especially suited to family and drive-in trade, Columbia has turned down drive-in dates all spring. Now it is going after the outdoor business with 20 prints working here.

This move is figured to double or triple the drive-in revenue of the film, according to Ben Marcus, Columbia district manager.

Philadelphia, May 19. A judgment awarded Universal in a Philadelphia court is believed to have widespread significance for the industry as a whole. Judge Peter F. Hagen of the Court of Common Pleas ruled that the sum of \$17,157.13 had to be paid by the Viking Theatre, Philadelphia, for unpaid film rentals on the engagements of four pictures which played in 1956.

The theatre operators apparently argued that the pictures did not perform equal to the percentage demanded in the contract with the distributor. The theatre refused to pay in the hope that Universal would reduce the percentage on a "look-see." In its decision, the Court upheld the Universal license agreements and threw out several defenses and counterclaims presented on behalf of Viking.

## UA Reference

Situations, such as the Viking case, were the motivation for the introduction recently of United Artists' "no review" policy by sales chief William J. Heineman. He contended that many exhibitors withheld payments for ptx in the hope of employing the no payment gimmick as a wedge to obtain a reduction. Heineman made the point that he wanted exhibitors to pay the contract terms first and then if it could be proved that the picture did not perform as had been hoped, UA would make an adjustment.

Universal's victory in the Philly court, it's believed, will induce other distributors to institute similar suits. Heretofore they have been wary of launching such complaints because of the fear that such actions might alienate long-time customers. The attitude now seems to be: "what good is it to hold a customer if you can't collect any money from him?"

# Bronx's Burland Charges Spanish Product Trust

Midas Amusement Co., operator of the Burland Theatre in the Bronx, a Spanish-language house, has instituted a \$875,000 treble damages antitrust suit in N.Y. Federal Court against Azteca Films, distributor of Spanish films, and the Freeman Theatre Corp. and Cinema Operating Corp., present and past operators of the Freeman Theatre, also a Spanish-language house.

Complaint charges that distributor since 1957 illegally conspired with the Freeman to restrain trade in the distribution of films by excluding and depriving the Burland from the right to negotiate for Spanish ptx on a first-run basis.

# Ely Landau Senior Veep, Unger, Leve Get Rank Within National Theatres

National Theatres has named Ely Landau senior vice president, Oliver A. Unger first vice president, and M. Spence Leve a vice president.

Landau is chairman of the board of National Telefilm Associates (NTA), Unger is president of NTA and Leve is v.p. of theatre operations of National Theatres Amusement Corp., a subsidiary of National Theatres.

NTA was recently acquired by National Theatres and now is also a subsidiary of the parent company. Landau founded NTA in 1953 and Unger joined the company a year later.

# TOA WILL RUN OWN TRADE SHOWS AFTER '60

Theatre Owners of America will stage its own trade show and annual convention for the five years beginning in 1960. The exhibitor organization has completed arrangements for 1960, 1961 and 1962 and had made commitments for 1963 and 1964. Locations for the last two years will be submitted to TOA's board shortly for approval.

This fall TOA will stage its trade show in conjunction with the National Assn. of Concessionaires in Chicago Nov. 8 to 12. Thereafter, TOA will operate alone, moving the annual meeting and trade show to a different part of the country each year.

The 1960 meeting will be held in Los Angeles, 1961 in New Orleans, 1962 in Miami.

## McCleaster at Dallas

Dallas, May 19. Thomas O. McCleaster has arrived from Cleveland to take over the Texas territory for 20th Century-Fox. He's been with 20th since 1933, in Cleveland since 1952 as central division manager.

He is active in Variety Clubs and served two terms as chief barker of the tent at Indianapolis.

# No Theatre Available, Heavyweight Cable-TV Using Local Army

Minneapolis, May 19.

With the sale and raising of United Paramount's 4,100-seat Radio City and the 1,000-seat Gopher's elimination of the setup, Minneapolis now lacks a theatre equipped to receive closed-circuit television.

However, the closed-circuit Patterson-Johansson heavyweight championship fight telecast likely will be shown in the 6,000-seat Army here. Local boxing promoter Tommy Anderson, now negotiating for the telecast, has that in mind because the larger municipal Auditorium will not be available on the fight night. If he lands the telecast, he may stage a live boxing card with it.

While the St. Paul 2,300-seat Paramount theatre boasts the equipment, another boxing promoter, Jack Rabeigh, hopes to land the telecast and stage it in the baseball park or municipal Auditorium, each of which accommodates 9,000.

In both fight club instances portable equipment, of course, would be used.

All previous closed circuit fight telecasts were shown here at Radio City theatre which highly profitable results in most instances. In St. Paul the Paramount theatre had some of them.

## Saskatoon Bingo Fine

Regina, Sask., May 19.

Stardust Drive-In Theatre Co. Ltd., in Melville, Sask., was found guilty of "keeping a common gaming house contrary to the Criminal Code" and was fined \$50 by Magistrate G. T. Killam, of Yorkton.

The charge arose out of the company's operation of bingo games in connection with its screenings last year. It was laid by police on Dec. 10, some time after they had conducted their investigation.

# Myers On Toll Tests: 'This Is A Victory?'

A clarification of Washington legislative activities relating to toll-tv is offered by Abram F. Myers, board chairman of Allied States Assn. Myers declares that he has no intention entering into a controversy with the report recently issued by Philip F. Harling, co-chairman of the Joint Committee on Toll-TV. His aim is to provide Allied members "with some of the background of the bills and to inform them what the measures actually provide, so they may act advisedly."

Exhibitors should clearly understand, Myers notes, that House Joint Resolution 130 in itself is not designed "to bar all forms of toll-tv, whether by air or cable." It is only a temporary bar, he explains, until technical tests are made and now enabling legislation is passed.

Many lawyers, Myers indicates, have held the view that pay-tv is not broadcasting within the basic Federal Communications Act and that therefore the FCC is without power. House Joint Resolution, Myers maintains, recognizes that the FCC has power to authorize toll-tv and limits the exercise of that power, for the time being, to authorizing technical tests.

Myers points out that while Rep. Oren Harris, Dem. Ark., the leading opponent of pay-tv, "continues to trumpet his opposition to toll-tv, he has yielded to the pressure exerted by the promoters of toll-tv and the national magazines gazing greedily at the huge sums spent on television advertising."

Myers believes that the Resolution, hailed and widely promulgated by Philip F. Harling, "is largely academic" and he contends that it is doubtful that Rep. Harris will seek its adoption by the House. Reviewing the regulations under

which toll-tv test may be conducted, Myers states that the "limitations are about as rigid as exhibitors could hope for if tests are to be made," but notes that the fight to prevent the tests has apparently been lost. Myers states that the Harris bills and the third report all contemplate that if the tests are successful, then legislation and regulation for permanent toll-tv will be in order.

## Harris Bill

Discussing the Harris bill which aims to bar cable pay-tv, Myers points out that certain members of Allied are opposed to this action. He summarized the reasons as follows:

The Joint Committee operated harmoniously and effectively for several years on the theory that its legal goal was the prevention of pay television through use of the free airwaves. That seemed to be agreed upon because (1) the FCC could lawfully refuse to license and Congress could prohibit the use of the airways to broadcasters charging a fee; (2) cable-tv did not seem a great menace, for many reasons, including those which led to the failure of the Bartlesville experiment; (3) Allied men felt to oppose pay-tv by wire would lead to embarrassment inasmuch many exhibitors had been piping fights into their theatres and it would be an untenable position for them to oppose closed-circuit programs into the home; (4) the prohibiting of toll-tv by wire involved constitutional questions so grave that it seemed unwise to endanger the exhibitor's stand against use of the free airways.

On the constitutional question, Myers notes that it is difficult to sustain a law or regulation which (1) prohibits or regulates the transmission of programs by wire wholly within a single state, or (2)

prohibits the transmission by a common carrier, even in interstate commerce, of programs not in themselves unlawful.

Myers intimates that he is opposed to the proposal of the American Congress of Exhibitors which asks that theatremen write their Congressman now on the toll-tv issue on the ground that Allied's board feels that the subject of the banning of cable tv, which the Congress of Exhibitors has supported, "requires further study from both the legal and public relations aspects" and that theatremen are now involved in other campaigns (Allied's white paper and wages and hour law) that "some leaders and members may conclude that it is not advisable to dissipate their influence by adding this one to the list."

He says that exhibits in areas where the toll-tv test are to be held may want to hold their fire for the present and save ammunition for opposing the selection of their areas later. "And all may want to consider," he concludes, "whether any letter writing now can benefit them and whether the big challenge won't come when any tests that are made are concluded."

## Kingston Ozoner Opens

Albany, May 19.

Sunset Drive-In, at Kingston, built and for sometimes operated by the Lamont interests of Albany, reopened last week under the management of Walter Reade, Jr. Reade, who also conducts the 9-W Drive-In at Kingston, as well as the Community and Kingston (conventional houses) in that city, opened negotiations for the purchase of the Sunset, last fall.

The 9-W realigned several weeks ago.



## Picture Grosses

### 'CAPONE' BOFF 12G IN INDPLS; 'STEAL' \$5,000

Indianapolis, May 19. Pre-race lull continues in effect at first-runs here, with the big exception being Keith's where "Al Capone" shapes socko on first week. "Never Steal Anything Small" at Circle is sluggish. "Count Your Blessings" at Loew's is highly disappointing. The Indiana shuttered Sunday night for 10-day church convention.

#### Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-\$1)—"Never Steal Anything Small" (U) and "No Name on Bullet" (U). Slow \$5,000. Last week, "Compulsion" (20th), \$5,500.

Indiana (C-D) (3,200; 75-\$1)—"Shaggy Dog" (BV) (4th wk). Fair \$3,500 in 4 days. Last week, \$8,000. Keith's (C-D) (1,300; 90-\$1.25)—"Al Capone" (AA). Great \$12,000. Last week, "Imitation of Life" (U) (4th wk), \$5,000.

Loew's (Loew) (2,427; 75-\$1)—"Count Your Blessings" (M-G) and "Menace at Night" (UA). Thin \$4,000. Last week, "Naked Maja" (UA) and "Farmers" (UA), ditto. Lyric (C-D) (850; 90-\$1.25)—"Place in Sun" (Par) (reissue). Oke \$5,000. Last week, "10 Commandments" (Par) (reissue), \$5,500.

### LOS ANGELES

(Continued on page 8)

—"Room at Top" (Cont). Terrific \$12,000. Last week, with Vogue, "Shaggy Dog" (BV) (8th wk-5 days), \$9,800.

Orpheum (Metropolitan) (2,213; 90-\$1.50)—"Godzilla" (DCA) and "Rodan" (DCA) (reissues). Dim \$2,000.

Vogue (FWC) (825; 90-\$1.50)—"Sound and Fury" (20th) and "These Thousand Hills" (20th) (M-G). Dull \$2,000.

Hillstreet, Warner Beverly (RKO-SW) (2,752; 1,612; 90-\$1.50)—"Imitation of Life" (U) (3d wk). Hillstreet; Warner Beverly; and "Step Down to Terror" (U) (3d wk). Hillstreet; "Funny Face" (Par) (reissue) (Warner Beverly). Modest \$8,000. Last week, Hillstreet, \$7,200.

Hollywood Paramount (F&M) (1,468; \$1.40-\$2.40)—"Count Your Blessings" (M-G) (3d wk). Light \$5,500. Last week, \$6,700.

Four Star (UA-TC) (868; \$1.25-\$2)—"Compulsion" (20th) (4th wk). Hefty \$7,000. Last week, \$7,800. Chinese (FWC) (1,408; \$2-\$2.40)—"Some Like It Hot" (UA) (6th wk). Strong \$15,000. Last week, \$17,500.

New Fox, El Rey (FWC) (756; 861; 90-\$1.50)—"Auntie Mame" (WB) (6th wk, New Fox; 1, El Rey) and "Alias Jesse James" (UA) (3d wk, New Fox). "Brill Book, Candle" (Col) (reissue) (El Rey). Good \$6,100. Last week, New Fox, \$4,600.

Iris (FWC) (825; 90-\$1.50)—"Gigi" (M-G) (7th wk) and "Gidget" (Col) (3d wk). Potent \$3,800.

Egyptian (UATC) (1,392; \$1.45-\$3.30)—"Diary of Anne Frank" (20th) (7th wk). Slim \$4,800. Last week, \$6,100.

Fox Wilshire (FWC) (2,296; \$1.50-\$2.40)—"Sleeping Beauty" (BV) (16th wk). Fair \$3,000. Last week, \$4,200.

Warner Hollywood (SW-Cinemas) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cinemas). Started 34th week Sunday (17) after big \$19,600 last week.

Carthay (FWC) (1,135; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (126th wk). Nice \$13,300. Last week, \$13,000.

### 'Windjammer' Big 13G, Port.; 'Some Hot' 12G

Portland, Ore., May 19. Biz is on the upbeat here as several mainline houses are showing strong product. "Windjammer" at Hollywood continues smash in second sesh. "Some Like It Hot" still is smash in second inning at the Fox. But "Compulsion" is only okay at Orpheum and "Count Your Blessings" is sad at Broadway.

#### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Count Your Blessings" (M-G) and "Spoilers of Forest" (M-G). Sad \$2,500. Last week, "Stranger in Arms" (U) and "Silent Enemy" (U), \$4,200.

Hollywood (Evergreen) (1,200; \$1.49-\$1.75)—"Windjammer" (NT) (2d wk). Great \$13,000. Last week, \$12,300.

Orpheum (Evergreen) (1,600; \$1-\$1.49)—"Compulsion" (20th) and "Frontier Gun" (20th). Okay \$7,000 or near. Last week, "These 1000 Hills" (20th) and "Intent To Kill" (20th), \$5,700.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Thunder in Sun" (Par) and "Hot Angel" (Par). Slow \$6,000. Last week, "Man in Suet" and "Lonelyhearts" (UA), \$3,300.

### CHICAGO

(Continued on page 9)

"Man or Gun" (Indie) and "Street of Darkness" (Indie). Hep \$5,500. Last week, "City of Fear" (Col) and "Senior Prom" (Col), \$4,000.

Oriental (Indie) (3,400; 90-\$1.50)—"Count Your Blessings" (M-G) (3d wk). Mild \$13,000. Last week, \$17,000.

Palace (SW-Cinemas) (1,434; \$1.25-\$3.40)—"South Seas Adventure" (Cinemas) (34th wk). Sock \$25,000. Last week, \$23,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Imitation of Life" (U) (9th wk). Boff \$19,000. Last week, \$19,500.

State-Lake (B&K) (2,400; 90-\$1.80)—"Alias Jesse James" (UA) (2d wk). Busy \$18,000. Last week, \$26,000.

Surf (H&E Balaban) (685; \$1.25)—"Most Dangerous Sin" (Kings). Fair \$3,000. Last week, "Happy is Bride" (Kass), \$2,800.

Todd's Cinesage (Todd) (1,036; 90-\$1.80)—"Al Capone" (AA) (2d wk). Wham \$34,000. Last week, underestimated, soaring to smash \$40,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Some Like It Hot" (UA) (9th wk). Dandy \$17,000. Last week, \$18,000.

Woods (Essaness) (1,200; 90-\$1.80)—"World of Flesh, Devil" (M-G). Sparkling \$31,000. Last week, "Compulsion" (20th) (4th wk), \$14,000.

World (Teitel) (606; 90-\$1.50)—"Horse's Mouth" (Lopert) (11th wk). Loud \$4,200. Last week, \$3,700.

### BOSTON

(Continued on page 8)

Last week, "Lonelyhearts" (UA) (3d wk), \$3,800.

Memorial (RKO) (3,000; 60-\$1.10)—"Alias Jesse James" (UA) and "Cop Hater" (UA). Great \$15,000. Last week, "Warlock" (20th) and "Great St. Louis Bank Robbery" (UA), \$14,000.

Metropolitan (NET) (4,357; 70-\$1.10)—"10 Commandments" (Par) (rerun). Opened yesterday (Mon). Last week, "Shaggy Dog" (BV) (4th wk), \$9,000.

Paramount (NET) (2,357; 70-\$1.10)—"Horrors of Black Museum" (AI) and "Headless Ghost" (AI). Big \$15,000 or better. Last week, "Place in Sun" (Par) and "Stalag 17" (Par) (reissues), \$9,000.

Pilgrim (ATC) (1,000; 60-\$1.10)—"Rio Bravo" (WB) (rerun) and "Jamboree" (WB). Good \$6,000. Last week, "Tempest" (Par) and "Off Limits" (Indie), \$7,000.

Saxon (Sack) (1,100; \$1.50)—"Diary of Anne Frank" (20th) (3d wk). Slight \$6,000. Last week, \$12,000.

Trade-Lux (T-L) (730; 75-\$1.25)—"Violated" (Indie) and "Illicit Love" (Indie) (2d wk). Sharp \$4,000. Last week, \$5,200.

Orpheum (Loew) (2,900; 90-\$1.50)—"Some Like It Hot" (UA) (8th wk). Still sock at \$11,000. Last week, \$15,000.

State (Loew) (3,600; 90-\$1.50)—"World of Flesh, Devil" (M-G) and "Nowhere to Go" (M-G) (2d wk). Trim \$9,000. Last week, \$10,000.

Chris Regan, now of NYC, returned to Denver briefly. Was long a figure on Denver Film Row.

### KANSAS CITY

(Continued on page 9)

when RKO resumes operation with conventional films.

Paramount (UP) (1,900; 75-\$1)—"Shane" (Par) (reissue). Loud \$8,000. Last week, "Thunder in Sun" (Par), \$6,000.

Rockhill (Little Art Theatres) (750; 90-\$1.15)—"Law Is Law" (Indie). Bright \$1,600. Last week, "He Who Must Die" (Indie) (2d wk), \$900.

Roxy (Durwood) (879; \$1.25-\$1.50)—"Imitation of Life" (U) (5th wk). Good \$5,000. Last week, \$6,000.

Shawnee Drive-In, Leawood Drive-In, Dickinson, Glen (Dickinson) (1,100 cars; 900 cars; 750; 700; 90)—"Gunfight at Dodge City" (UA) and "Lost Missile" (UA), first runs, with "Paths of Glory" (UA) (2d run). Moderate \$6,500, with personal by Joel McCrea on Friday night. Last week, "House on Haunted Hill" (AA) and "Accursed" (AA) (2d wk), \$7,000.

Uptown (Fox-Midwest) (2,043; 75-\$1)—"Shaggy Dog" (BV). Giant \$19,000. Holds. Last week, "Compulsion" (20th) (2d wk), \$3,500.

### NEW YORK

(Continued on page 9)

(UA) likely to follow before "Ben Hur" (M-G) comes in.

Sutton (R&B) (561; 95-\$1.80)—"Gigi" (M-G) (29th wk). The 28th session ended Saturday (16) was solid \$17,300 after \$18,700 in 27th week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"The Roof" (T-L) (2d wk). First round ended Monday (18) was big \$11,000.

Victoria (City Inv.) (1,003; 50-\$2)—"Al Capone" (AA) (9th wk). The eighth frame ended last night (Tues.) held at big \$20,800. The seventh week, \$23,600. "Naked Maja" (UA), originally due, now won't come in. "Modern Times" (Lopert) (reissue) has been set to replace. No definite opening date set so far.

Warner (SW Cinemas) (1,600; \$1.80-\$3.50)—"South Seas Adventure" (Cinemas) (43d wk-8 days). This final week concluded Sunday (17) was fair \$18,400 after \$16,800 in 42d week of seven days. House closes to prep for showing of "Porgy and Bess" (Col), due to open June 24.

### Par Clears Way

(Continued on page 3)

However, it appeared clear that he is to run only the studio administrative end. And very likely the actual matter of picture-making will be placed in the hands of another individual as yet unassigned.

Reports have it that at least two prominent independent producers have been informally sounded out about taking over the artistic department of studio operations but weren't interested. The capital gains aspects of their indie operations are the important consideration.

Balaban states that Par is now to take a more aggressive course. This is interpreted as meaning a recognition of the fact that other companies have been outbidding Par for the major pic projects and now Par is going to be active. It's no secret that Par has lost some of its industry standing.

Balaban expressed satisfaction that Freeman is remaining as a consultant in the new and more elaborate endeavors.

Freeman became studio head in 1938 following a number of years in exhibition. He was an exec with the S. A. Lynch Enterprises of Atlanta, which was an affiliate of Par's prior to domestic theatre divorcement.

Although yielding the reins as studio operations chief, Y. Frank Freeman will continue as a Paramount vicepresident and member of the board.

This goes hand in hand with privately-expressed sentiments of various Par insiders. They've been saying right along that Freeman would call the turns as to his own future—that is, he would step down only when he himself desired. His importance to the company, as interpreted by president Barney Balaban and certain other board members, is seen in Freeman's retention of a vicepresidency and board membership.

Arnold J. Coffee, former film publicist, hired by the Friendly Shopping Merchants Assn. of Greensboro, N. C. as promotion-public relations manager.

## Film Reviews

(Continued from page 4)

### Speed Crazy

a small town where he makes himself unpopular with the young sports car set by winning races, bragging, fighting and making crude passes at other men's women. In the end, he dies in a crash while running away from the cops.

Brett Halsey limns the killer and Yvonne Lime and Charles Wilcox portray a nice, bland couple who represent the good element in sports car racing. Slick Slavin sings some tunes and plays an unfunny comic relief.

Colorless dialog—and too much of it—by Bernstein and George Waters leaves little for the actors or director William Hole Jr. to work with, but they frequently both what little there is. The plot wanders aimlessly toward a racing meet finish which might have salvaged the film, but the thrills never develop. Typical of the production is the fact that the heavy dies in a dated Studebaker rather than the logical, but more expensive, MGA.

Except for some sharp night photography by Ernest Haller at the film's onset, the technical aspects are merely routine and Dick LaSalle's scoring is notably uninspired.

Glen.

### Der Tiger Von Eschnapur (The Tiger of Eschnapur) (GERMAN-COLOR)

Berlin, May 12.

Gloria release of CCC production. Stars Debra Paget, Paul Hubschmid, Claus Holm, Sabine Bethmann, Walter Reyer, Rene Delgen. Directed by Fritz Lang. Screenplay, Warner Joerg Lueddecke after a story by Thea von Harbou; camera (Eastmancolor), Richard Anst; music, Michel Michelis; Art Zoo Palast, Berlin. Running time, 100 MINS.

Seelha..... Debra Paget  
Harald Berger..... Paul Hubschmid  
Dr. Walter Rhode..... Claus Holm  
Irene Rhode..... Sabine Bethmann  
Bharani..... Walter Reyer  
Ramizani..... Rene Delgen  
Padhu..... Jochen Brockmann

The names of Fritz Lang and Debra Paget plus the huge budget made this pic an attention-getter here even long before its completion. It's the third version of a now nearly classical German film yarn written by Fritz Lang and the late Thea von Harbou (who later became Mrs. Lang) almost four decades ago.

While the first version made history and a second venture could at least be classified as an impressive adventure film, this third production comes to the screen as quite a disappointment. Apart from some eye-flicking scenery, there's little of which this film can be proud.

A corny script, mediocre acting performances and old-fashioned direction make "Tiger" one of the most unfortunate German postwar productions. As per its suspense, it falls short of even third-rate Hollywood adventure vehicles. What's even worse, pic comes near to insulting India. It's the most gruesome closeup of the middle ages that's been presented here.

Much local attention was focused on Debra Paget, as one of the few Hollywoodites used in native pic. Aside from unconvincing acting, she delivers dance sequences that don't belong in an Indian temple.

Paul Hubschmid (in Hollywood once Pat Christini) enacts a German architect assigned to build European-styled buildings here. Both fall in love and flee. Huns.

### Sube Y Baja UP AND DOWN (MEXICAN-COLOR)

Mexico City, May 12.

Columbia release of a Posa Films, S.A. (Cantinflas) production. Stars Mario Moreno (Cantinflas), Teresa Velazquez, Joaquin Garcia, Domingo Soler and Carlos Agosti. Directed by Miguel M. Delgado. Screenplay by Delgado from an original story by Jaime Salvador; camera (Eastmancolor), Alex Phillips; music, Raul Lavista. At the Roble Theatre, Mexico City. Running time, 100 MINS.

This is the annual film comedy of Cantinflas. And, as in recent years, it is just so-so film fare. It is typical of the stereotyped pattern of his former productions, with comic relying on a dual-role situation. Pic does not add stature to Cantinflas, but a dubious entry in world market except in lingo houses.

Curvaceous beauties falling for the comic as he plays the role of both rich man and poor one are part of the plot. In a football battle race, he is the victor. And always the gals are falling all over our individualistic hero as he ambles through a string of slapstick incidents.

It is the same theme and atmosphere of former films, with ac-

cent on slapstick, fast double talk mixed-up patter and double takes that endear Cantinflas as the screen symbol of the average man in the street with empty pockets.

With his eyes on the international scene, ever since his appearance in "Around World in 80 Days," Cantinflas has been turning out film potboilers for the Spanish language market. Cantinflas defends the unilateral pattern of his recent films, of which this is the latest, as "what the public wants." He is right to the extent that this picture premed here three houses.

Miguel M. Delgado's direction is routine. The gags produce the required number of laughs for they are psychologically geared to a Mexican audience's reactions. Tere Velazquez is a beautiful adornment as the comic now insists on having voluptuous teenagers for his leading ladies. Technical work is competent.

Emil.

### 20th Meeting

(Continued from page 7)

25% cut on salaries of between \$500 and \$1,000 weekly and 33½% on all over \$1,000.

20th ranch property of 2,300 acres at Malibu is becoming increasingly valuable and the company, if it finds it necessary, may move all studio activities there "in time."

The studio real estate deal will see 20th receive \$39,660,000 over a 10-year period, with payments averaging \$7,000,000 every two years. In addition, the company will receive \$16,450,000 on a turnover and five-year lease basis for the studio property. There will be an additional \$680,000 for a strip of land which the real estate groups plans to convert into a boulevard.

The stock option plan approved modifies the two-year waiting period after purchase to six months, the options being exercisable by June. However Skouras, who holds an option on 75,000 shares, and production chief Buddy Adler, 44,750 shares, will hold their shares for two years. Options also went to Joseph Moskowitz, Charles Einfield, David Brown, Sid Rogell, Lou Schreiber, Donald Henderson, Martin Moskowitz, Alex Harrison, Glenn Norris, Manny Silverstone among others.

Skouras revealed that 18 oil wells had been completed at the company's No. drill site and eight wells at its second site. A total of \$7,936,000 had been expended on drilling by the end of March and \$7,093,000 had been recouped from income. The company is receiving \$300,000 annually from oil, Skouras stated.

He added that Eldephor, the closed-circuit large screen tv system held by 20th, is still actively being developed and AT&T hoped to clear up important transmission elements in a few years that will assure top quality in color reception.

All members of the board of directors were reelected. Following the meeting, the board reelected all officers and declared a quarterly dividend of 40c. Melon is payable June 27 to stockholders of record on June 12.

### Cannes Reviews

(Continued from page 6)

#### Orfen Negro

in the city in order to escape from a man trying to kill her after she turned him down. However she is pursued by him (disguised as a priest) in a carnival getup. She meets Orpheus, a streetcar conductor who is engaged to another girl. They fall in love but he is killed inadvertently by Orpheus.

The descent into Hades is smartly engineered at a revival meeting when her voice comes thorough from an old, possessed woman. He is joined with Miss Dawn when he is accidentally killed by his jilted fiancée.

This is the way the Orpheus tale is adroitly transposed, but pic is somewhat cerebral being mainly helped by the fresh playing of the cast especially Yank actress, Miss Dawn. She makes a sensitive, beautiful Euridyce whose doom is foreshadowed. Color is excellent and director Marcel Camus gives this movement.

Mosk.

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# 'ROUGHEST' JOB IN SHOW BIZ'

## Buick's Hemingway Buy

When a sponsor cancels out on a Top 10 western to put its money into a series of Ernest Hemingway specials—that's hot trade news. Which is precisely what Buick has done. Having checked off the "Wells Fargo" series on NBC-TV, the auto company has negotiated a deal with CBS-TV for a series of four 90-minute specials which will be put together by Hemingway and his official TV adapter, A. E. Hotchner. (Latter did the adaptation on the two-part "For Whom the Bell Tolls" on "Playhouse 90" a couple months back.) All-four programs, of course, will be adaptations from the more memorable works of Hemingway.

Series has already received the blessing of Hemingway, who will be actively involved. They will be inserted into the "Playhouse 90" time. Producers out of the "Playhouse" stable will be assigned to the project.

Thus the Thursday night 9:30 to 11 schedule for next season will read: 32 "Playhouse 90" shows; 16 Revlon specials; four Hemingways.

## WBC Packs a News Wallop

Pack & Co. Let Out All the Stops on Local, Regional, National, Int'l Coverage

Westinghouse Broadcasting Co. seems to be doing everything in its power, including spending money, to take the play on news and special events away from the radio networks. The successes WBC has had for its indie stations is now leading the Time Inc. radio-TV chain to follow suit as much as possible.

In all, Westinghouse spent approximately \$1,447,000 in building and maintaining its news operations last year, and some \$985,000 of that went into local and regional radio news coverage and for its six audio outlets. So far, no top has been put on the WBC news budget and with recent personnel additions to its national and international news department, the coin expended is likely to reach a new high in '59. Chain has been pushing its own news department for the last three years and has been especially concentrating on it since a year ago when it decided to give up its network radio affiliations and go indie all around.

For instance, Westinghouse program topper Dick Pack hired a bigtime veteran of the foreign correspondents' scene two weeks ago, and paid a premium price. Obvious purpose was to get a strong man in the Far East, one who'd cover for both radio and tv, but behind the hiring of Vincent Sheehan is clearly the hope that he can soon get behind the bamboo curtain for regular interviews with

(Continued on page 52)

## Collingwood Back, Severeid to Eng.

Charles Collingwood, for the past year-and-a-half chief London correspondent for CBS, will return to the U.S. to host and narrate web's "Conquest" science series, returning in the fall.

Eric Severeid who had hosted the series is due for a four-month leave of absence, starting shortly. Severeid is now expected to take up Collingwood's post as head of the London operation. Prior to Collingwood, Howard K. Smith was the longtime London CBS chief correspondent. Smith now is in Washington.

## Garry Moore's Foursome In Sponsor Windfall

Final quarter sale on next season's Garry Moore Tuesday night hour on CBS-TV is practically in the bag, with S. C. Johnson having an order for alternate-week, half-hours pending. Johnson closing is expected to follow by only a few days a similar buy for Polaroid.

Moore, at 10 p.m., will continue having Pittsburgh Plate Glass and Kellogg as sponsors, each for an alternate-week half-hour. Last season, these two bankrollers each took a third of the live show along with Revlon, which dropped out.

## MCA CAN'T FILL 250G FORD JOB

By GEORGE ROSEN

What may well be the biggest and roughest job in show biz—riding herd on 39 weekly tv blockbusters for Ford Motor Co., each representing a minimum cost of \$225,000—is going begging. A salary in the area of \$250,000 a year is being dangled as the come-on, with even assurance of a minimum two-year contract, but so far there have been no takers. Employment agency: Music Corp. of America, subject to the blessings of both J. Walter Thompson and the Ford hierarchy, who are right on top of the whole operation to protect their \$12,000,000 time and program investment.

MCA is packaging the series as a Tuesday night 9:30 to 10:30 entry (with some 90-minute shows extending to 11 p.m.). There is a firm option but no firm order as yet, Ford demanding assurance that each and every entry be a Top 10'er in the rating sweepstakes. That's a tall order not easily attainable, which is one of the reasons why so many have reportedly shied away from accepting the MCA offer in assuming the production helm. MCA, NBC and J. Walter Thompson, to meet the Ford deadline, have been scrounging around like mad to fill the bill. Marlon Brando has been offered \$350,000 to bring in his own one-time package (NBC, it's said, is going for the additional tab on any show costing over \$225,000), and there have been talks with practically everybody who's hot box-office in the Hollywood pix precincts. (Ford was offered the Laurence Olivier "Moon and Sixpence" special already on tape but turned it down cold.)

Understood overtures have been made to CBS-TV exec veepee Hubbell Robinson Jr., Dore Schary and Leland Hayward, among others, to move in as top dog on the series. Other names tossed into the hopper as possibilities: NBC's Bob Levine and Jess Oppenheimer. Understood David Susskind had an offer but turned it down since it would have meant stepping out of Talent Associates.

MCA is prepared to set up a separate production unit, operating out of the Universal-MCA Revue on the Coast, and put practically everybody within the MCA fold at the disposal of the exec producer, if and when he's found.

Something like 20 of the projected 39 shows are reported already on the drawing board, but still subject to final okay by the Ford moguls, who meet later this month to reevaluate what's been done and what's being done.

Reluctance to step into the job stems from a variety of reasons, most importantly among them (1) what happens if it's a single-season romance with Ford, despite any longterm contract; (2) how do you keep in check and within the bounds of control 39 stars of a calibre where they and they alone like to do the bidding and the commanding.

There's an incentive even beyond the \$250,000 salary, for the exec producer would have a stake in the residual values of the properties out of which, of course, could come not only repeats but ideas for brand new series.

## ABC TO FIRESTONE: 'YOU CAN COME BACK'

ABC has been trying hard to get Firestone Tire & Rubber to accept Sunday 10:30 to 11 for the return of the net-axed "Voice of Firestone" next fall.

A company spokesman in Akron said a reoffer of the time was made early this week via a phone call to Akron by web proxy Oliver Trey. The time, says the company man, is "still unsatisfactory."

## NBC & CBS Frozen Out of Winter

### Olympics? ABC-TV's Firm Offer;

### What About That 3-Way Pool?

#### Canada Makes Good

Ottawa, May 19.  
"The Andy Williams Show," CBS-TV's summer replacement for Garry Moore starting July 7, will be crawling with Canadians.

Director is Norman Jewison, who piloted "Your Hit Parade" last season. Musical director is Jack Kane, who has his own 39-week "Music Makers" on CBS-TV. Writers are Frank Peppiatt, John Aylesworth, both Canadians, and Buddy Arnold. Latter, a New Yorker, who used to write for Milton Berle, was co-scripter with Aylesworth on "Your Hit Parade" last season. Kane was musical director of "The Eydie Gorme-Steve Lawrence Show" last summer.

U. S. video public is going to see the Olympic games for the first time on live tv during the winter of 1960, but this intelligence does not at the moment dispel the air of mystery and rancor that surround it.

ABC-TV evidently pulled a coup last week, to the consternation of CBS and NBC, which consider the event a tv "public service." Web is said to have firmed up an exclusive deal with the American organizing committee for the Winter Olympics, which next year will come from Squaw Valley, Calif. And Danny Seymour, radio-TV topper for J. Walter Thompson and advisor to the organizing body, is understood on the verge of taking part sponsorship in behalf of several of his clients.

CBS and NBC have conferred with the Olympic people and ABC several times in the last three months, but of late, as its rivals characterize the situation, ABC has been withdrawn at the meetings and, at times, failed to be represented. Plan they all were considering was to air the better part of the 10-day Squaw Valley event by pooling three-network resources and splitting the production nut.

As it stands now, ABC (with JWT coin) will televise unilaterally the opening and closing day activities and perhaps make spot pickups during the middle eight days. Since this coverage doesn't shape as being as extensive as the tentative three-web parlay, it has been estimated the overall cost, including domestic Olympic tv rights worth \$167,000.

ABC intends offering for sale \$3,000,000 worth of time and talent. Layout calls for eight hours of programming spread over the two weekend of the sports event and as much as a half-hour a night during the week.

NBC and CBS were "surprised" by the reports that ABC alone had the snowy sports event tied up.

(Continued on page 50)

## Bilingual WOV

Sold to Bartell;  
'Over \$1,000,000'

Radio Station WOV, the New York bilingual operation catering chiefly to the Negro and Italian markets and owned jointly by Morris Novik, Ralph N. Well and Arnold Hartley, has been sold to the Bartell Group, which operates stations in Milwaukee, Atlanta, San Diego, San Francisco and Birmingham. Sale, subject to FCC okay, was in "excess of \$1,000,000."

Melvin Bartell, president of the chain, will move in to assume the WOV helm as president and general manager, with Hartley retaining his veepeeish and helming the programming end. Novik, who was the principal WOV owner, steps out of the N. Y. radio picture completely, returning principally to his radio-TV union activities. Well, who is the present general manager, moves into the overall Bartell operation as veepee in charge of Bartell Sales Co., the national sales arm of the company. He'll continue headquartering in New York.

Bartell says the present WOV policies and program format will be continued.

## Edict to Best Foods: You Asked For It, So You Pays Our Price

Best Foods and agency Guild, Bascom & Bonfigli want to go again with "You Asked for It," ABC-TV Sunday half-hour and have been meeting with Wayne Steffner Productions to try to reach an agreement on price.

Producer is asking \$20,000, what with recent improvements in format. Best's counter offer is \$18,500, said to be about \$2,000 more than the cost in previous years. Meanwhile, the current contract has been extended another 13 weeks.

If negotiations fail, Best will shop for another show. Failing that, agency has a print campaign ready for September release when the 13-week extension lapses. Alternative for the producers (show is owned jointly by the Steffner unit and Cran Chamberlain is syndication through 436 shows already on film.

"You Asked for It" has for many seasons been a promotion vehicle for Best's Skippy peanut butter.

## 'Smart Money' On Paar As 3-Niter

Jack Paar's May vacation has forestalled a decision on his NBC-TV program schedule for next season, but the "smart money" around the network is betting that he'll get his way and cut down from five to three nights a week, even though NBC brass has been trying desperately to at least get him to compromise on doing four shows a week. Paar remains adamant; it has nothing to do with money, just easing off on a back-breaking week.

Who will get the other two nights a week, if and when, has still to be resolved. Rather than rotate emcees, NBC would rather build up a personality much in the manner that Paar created his following. It's also been considered likely that there will be a separate production unit for the two-nights-a-week show, riding with their "own set" of guest performers and gabbers.

## Sterling Drug Coin For 'M Squad,' Arthur Murray

Sterling Drug has placed orders for half of two NBC-TV shows for next season, "M Squad" and "Arthur Murray Party." However, each of these shows already has a clog sponsor set for 1959-60 identification, and there's been some of the usual trepidation about tying together in the bonds of sponsorship cigarettes and drugs.

"M Squad" has as half bankroller American Tobacco and Murray is half owned by Lorillard.

# Is FCC Ready To Reverse Itself On Lar Daly Equal Time Issue?

Washington, May 19.

Broad hint is around that the Federal Communications Commission intends to reverse itself (at least in part) on the Lar Daly "equal time" decision.

FCC Chairman John C. Doerfer has sent word to both Senate and House Commerce Committees asking that action be held off on various equal time bills until FCC has a chance to move on the Justice Dept.'s recent demand that the Daly case be reconsidered and reversed by FCC. Justice took step on orders issued personally by President Eisenhower. Whole deal is political power play of magnitude.

Doerfer indicated Commission will act speedily. Original decision was 4-3.

Meanwhile, even though legislative committees are sitting still for the time being, efforts by individual Senators to reform equal time swept on.

Senators flocked to support Sen. Vance Hartke's "Fair Political Broadcasting Act of 1959" and another bill to override Daly decision was dropped into the hopper.

Hartke had signed up an impressive 13 co-sponsors before his bill to overhaul controversial section 315 was referred to Senate Commerce Committee. Counting Hartke, five co-sponsors are members of the Commerce group.

Latest in the flood of bills aimed at the Daly ruling was introduced by Sen. Spessard Holland (D-Fla.). Like several others now pending, it would simply exempt newscasts from the equal time requirements of Section 315. Holland declared that the Daly decision posed a "ridiculous situation which penalizes the industry unfairly."

Certain to add fresh momentum to the effort were a couple of filings by Lar Daly himself at FCC.

Referring to the Justice Dept. brief urging FCC to reverse the Daly ruling, the Chicago splinter candidate questioned the right of Attorney General William P. Rogers to "stick his snout" in the matter.

Daly also maintained that FCC Chairman John C. Doerfer should abstain from consideration of any reversal of the decision because of a speech he made earlier this year in Chicago favoring "substantial revision" of section 315.

Joining as co-sponsors of the Hartke bill were: Sens. Strom Thurmond (D-S. C.), Theodore Francis Green (D-R. I.), Hubert H. Humphrey (D-Minn.), Stephen M. Young (D-O.), Gale W. McGee (D-Wyo.), E. L. (Bob) Bartlett (D-Alaska), Eugene J. McCarthy (D-Minn.), Francis Case (R-S. D.), Alan Bible (D-Nev.), Styles Bridges (R-N. H.), Jennings Randolph (D-W. Va.), Clair Engle (D-Cal.), and Thomas J. Dodd (D-Conn.). Besides Hartke, Thurmond, McGee, Bartlett, and Engle are members of the Commerce Committee.

## 'Restless Gun' As ABC Daytimer

Western telefilm skein will be inserted for the first time in network history into the daytime lineup next fall. ABC-TV has just closed with MCA for a multi-run deal on the half-hour "Restless Gun" skein.

Web has grown strong during the daylight hours toward late afternoon, but it still lacks rating power from noon to 2 p.m., so it's thought likely that "Gun" will be inserted by ABC next fall in the noon-12:30 daily anchorage, with Bob Cummings probably taking the 12:30-1 p.m. slot.

Reason why "Gun" is a likely noontime prospect is the fact that it is the time corresponding generally to the homeward flow (for lunch) of the school kids.

ABC has spent several million dollars in the past weeks for rerun telefilm packages to be used on the pre-dark sked. Besides Cummings and "Gun," both from MCA, web is using Gale Storm flicks for daytime exposure.

## Trendex Top 10

(Week of May 1-7)

Emmy Awards (NBC)	34.2
Gunsake (CBS)	31.2
Sid Caesar (NBC)	27.2
Ann Sothern (CBS)	26.6
Cavalcade of Sports (NBC)	23.8
Danny Thomas (CBS)	23.2
Red Skelton (CBS)	23.0
The Rifleman (ABC)	22.6
Pat Boone (ABC)	22.5
I've Got a Secret (CBS)	22.3

## Four Bolshoi Tapes, But Still No Audience Plan

Hollywood, May 19.

Four one-hour performances of the Bolshoi Ballet will be taped by KTLA here for Matty Fox and his Skiatron TV on June 2 and 3. The station will do the taping of the four shows on its own stages on the Paramount Sunset lot, providing only below-the-line facilities and personnel.

What Fox, who has tied up television rights to the Ballet through impresario Sol Hurok, will do with the tapes is still a matter of conjecture. A planned nationwide theatre telecast to originate here those same dates fell through when TelePrompster Corp., acting as Fox's agents, failed to line up enough houses.

With the tapes, however, Fox and Skiatron have a number of alternatives. They can make a network deal on the tapes. They can syndicate them, selling them at prime prices to stations on a local basis.

More likely, they can "road-show" the tapes in theatres. This can be done with those houses equipped with theatre-TV installations. Procedure would be to make a facilities deal with a local station equipped with videotape recorders. Station would then set up a closed-circuit link to the theatre involved, and pipe the taped signal right into the theatre for largescreen showing.

Bolshoi opens tonight (Tues.) at the Shrine Auditorium here. However, the taped performances will be done at KTLA instead of the shrine because of the availability of large stages there without the problems that accompany a theatre pickup. Fox will provide the creative supervision, with KTLA merely furnishing crews and other below-the-line facilities and services, including a shooting setup that may run to nine cameras.

## Skin Diver Sues Ziv

Los Angeles, May 19.

Ziv TV is charged with misappropriation of material in a \$75,000 damage suit brought by Norman Rease, skin diving specialist, in connection with firm's "Sea Hunt" teleseries.

Rease claimed Ziv lifted ideas which he had originated and developed,

## WB on the Prowl For 'Hawaiian Eye' Lead

With time running short Warner Bros. is still seeking a male lead for hourlong gumshoer, "Hawaiian Eye," scheduled for ABC-TV's fall lineup in the 9 to 10 slot Wednesday nights.

Show has just about everything else. Initial scripts are in. Singer Connie Stevens is cast as femme lead. Arrangements for location shooting have been cleared with Henry J. Kaiser for use of Kaiser Village on the island. Three clients of Ted Bates agency have signed to sponsor.

Studio hopes to locate their man with a new crop of potentials becoming available when star options are up on unsuccessful pilot films around June 1.

## Strike Cued Tint Lopoffs at NBC, Studios Closed

While the National Assn. of Broadcast Employees & Technicians strike at NBC-plus-TV, led to the almost total curtailment by last week of tint programming, it also gave the web a chance to do some belt-tightening that it has wanted to do for some time. Strike led to a shortage of maintenance and color TV personnel and as a consequence the NBC brass decided to close two of its studios in N. Y., one of them a color facility. N. Y.-based programming moved to Brooklyn.

Web had closed its three studios at 67th St. "temporarily" and moved the two soap operas produced there to the master Brooklyn studio. The Sunday Steve Allen show moved out of the Colonial Theatre, which was closed, and also moved to Brooklyn. The soaps will be produced "back to back," since one is at 3 p.m. daily and the other at 3:30, and Allen will stay in Brooklyn, where he can avail himself of color if necessary, until he shortly makes a permanent shift to Hollywood, where all the network studios have long been under one roof.

The Colonial and the A, B and C studios at 67th St. were slated to be opened again once the strike concluded, but the strike also gave NBC the chance to close, at least for the summer, the Hudson Theatre in Manhattan. Closing the Hudson, which at one time the network was trying to sell though it isn't still trying to do so at the moment, helps the web consolidate its widespread facilities operation.

Although everything has temporarily been moved to Brooklyn's big stage, the network is obligated to pay seven permanent IATSE maintenance men at 67th St. and a total of 12 IATSE men at the Colonial and the Hudson. Rest of the IA stagehands were hired for the particular shows.

## Brit. TV Audiences Go Up & Up

London, May 19.

Out of an adult population of 37,800,000, about 26,000,000 in Britain now have television sets at home. Those able to get both BBC-TV and the commercial services total 19,500,000, while some 6,500,000 adults can receive BBC-TV only.

The figures which aren't strictly stop press but relate to the January-March quarter, show that over the past year there's been an increase of 3,500,000 in the adult viewing population, the total in January-March, 1958, being 22,500,000. Over a quarter of the country's adults—25.9%—now look in during the evenings from between 6 and 11 p.m., comparing with 21.9% in the first 1958 quarter.

BBC Audience Research, on which these statistics are based, further calculates that the people who could take both BBC-TV and commercial programs gave 35% of their evening viewing time to the former and 65% to the latter. The percentages in January-March, 1958, were 38 and 62 respectively, while in October-December, 1958, they were 34 and 66.

## Brit. A-R's Bigtime Culture Kick: Callas, Tebaldi, Markova, Et AL

London, May 19.

Two announcements made last week by Associated-Rediffusion, British commercial tv web operating in the London area weekdays, suggests that the culture bug's been biting hard. One involves a two-year deal with impresario S. A. Gorkinsky to bring in artists such as Maria Callas and Renata Tebaldi for a series of programs. The other entails a willingness to spend \$7,000,000 on subsidizing a new television channel concentrating on education and uplift.

The latter scheme, however, shows on analysis to involve consideration not simply for culture but also for commerce. A-R hopes that, if a third channel were to be introduced, it would share transmission time—probably about four hours a day—with the other commercial networks which, incidentally, would also be required to split the cost of the "connoisseurs" shows, estimated at a total \$20,000,000 a year. And agreement to provide this egghead service would obviate increased competition for artists and popular programs, with consequent upped costs, while at the same time safeguarding existing advertising revenues.

The agreement with S. A. Gorkinsky means for the viewer, primarily, three one-hour programs beamed at three-monthly intervals starting Sept. 29 under the title "Gala Performance." Kickoff show will have Callas, Jose Iturbi and Alicia Markova. Additionally, lookers-in may have more symphony concert items on their sets thanks to the inauguration under the deal of a London Music Festival, to run Sept. 18-Oct. 2 next year at London's Royal Festival Hall. But A-R claims that it's staging the fest—which may be opened by the orchestra and chorus of La Scala, Milan, and will boast at least five orchestras—principally to enhance London's reputation as a musical centre, not essentially to provide tv fare. Similar motivation lies, incidentally, behind another decision to extend the web's series of existing Festival Hall concerts during the period Sept. 1959-May, 1960.

The culture kick isn't ending here. Paul Adorian, managing director of A-R, is expected to make a further announcement, this time involving ballet, within the next few weeks.

## Censored Plays Get Closed-TV Airing by Acad

Hollywood, May 19.

Censorship practices in both domestic and foreign video will be dealt a significant body blow by the Academy of Television Arts and Sciences' coming Workshop program. Controversial teleplays rejected or censored over the years as undesirable for airing, either in the U.S. or abroad, will be produced by the new Academy unit.

Rejected scripts, by many of the medium's top writers, are also being compiled by William Koslenko, ATAS Workshop chairman, for marketing in book form under the working title of "An Anthology of Censored Television Plays." Several major publishing houses have expressed interest in Koslenko's project.

Workshop productions will be beamed via closed tv circuit through network facilities to an invited audience of trade notables assembled at one of the three web (Continued on page 54)

## It's H'wood By A 4 to 1 Margin

Hollywood, May 19.

New York's determined stand against the alarming drift of tv originations to Hollywood will have to be considerably beefed up for what's left of the selling season to overcome a better than 4 to 1 advantage for the west. As the three-network schedule shapes up as of May 6, the score stands: Hollywood 112 half hours; N. Y. 26 half hours. This gives Hollywood a precise ratio edge of 4.3 to 1.

Allowance is made for many time slots still to be filled which might even swell Hollywood's hourly margin of superiority because of the customary late buying

of filmed shows, which is practically a Hollywood monopoly. It need not be noted that most of the east-west programs can be categorized as live although most will reach this far terminal on a delayed taping.

On certain nights the Hollywood-originated shows completely blanked the east on one or more of the major webs. Time allotted for unspecified specials is recounted in the total because of their mixed originations. The networks still had 23 half hours to fill, mostly in the fringe time from 7 to 7:30 and 10:30 to 11.

Of the 20 scheduled half hours still unsold, aside from the longer shows which still have some open time, the major burden of sale is

on the eastern live shows. It is taken for granted in the trade that the schedule of last week will undergo only a few changes, the strongest possibility being that some of the hour shows will be broken down to allow for sales of half-hour programs.

Scheduled but still unsold, all or in part, are such newcomers as "Riverboat," "Restless Gun," "Barbara Stanwyck Theatre," "Adventures in Paradise," "Whispering Smith," "The Lineup," "Jubilee USA," "Johnny Ringo," "Bonanza," "Five Fingers," "Bourbon Street Beat," "Laramie," "The Alaskans," "Barbary Coast," "Black Cat," "Big Walk."

Of the 138 half hours scheduled, only 44 shows are completely sold.

## Malone's Reprieve Despite P&G Exit

Procter & Gamble decided to withdraw all its coin from NBC-TV's 3 to 4 p.m. soap opera strips, but the network is going to keep one of the two soaps just the same. Web program plans board approved retention of "Young Dr. Malone" as the 3-3:30 entry and is taking over production of the show from the Compton agency on June 29.

Here's the way the sked will look by that time: "Queen for a Day" stays at 2. A. L. Alexander's "Court of Human Relations," despite less than total enthusiasm from NBC brass about the pilot, will go on in June 22 at 2:30. It replaces "Haggis Baggis," a show which NBC decided to cancel—and didn't—at least twice before.

At 3, it's "Malone," and at 3:30 (Continued on page 52)



# SUMMER CAN BE MISERABLE

## Janet's in Town

With only two weeks to do everything she wants to get done, Chicago American tv critic-columnist Janet Kern sent the following directive to all N.Y. publicity chiefs:

"I'll be arriving at the Warwick Hotel the evening of May 13 and will set up the usual office and routine there. . . . Also as usual, I am interested in good, exclusive interviews, items, fall program plans, etc., etc. Also as usual, of course, nobody but the interviewee invited to attend interviews" (at the hotel).

"Because my time is so short and my schedule must be kept more organized and less hurried than has been the case in the past, please do me the favor of having a list of suggested interviews (complete with bio, credits, etc.) waiting for me at the Warwick Wednesday evening. No pictures please. . . . I'm looking forward to seeing you. Also to getting some rich interviews and juicy column items."

## Studs Terkel Laments Passing Of Chi as TV's 'Foolin'-Around-City'

Chicago, May 19.

Studs Terkel, longtime Windy City radio and tv performer and a principal figure of the late so-called "Chicago School" in video's toddler days, deems it shocking hyperbole to speak of television as an art medium. "It is a sales medium," he avers. "Now and then it tosses us a piece of Sunday cake but mainly it feeds us only bread."

Such was his tack in an ad lib lecture at the U. of Chicago's downtown campus last week, his contribution being one in a series of talks analyzing the image of the Windy City today.

"TV's days as an art medium were those frontier days before it became big business solidified," Terkel said. "Because so many things had to be discovered about the new medium in the early days, the artist was in charge and television was a place for creative minds. But the moment of discovery is long over, and the blue chips are on the line. Having reached this point, the medium must necessarily hang on to formula and cliché."

Terkel believes the oft-lamented "Chicago School" was an accident which could have happened anywhere at a time when experimentation was necessary. "Chicago was a free city at the time, in terms of television, and the producers were allowed a certain amount of anarchy," he recalls. "But every time something became hotly commercial it lost its freedom and its place here. It had to move to one of the larger production centres, preferably closer to the place of business."

Terkel, who rode a number of imaginative tv vehicles in the past—one of them, "Studs Place," carried for a time on the ABC-TV network—said he could not conceive of a "Garroway at Large" or "Kukla, Fran and Ollie" going on the air today if they were brand new shows. "The medium thinks too big today to accept as a potentially popular show anything as simple as a girl and a few puppets practicing a delightful friendship on a mean set," he says.

He feels that Chicago, which was once a "foolin'-around city," is now characterized by a passionlessness typical of times. The languidity and blandness is not peculiar to this city but is just as true east of the Hudson River and west of Hollywood and Vine, Terkel avows.

## 10 AT&T Specials Set for Fri. Slot

That Friday night 8:30 to 9:30 slot, which NBC-TV is reserving for the exclusive use of specials next season, got a shot in the arm this week with assurances of 10 AT&T specials going into the period. These will be divided between the science series and the musical segments out of the Henry Jaffe shop.

Previously NBC had firmed up the series of General Motors-sponsored specials starring Art Carney for the Friday period. Meanwhile network is continuing efforts to line up the various automobiles to install all their specials in the Friday hour period.

## IT'S NOT EASY TO CATCH A SPONSOR

What happens during the third-quarter period (July-August-September) which roughly constitutes the summer hiatus period on the tv networks, can go a long way toward ultimately determining the year's profit picture. The fourth quarter, starting with October and the start of the new season, can be a feast—as it undoubtedly will be, with the virtual certainty of all three webs posting an SRO—but it's those third-quarter blues that are causing no little anxiety around the networks. From all indications the sponsors just aren't around.

Two or three years ago it was no problem. Those were the days when the networks were still selling to sponsors on a firm 52-week basis. But today, with the prevailing 13-week, 26-week and 39-week orders, permitting clients to bypass the summer months, getting off the third-quarter hook poses financial headaches.

At the last minute, CBS, for example, managed to pull a rabbit out of the hat and succeeded in getting Garry Moore's trio of sponsors, Kellogg, Pittsburgh Plate and Reylon, to ride along with the Andy Griffith hour show, which goes in as Moore's summer replacement. Also at the last minute it was able to sell off the remaining summer segs of "Playhouse 90." But otherwise, the network is still wrestling with the problem of disposing of half of the "Blue Men," an alternate third of "Rawhide" and half of "Lux Playhouse."

At NBC the situation approaches almost gargantuan proportions, with perhaps a third of all summer prime time available. In all there are something like 15 half-hours unsold this summer, representing a profit-and-loss swing of approximately \$8,000,000. Sale of those 15 half-hours, on a three-month basis, would represent roughly \$4,000,000 profit. Conversely, sustaining the periods would tote up to a \$4,000,000 loss.

On the NBC summer availability list are the 7:30 to 9 p.m. Thursday night periods; all of "Dragnet"; half of "Steve Canyon," all of Tuesday 9 o'clock; half of Bob Cummings, half of David Niven; half of "Black Saddle," all 60 minutes of "Cimarron City"; all of Friday 7:30; the whole "Ellery Queen" Friday hour, half of "M Squad"; most of Steve Allen on Sunday and half of "Pete Kelly's Blues."

ABC has half of Tuesday's "Cheyenne" open; half of Thursday's "Leave It To Beaver" and a fourth of the Friday Disney show.

## DENKER HUDDLES ON 'STATE OF EVIL' TV ER

Hollywood, May 19. Playwright Henry Denker arrived here for a week's visit in connection with his original teleplay "State of Evil," to be done for next season's "Westinghouse Desilu Playhouse."

He will huddle with Desilu execs on casting and production plans. Denker's 60-minute "State of Evil" covers political corruption in a southern city. While here, Denker also will confer with Sumner Arthur Long, whose new play, "Cradle and All," will be produced by Denker and Michael Ellis at Ellis Bucks County Playhouse, Pa.

## Glenhall Taylor In N. W. Ayer Coast Exit

Hollywood, May 19.

Glenhall Taylor has resigned as manager of N. W. Ayer Hollywood office but remains until Aug. 1 to install his successor. After 13 years with the agency he is returning to production and developing several properties.

At Young & Rubicam he was one of the top comedy producers. He will also act as consultant on a freelance basis.

## Colgate, CBS Tiff Over 6-Way Blurb On Sullivan Show

Although CBS maintains the Colgate buy of its Sunday Ed Sullivan telecasts is firm, there was reportedly trouble last week between the sponsor's agency, Ted Bates, and the network programmers. Colgate, a new Sullivan backer, wants to go into the new video season with six one-minute blurbs per 60-minute show. On the other hand, host Sullivan wanted to keep it down to his program's traditional four blurbs per hour.

It's not a question of overall time since the quarter of commercials still total six minutes, but Colgate feels it needs the six-way spread because it has five different Colgate-Palmolive brands it seeks to push via Sullivan. Solution was not divulged, but fronter Sullivan, who was never overjoyed at the prospect of Colgate becoming his sponsor, was understood holding out for the four-way blurb commitment as opposed to the setup demanded by Bates.

## WELLS AND BRADFORD EXIT DINAH TV SHOW

Hollywood, May 19.

Bob Wells, coproducer of "The Dinah Shore Chevy Show," resigned last week to return to Gotham and the legit theatre. Almost coincidentally, his brother and head-writer on the show, Johnny Bradford, resigned and is considering several television offers as well as the possibility of finishing a legit comedy coauthored with Don "Hennessey" McGuire.

Wells planes to N. Y. June 3 for conferences with David Merrick over an untitled musical, for which Wells would provide book and lyrics for the 1960 season. Wells won't be replaced, since Bob Finkel, who has been coproducing this season with him, will stay on as sole producer. Wells has been with the show since its start, until this season as head writer.

Bradford, also with the show since its start, hopes to get his and McGuire's comedy, "Come In, Red Rover," off the ground. Eddie Bracken is discussing a deal to star in and produce the play.

## NBC & Ampex to Tintape Soviets With a Playback-While-You-Wait

Hollywood May 19.

### 'Say When' as Bob Hope Musicomedy for Buick

Hollywood, May 19.

Bob Hope is mapping a pair of two-hour book musicals for his Buick-bankrolled spec series next season. Comic is hoping to co-star in a revival of "Say When" opposite Frank Sinatra or Bing Crosby on one book outings.

On doctor's orders to slow down, Hope is hoping to cut down to six shows for Buick next year, against eight this past season.

A self-contained color television studio, operating eight hours a day, will be one of the highlights of the six-week American National Exhibition in Moscow starting July 25. The studio will be operated by NBC, with an assist from Ampex Corp., which is shipping over one of its color videotape recorders and a crew to man it.

The television operation will devote three hours a day of programming to Russian performers doing live shows. One to two hours daily will be devoted to televising the crowds at the exhibition, with the Ampex unit coming into play with immediate playback of the tapes so that the Soviet citizenry can see themselves on the 16 color monitors at the studio. Another four hours daily will consist of pre-taped American programming representative of public affairs coverage and commercial offerings.

Although NBC is operating the setup and RCA makes its own line of color tape recorders, the Ampex color recorder will be used. No explanation is available for the switch. Ampex is sending over three engineers to man the equipment, plus Jack Miller, head of demonstrations for its professional products division.

Ampex will also provide background music for the exhibition, which will be located in three buildings in Moscow's Sokol Park. Firm will utilize three of its professional reproducers, including one stereo unit, at three locations. Columbia Records is providing the music, running it all into 2,000-foot tapes. One background unit will be located in the hi-fi exhibit section, with rousing fare to demonstrate the features of hi-fi reproduction. Another will be a piped-music arrangement into a rest area, with symphonic music, and the third will be children's music for a kiddie area in the park.

The exhibit, sponsored by the State Dept. and displaying the wares of American manufacturers will run for six weeks. Fair will be open 10 a.m. to 10 p.m. six nights a week, and from 10 a.m. to midnight on Saturdays.

## NABET Drags Tail With Strike A Major NBC Win

National Assn. of Broadcast Employees & Technicians was decisively beaten in its strike against NBC. Nineteen days after the union walked off the job throughout the country, the rank-and-file convened to vote five-to-one last Friday (15) against continuation of the strike.

Not only did the labor organization fail in the ostensible purpose of the strike, which was to substantiate jurisdiction of tape pro-

### A Thought for Today

Chicago, May 19.

An elevator operator at NBC's Chi plant in the Merchandise Mart, commenting on the NABET strike, had this to say for Dave Garroway:

"For a guy who's always preaching 'peace' he sure has raised a lot of hell."

grams made by the network abroad, but was also forced to concede several points to NBC that had nothing to do with the original squabble.

NABET, at the time of the return-to-work vote, faced what it felt were the combined problems of no support from its fellow AFL-CIO members and the arrayed might of RCA, the NBC parent, which evidently was willing to continue without the technical support of NABET members for an indefinite period of time. On the other hand, the strikers, some 1,350 of them, lacked the meaningful financial aid to keep them during the strike.

After the strike began, NBC announced that the entire NABET contract was rescinded. When this happened, it appeared as if the foreign tape jurisdictional question had suddenly become a secondary consideration as NBC demanded—and finally got—revision or deletion of several previously established contract points which had bothered web brass for some time.

As it turned out, here's what NBC won and NABET gave up: (1) Union relinquished all claims to jurisdiction over video tape outside the U. S., and domestically

(Continued on page 52)

## \$1,012,000 'Today' Tonight' Billings

NBC-TV5s "Today" and "Tonight" stanzas grossed \$1,012,000 via nine new and four renewed orders placed the last few days. Moreover, first quarter sales on both cross-the-board programs has taken a jump over last year, with Dave Garroway's "Today" leaping 128% ahead of the same 1958 period in paid participations. Jack Paar's "Tonight" rose 93%.

Included in the new business are major buys by American Petroleum Institute, which will go into "Today" on June 9 with a series of 20 participations, and Palm Beach Co. (clothing), which has bought 17 participations in the same morning show, beginning Sept. 16.

Polk-Miller Products is signed for 10 Paar participations effective June 8. Other new buyers are Savings and Loan Foundation Inc., Wembley, H. D. Johnson Co., General Mills, Burlington Ribbon, and some Palm Beach money is going to Paar.

## RCA Likely to Ride Both 'Riverboat,' 'Bonanza'

It now looks pretty certain that RCA will come in for a portion of both the new "Riverboat" and "Bonanza" series. Former will ride Sunday nights; the latter on Saturdays.

Both are full hour film entries, with "Riverboat" being done in compatible tint, thus making it a natural for the RCA sponsorship auspices. It's expected that RCA will take half sponsorship of each.

## Arbitron's Top 10 (Week of May 11-17)

Wagon Train	NBC	31.8
Gunsmoke	CBS	29.1
Have Gun	CBS	25.8
Ann Sothern	CBS	25.6
Desilu Playhouse	CBS	25.0
Price Is Right	NBC	25.0
Danny Thomas	CBS	24.9
Father Knows Best	CBS	24.2
I've Got A Secret	CBS	24.2
Loretta Young	NBC	21.8

# THE RICHEST, STAR-STUDDED **GOLF** TOURNAMENT

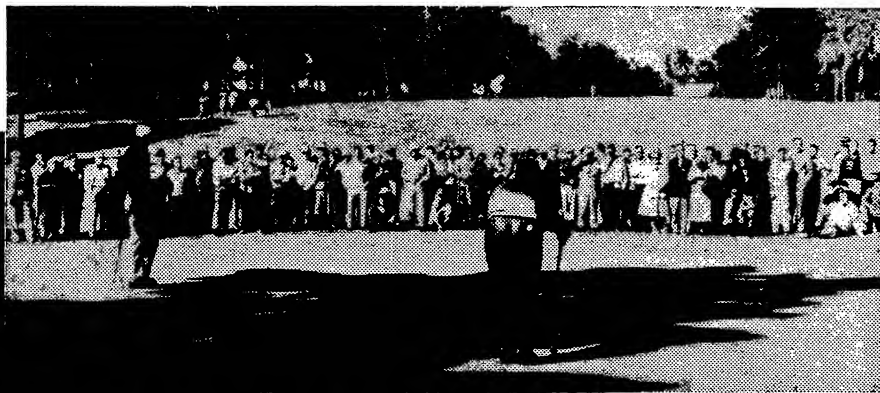
*...to be played and filmed exclusively for network TV!*

## WORLD TELEVISION MATCH PLAY

32 Thrill-Packed



# IN HISTORY!



# CHAMPIONSHIP

Hours...For Golf's Biggest Money Jackpot... **\$171,000.**

An unprecedented, PGA-endorsed match play tournament, with a roster of the world's greatest golfers including:

**CARY MIDDLECOFF  
ART WALL  
SAM SNEAD  
DOUG FORD  
MIKE SOUCHAK  
BYRON NELSON  
FRED HAWKINS  
JACK FLECK  
KEN VENTURI  
"DUTCH" HARRISON**

*...plus a field of 55 other  
par-breaking champions!*



Your host  
and personal salesman

**BOB CROSBY**

The famous TV star and sportsman with the relaxed style, appealing personality and intimate knowledge of golf and golfers.



All the dramatic excitement and suspense of golf at its finest...played on America's most beautiful, most challenging courses—to be filmed on the sites where former U.S. Open Championships, PGA Championships and Masters Tournaments were held—such as:

Pebble Beach, Monterey, Calif.  
Olympic Club, San Francisco, Calif.  
Augusta National, Augusta, Ga.  
Baltusrol, Springfield, N. J.  
Pinehurst, N. C.  
Cherry Hills, Denver, Colo.  
Pine Valley, Clementon, N. J.  
Southern Hills, Tulsa, Okla.  
Winged Foot, Mamaroneck, N. Y.  
Tamarisk Country Club, Palm Springs, Calif.

Tee-off with television's greatest new sports show! You'll get much more than par value with a ready-made audience of millions of golf enthusiasts!

**AVAILABLE NOW!  
WIRE OR PHONE:**

**SCREEN  GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.



## Bar Assn. Ruling Cues KYW Tossing Out 'Court' Show

Cleveland, May 19.

KYW Radio announced it was dropping its popular "Traffic Court" program after the Cleveland Bar Association's ethics committee, ruled the show violated Canon 35 of the American Bar Association's rules.

The program, heard as a weekly half-hour segment within "Program PM" Wednesday nights, last year won the Alfred P. Sloan Award, a top safety trophy.

It was made from tapes recorded during hearings in the courtroom of Judge George P. Allen in suburban Parma. He figured that it had helped him politically in the last two years.

The station retained Thomas A. Burke, former U. S. senator and Cleveland mayor, to defend Judge Allen in the bar action.

But Burke said the group's ethics committee could have come to no other conclusion than the one it reached, namely that the presence of a microphone in Judge Allen's court was indeed a violation of the famed canon, which seeks to keep courts free of the more distracting tools of journalism—cameras, tape recorders and such.

Ironically, KYW just received the top radio journalism award from the Ohio State Bar Association for its other legal programs.

## Sponsors Gas Up That Hot Chi FM'er

Chicago, May 19.

WFMT, Chi's hot FM station which crashed the Hooperatings several months ago and latterly scored a local coup by tapping a pair of Loop stores as sponsors, has added still another distinction in signing Illinois Bell Telephone Co. and Peoples Gas to schedules. The buys represent the first regular use of FM in this market by the utility companies.

Peoples Gas has purchased Studs Terkel's "Wax Museum," an hourlong strip, for a firm eight weeks, the deal amounting to \$4,800 in time costs alone. WFMT's rate of \$120 per hour is the highest of any FM station in the country. Illinois Bell has taken a schedule of 10 spots per week through the end of the year, slotted in the station's regular fine arts programming. WFMT has strict standards for blurbs and often boasts of having turned down more business than it has accepted.

## ADE HULT RETURNS TO MUTUAL AS V.P.

Adolph (Ade) N. Hult, vet broadcast exec, has rejoined Mutual as v.p. in charge of a newly-created special projects department.

Hult had been a key figure in the buyout of MBS by Malcolm E. Smith Jr., current board chairman, and was expected to join the Smith management group. Prior to his post as consultant for Screen Gems and RKO Teleradio, Hult had been a MBS v.p. and board member.

At the same time, web moved to reopen its Chicago office, appointing Richard W. Brahm as midwest manager, headquartered in the Windy City. Brahm had headed his own firm, Media-Merchandising, Inc.

## Robbins Back as DeeJay

Fred Robbins is returning after a long layoff to the business of being a deejay. Former Gotham jock (WOV, etc.) has been hired by WABC Radio, N.Y. effective June 1.

He'll be doing a two-hour daily radio block, which will necessitate some shuffling of the WABC afternoon sked. Del Sharbutt is being dropped and Robbins is moving into the 2-4 p.m. time. Tony Marvin is moving back from 2 p.m. to Sharbutt's time, noon to 2. Martin Block retains his 4-on slotting.

## RADIO: SHOUTING IN THE MARKET PLACE

A Creative Research Associates-'Variety' 2-Part Study  
Part 2: 'Selling and Smiling'

By LES BROWN

Chicago, May 19.

The pessimistic bodings of Creative Research Associates' motivational study of radio for this publication (Part I: VARIETY, April 29) is brightened somewhat by a single positive point it has yielded: the American radio audience is not per se hostile to commercials.

Almost without exception, respondents to the depth study vouchsafed the need for advertisements, respecting the commercial pitches as representing payment for what the set-users are getting gratis.

This small fact, obvious though it may be, deserves to be valued as commercial radio's life raft (and maybe commercial television's too) in case irresponsible broadcasters with a too great cognizance of it should sink the boat through overloading. It's fairly clear from the study that any listener will sit still for electronic pitchmaking as long as the program is worth his time and provided the blurbs remain, in quantity and quality, within the boundaries of his tolerance.

If commercials are actually the listener's remittance for programming, then it follows by rules of simple economics that excessive billboardage can only make him feel he's being asked to pay too high a price. He may decide to trade elsewhere.

### Three-Ply Audience

The CRA study finds radio to have a three-ply audience, all the respondents readily falling into one of three distinct classes. While attitudes toward commercials may seem to vary with each group, it is probably only the thresholds of tolerance that do. Irving White, director of the firm which handled the survey, stratifies the audience as follows:

(1) The rose colored glasses group, which believes that everything is all right the way it is and which inclines to make strong attachments to on-the-air personalities. The category takes in also the audience that expects nothing more from the medium than coverage of

sports. This level of audience finds nothing wrong with radio and, on occasion, is even able to be entertained by commercials. Unfortunately, it is a minority group.

(2) The mechanistic listeners who have no special complaints nor well-defined tastes and who tune in on spur of the moment impulses to fill a room or auto with sound. A highly tolerant group, it reasons along the lines of "what can you expect when it's free?" and particularly has a conscience about commercials as radio's means of support. While it does comprise the bulk of the audience, the deflating characteristic is that its members tend to be the "listeners with deaf ears." Without exception, White states, the people in this class are "selective inattenders" who actually listen only part of the time, being able literally to filter out in their minds whatever they don't care to hear.

(3) The selective perceivers, or "selective attenders," a growing stratum which either knows precisely what it wants or is in the process of developing standards and tastes. This is the critical group, the one least satisfied with contemporary AM and the one whose threshold of commercial tolerance apparently has already been reached. The audience on this tier despises the small-talk disk jockey and wants to be regarded by broadcasters as mature and thinking. In the market surveyed by CRA (Chicago), FM was found gaining this group by default of its sister medium.

Because it is by far the largest group, carrying the so-called mass audience, the second has held the focus of the CRA-report. Yet the third grows formidable by dint of socio-economic change. Members of the second class are continually graduating to the third at a rate that quickens in times of prosperity. As White explains, "Most people strive to better themselves and, whether they make more money or not, are always gathering symbols of success about them. FM and hi-fi are such emblems. People who move into an elite group begin to develop standards, and it

is typical of them to want, say, a finer sound."

To this elite class, AM radio—which once stood as a bazaar—has taken on the image of a market place. The bazaar's attraction is that the color and drama are there, but when its purpose becomes direct selling and not the fanciful exhibition of merchandise it is no longer a bazaar but a market place.

FM, on the other hand, while not exactly a bazaar itself, seems to appeal to the intellectually aspirant and to those who consider themselves sophisticated. The medium makes them feel in touch with others of their stripe and in harmony with others of their kind.

But to the masses who have not graduated from the second group, and who may never, FM today is far too elite, the study shows. To the bulk of radio listeners it represents a concert hall, formal, stuffy and for the buffs.

What these listeners evidently want from radio is what AM has been giving them, an atmosphere of euphoria. The sound of AM to this group, the study discloses, is "selling and smiling"—delighted pitchmen, perpetually grinning deejays and happy talk. AM keeps it gay, and the selective inattender, even listening with a part-time ear, need know no other hues but rosy ones.

If this paints a picture of a happy relationship between man and his radio set, it is only illusory for the industry's part. The four implications of the research is that such a superficial relationship between sender and receiver neither profits the advertiser nor gathers votes for individual stations.

Loyalties to stations or personalities are rare with the middle group, which has instead a vague sort of loyalty to the medium itself. To the selective inattender radio is the same all over the dial, always smiling and selling. His impression of commercials is that they all seem to be shouting at once in the market place.

With his gift of automatic tune-out, he lets the smiling in and filters the selling out. Full many a blurb is born to bleat unheard.

## Dave Wolper's Updated Footage on Soviet Space Race; Preps TV Special

"The Race for Space" an hour filmed documentary special, using Soviet footage never before seen in the U. S., is being prepared by Dave Wolper, who heads up a production firm bearing his own name. Wolper, in N. Y. from his Coast headquarters, is dickering with two networks for possible telecasting. If the space special isn't sold to the networks, Wolper plans to put the show in syndication.

Wolper secured his Soviet footage via Artkino Films, the official import agency of Soviet films in the U. S., and other sources. All told, the footage adds up to about two-and-a-half hours. Included is the first footage available on Soviet rocket launchings and on the Sputnik launchings. (The Sputnik film has been shown in N. Y.'s Cameo Theatre, but never on tv.) Wolper also has a film on how the Russians plan to send men in outer space never before exhibited in the U. S.

For the U. S. material, Wolper has made a deal with the Department of Defense and the National Aeronautic and Space Agency which gave him clearance on all non-classified films. He has also made arrangements with leading private missile U. S. manufacturers for footage.

Wolper, who has had many confabs with U. S. Defense Department officials, said American space governmental execs feel that the tv special should be made without being derogatory to the Soviets. They want a fair evaluation, according to Wolper. Producer says the film will "crystallize" the U. S. and Russian space programs.

Special should be ready in about three months for telecasting.

## Brit. Pressure To Limit TV Ads To 6 Mins. Per Hour

London, May 19.

With one bill to restrict television advertising already lying on the table and getting nowhere, Labor Member of Parliament Christopher Mayhew last week sought to introduce another that would amend the Television Act, 1954, by prohibiting the broadcasting of ads for more than six minutes in any hour. The bill was read a first time and now joins in the doubtless interminable waiting game.

Mayhew alleged that a very profitable fraud was being operated on tv by having nine minutes' advertising between 9 p.m. and 10 p.m., balanced by only three minutes' advertising in another hour, thus adding by the formula which said six minutes was to be the day's average but not fulfilling the intention. He had worked out that by systematically exceeding an average of six minutes an hour between 7 p.m. and 10 p.m., one-program company alone, Associated-Indefinition, was making a fraction under \$5,600,000 a year. This, he declared, must surely be the most piece of systematic looting in British history.

Mayhew's speech was frequently punctuated by cheers from the Opposition benches, including the point at which he said if he and his supporters couldn't get the bill through this Parliament they'd get it through the next.

## 150G 'Bride' Outlay But It's Still Iffy

Benton & Bowles and Metro TV, after nearly a year of trying, still have not had a "meeting of the minds" on the aesthetic appointments of "Father of the Bride," which B&B client General Foods long ago optioned as a half-hour telefilm skein. Because of dissatisfaction over the latest pilot made by Metro, B&B, which has already forked out \$150,000 in the preparation of it, has decided to remake the stanza again.

This would delay "Bride," based on the feature film of the same name, for another several months and perhaps even until the 1960-'61 tv network season. If a complete new pilot is not made by Metro, B&B at least intends to see that the current telefilm is "doctored" considerably, although the former course, of remaking the half-hour stanza entirely, seems to be the favored course.

General Foods, consequently, is keeping its "Bride" option. Should the bankroller ultimately decide to give up the stanza before slotting it, it was explained that Metro is beholden to reimburse GF for its entire production outlay.

## McCaw Assumes Active Helm at Gotham's WINS

For the first time Elroy J. McCaw, owner of N. Y. indie WINS, has taken over direct management of the station.

Station's general manager Jack Fernhead is in Hawaii to supervise operations at a station there in which he has a financial interest. He may be gone another two months.

Former WINS sales manager Jack Kelly Friday (15) joined the Robert Eastman rep firm as a vice-president. His replacement at the station will be announced in a couple of weeks.

## Hank Shepard Exits Pitt

Pittsburgh, May 19.

H. W. (Hank) Shepard, who was dispatched here to manage WAMP for NBC when WJAS was taken over, is returning to network headquarters on June 1 for reassignment. He'll be replaced here by Steve Rooney.

Shepard was to have left couple of weeks ago but requested an extension until the new addition to the family arrived. It did last week—a baby girl.

## Radio Networks Will Again Be Fashionable So Thinks Fred Knorr

Detroit, May 19.

"Networks, in spite of the predictions of some people, are never going to go out of business. Radio always goes in cycles. I think we're due for a network trend again."

So spoke Fred Knorr, president of the Knorr Broadcasting Co. He was explaining his stations' affiliation with CBS beginning Friday (24). His stations are WKMH, Detroit; WKMF, Flint, and WKMH, Jackson. They will be joined by WSGW, Saginaw; WLEW, Bad Axe, and WHLS, Port Huron, to cover the same areas as WJR, Detroit, which resigned from the network.

Knorr declared: "Only a network can supply high quality news coverage and a wide variety of dramatic programs. There always will be network competition. And radio networks are vital communication links in a national emergency."

"Let's face it," chimed in John Carroll, veepee of Knorr Broadcasting and managing director of WKMH, Detroit, "radio has got to the place where you can't tell one station from another when you flip on the set unless you hear the call letters. We made this move strictly from a programming standpoint. We wanted to balance our schedule by adding dramas and CBS news coverage. We've done music, news and weather since the station was started in 1946. We pride ourselves on the amount of sports broadcasting we carry. We joined the network only because we would work in the CBS shows and still have our full sports coverage."

## Sinatra's 4G Mex Stint

Mexico City, May 19.

Frank Sinatra is coming to Mexico within a month to appear on "Midnight Varieties" tv show, according to producer Mucino Arroyo.

Singer will receive 50,000 pesos (\$4,000) per program. Sinatra's popularity here is high, with his records on one of the musical request programs over a local radio station outstripping all other crooners and singers.

In the bid for foreign talent there are rumors that offers are also being made to Maurice Chevalier. And Nat King Cole may also be signed for "Midnight Varieties."

## Gene Autry, Bob Reynolds Dicker for Seattle's KVI

Hollywood, May 19.

Golden West Broadcasting Co., which owns and operates the indie KMPC here and KSFO here in San Francisco, is negotiating for the acquisition of a third west coast AM'er, KVI in Seattle. The Gene Autry-Bob Reynolds company (Autry owns 51%, Reynolds 49%) is reportedly close to a deal with the 5,000-watt fulltime Seattle outlet, which has been on the air for 30 years and is a closely-held family operation.

KVI, presently a Mutual-Don Lee affiliate, is owned by Mrs. Laura Doernbecher and her two daughters, one of whom, Mrs. Vernice Irwin, is prexy-general manager of the station. KVI's Mutual pact is due to expire soon, and if the deal is consummated Autry and Reynolds expect to operate it as an independent, in the same fashion as their other stations.

## THE SOLUTION TO YOUR TV COMMERCIAL PROBLEMS!

**ONE** of the nation's foremost producers of taped and filmed television commercials... **ELLIOT·UNGER·ELLIOT**, a division of **ONE** of the nation's foremost producers of filmed programs for television... **SCREEN GEMS**, adds up to **ONE** great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.

**SCREEN  GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

**ELLIOT·UNGER·ELLIOT**  
A DIVISION OF SCREEN GEMS, INC.

# *An even BIGGER* **RES**



Jim Davis as Wes Cameron and Lang  
Jeffries as Skip Johnson star in "Rescue 8"  
...the dramatic...action-packed...  
human-interest series.



**2<sup>nd</sup> year ahead!!**

# CUE 8

**SENSATIONAL RATINGS! RECORD RENEWALS!**

**NOW...39 THRILLING NEW HALF HOURS FOR ONE OF TV'S MOST TALKED ABOUT SYNDICATION SUCCESSES!**



**FOR DETAILS CONTACT:**

**SCREEN  GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.  
NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO

# Mitch Leigh Finds TV Wanting In Gebrauchsmusik On Blurb Scores

The majority of jingles and background scores for radio-TV commercials on the air today are haphazard, abstract and tasteless. What's needed most is gebrauchsmusik.

"Gebrauchsmusik," as interpreted by Mitch Leigh, president of Music Makers, Inc., N. Y. jingle firm, is, simply, "music for use."

"When the client says 'make it simple,' he generally means make it simple minded," says Leigh. "I don't give a damn if the client can't whistle it back or is a frustrated foot tapper, the music on a commercial should motivate, should help establish the product image."

Music Makers roster of current and recent clients would indicate that gebrauchsmusik is on the up-beat. Agency adherents include J. Walter Thompson, Ted Bates, Doyle-Dane-Bernbach, Compton, Young & Rubicam, Benton & Bowles and others. Products range from Ford cars to Chemstrand nylons and from Pepsi to Coke.

To make commercial music useful, it must be designed rather than merely arranged, says Leigh. Music Makers, which has a staff of four musicians besides the president and a service staff of six, ordinarily prescores the spots, working from storyboards. This synchronizes the mood of the music to the product pitch. And the dictates of the score often effect time and money-saving disciplines on the shooting set.

If the volume of music for commercials is bad, Leigh still feels there's an advanced trend to better taste. "The Back Seat Blues" we did for a Ford commercial was so far out it got a reaction. Now it's accepted routinely. . . . And the fact that taste can sell products is becoming more apparent."

Client awareness of taste is probably reflected in the fact that some are going as high as \$10,000 to get good music on a commercial.

Speaking of commercials: N. Y. radio station WMCA surveyed listeners to determine which spots are the most popular. Respondents, via card and letter, favored offbeat humor, jingles and "intelligent" product information. But one listener had this advice: "I wish to inform you that in my opinion the kind of commercial most appreciated by listeners is the mere mention of the sponsor's name and business."

## B & B Folds: P. R. Setup

Benton & Bowles' p.r. subsid, General Public Relations, is closing down its tv publicity section. Out are Frank Young (publicity head at Screen Gems before joining GPR a year and a half ago) and, from the Los Angeles office of B&B, Jean Meredith and Bob Will. Section had been handling three agency shows: Loretta Young, Ann Sothern and "December Bride." Procter & Gamble has dropped the Loretta Young show and "Bride" has not found a return time slot to date.

Department of the Army has notified Dancer-Fitzgerald-Sample of continuance on the Army recruiting account until June, 1960, subject to availability of funds. DFS has won out in competition for the account since October, 1952.

Ralston Purina has been spending close to \$250,000 annually for the last three years to woo teachers and students into the audience fold for its ABC "Bold Adventure."

When "High Road with John Gunther" replaces "Adventure" this fall, company will continue the same expensive techniques to hold the goodwill and viewing attention of high school educators and their charges. Teaching guides will go to at least 125,000 teachers before each show. They'll be distributed to kids to stimulate interest in the show and related school subjects.

In the past Ralston has offered awards to teachers who have used the aids most creatively. Prizes have included trips abroad, awarded in cooperation with the National Education Assn.'s division of travel service.

Ralston's teacher program recently won the company a Silver Anvil Award, oscar of public relations. Sharing honors were the company's p. r. firm, Biderman,

Tolk; agency, Guild, Bascom & Bonfigli; and Glick & Lorwin, educational consultants.

**LOST AND FOUND:** Colgate-Palmolive's Super Suds from Cunningham & Walsh to Street & Finney.

Point Adams Packing, Hammond, Ore., to Ben B. Bliss Co. for company's Peacock brand salmon.

Summer-Whiting Co., of Beverly Hills, has been named southern California representative for Television Communications Inc., San Francisco closed-circuit tv producers. Summer-Whiting principals are William Summer and D. W. Whiting, the latter being former sales manager of KTTV, Los Angeles. The company will sell programming and production for circuit-tv, utilizing studios and technical personnel of KTTV for origination.

**SWITCHES:** Clifford Dillon, a veep and former assistant creative director, moves up to chairman of the newly-formed creative board at Compton Advertising. Board will be made up of Compton's top creative executives and will advise on all client advertising. Before joining Compton in 1954, Dillon was with Sullivan, Stauffer, Colwell & Bayles, Dancer-Fitzgerald-Sample and J. Walter Thompson in top creative posts.

Larry Semon, formerly with Marshchalk & Pratt division of McCann-Erickson, joins Kenyon & Eckhardt as a tv producer.

Richard H. Whidden, account exec on General Mills at Dancer-Fitzgerald-Sample, named a v.p. He's been with the agency since 1956.

Ken Hurd, formerly with BBD&O, joins Ellington & Co. as a veep and account exec. He'll also be part of the package goods account group.

Stuart Hyatt, formerly with Calkins & Holden (now merged with Fletcher D. Richards), joins Anderson & Cairns as a copywriter.

Five-month-old Palmer, Codella & Associates adds four to staff: Raymond Johnson, formerly an account supervisor at G. M. Basford; John E. Kirwan, once art director at Fletcher D. Richards and more recently head of his own studio; Roger K. Wobast, formerly p.r. manager, industrial division, Donahue & Coe; and Aileen Doebl, formerly in the p.r. department of Panagra Airlines.

## Chi Agencies

Chicago, May 19.  
Clinton E. Frank agency bagged its eighth new account in as many months, the latest being the Borg-Warner corporate advertising, worth about \$1,000,000 in billings per year. New account should bring the Frank annual billings to around \$13,000,000. Previous agency for the corporate account was J. Walter Thompson.

Len V. Levy upped to director of radio-tv production at North Advertising.

Rudolph R. Perz, ex-J. Walter Thompson in Chi, and Carl K. Hixon, former v.p. of Kerker Peterson Hixon Hayes Inc. of Minneapolis, have joined Leo Burnett Co. here, Perz as tv film copy supervisor and Hixon as copy supervisor.

Raymond F. Gomber named v.p. in charge of new midwest business for Compton Advertising, with headquarters here. He also heads the agency's industrial division in midwest.

Norman E. Kangas named to account management staff at Waldie & Briggs.

Morris T. Singer got his veep stripes at Roche, Rickerd & Cleary Inc. in production department.

## London Agencies

"Jim's Inn," advertising magazine program aired by Associated-Rediffusion commercial web service in the London region weekdays, celebrated its 100th edition with a party attended by agency reps and others Friday (8).

Visiting Napper Stinton Woolley Ltd. associates on the Continent: directors Leslie F. Stinton, Guy Woolley, Russell Percival. They headed south initially to attend the 3rd International Advertising Assn. conference in Vienna.

Mather and Crowther to handle

advertising from Nov. 1 for two John Player & Sons tobacco products: Player's "Medium" Navy Cut cigarettes and Digger tobaccos.

Dolan Ducker Whitcombe & Stewart, appointed to handle advertising for Trans-World Airlines in all parts of the World, launches a campaign therefor in June.

## Radio Reviews

### PHIL REGAN SHOW

With Jud Conlon & the Rhythmairs, Dick Valente Orchestra, Armando La Point, announcer. Producer: Walter Heebner. 15 Mins., Sun.; 12:05 p.m. U.S. STEELWORKERS OF AMERICA.

WRCA-TV, N.Y. (BBD&O)

The U.S. Steelworkers of America, AFL-CIO, currently involved in some hard negotiations with the steel mills on a new contract, has taken to the airwaves to get its message across.

Union is sponsoring a 15-minute weekly "Phil Regan Show" on the NBC Radio N.Y. flagship and other radio outlets throughout the country. From the viewpoint of entertainment—and as a showcase for the union's message—the Regan outing shapes up as smart public relations and a pleasant show.

The Walt Heebner production is well conceived and Regan is backed up by pro talent, Jud Conlon & the Rhythmairs with the Dick Valente Orchestra. Regan did a few standards to good effect. U.S. Steelworkers of America prez David J. McDonald came in for the middle commercial. He has a persuasive, well modulated voice which lends reasonability to the union's position.

Horo.

### MARTHA ROUNTREE'S CAPITAL CLOSURE

Executive Producer: Lucy Jarvis. Mon. thru Fri., 3:15 p.m. to 4 p.m. WOR, New York.

Martha Rountree's new daily 45-minute talk show fed live from her Washington home into WOR, New York, promises to be the most unusual news presentation out of the newsy National Capital, with almost unlimited possibilities for creating attention.

First show Monday (18) was designed primarily to show Miss Rountree's ability to line up big names before her mikes. She questioned Vice President Richard M. Nixon, House Speaker Sam Rayburn, FBI Director J. Edgar Hoover, Attorney General William P. Rogers and several others. It was all the more impressive because they constitute the Government officials who are the toughest to snare for a radio to tv interview. (The Nixon Q-A ran 15 minutes.)

On the show, they praised her and commented broadly on national and international affairs. News-making content was thin, but it was not intended to be any more on such an opener.

Miss Rountree explained, of course, that this was not her normal format. For syndication purposes (WOR is selling it to other stations in 15, 30 or 45-minute segments), she will break it into three pieces daily and intends to go behind the news, both with her own analyses (aided by a capable group of experienced Washington researchers) as well as in interviews with the federal hierarchy around town.

Her reputation for news judgment and imagination is a proved commodity, as her stacks of scrapbooks testify. With the freedom of 45 minutes daily to use as she elects in airing news and its meaning, the program could itself become a headline maker easily. No one else has much time to explore the day's developments, and Miss Rountree is a sharp-minded femme with top strata Washington connections and a flair for the spectacular.

In the opener, she used part of what will be regular in her format. This is calling in several Washington correspondents for a discussion of the stories they are covering. She terms this her "Roundtree Roundup," and in the interviews, she searches her reporters for the significance of the news rather than the philosophy itself.

Her philosophy is to give the primarily female New York audience (she has mid-afternoon time) weighty material, believing the housewife wants something meaningful to talk over with her husband when he gets home—or to work into the conversation at a cocktail party that night. It's built on that "let's improve our mind" theme, and light feature material will be used only as breaks. She may well have something here.

Carp.

# TV-Radio Production Centres

## IN NEW YORK CITY . . .

The Eddie Gallagher ad in the May 13 issue of VARIETY erroneously had him telecasting his WTOP "Spotlight On The Stars" at 6 p.m. Time should have been 6:30 p.m. DeSoto and Instant Maxwell House are the sponsors . . . Arthur Weingarten has taken over the writing and producing chores on "London Town," an FM interview and music show heard Saturday eves. at 8:30 on N.Y. station WBAI . . . Ed Morrow getting honorary degree from Brandeis U. June 7. So will Leonard Bernstein.

Mel Allen, Huntington Hartford and Russia's Kyra Petrovskaya are the guests for the rest of the week beginning tonight (Wed.) on the WNTA-TV Mike Wallace interview sessions . . . WCBs program director Allen Ladd finished his third Dodd-Meade novel, "Roger Thomas, Actor" . . . Barry Frank anking CBS tv operations to join J. Walter Thompson as assistant tv group head of the Ford account . . . Mary Rodgers, daughter of Richard and a composer in her own right, guesting on WCBs' Martha Wright stanza next week . . . WMCA exec Lillian Okun planning to Europe this week for five-week vacash . . . Paul Taubman, the batoner, back in N.Y. after a quickie to New Orleans . . . Don Morrow announcing a new Zest video campaign . . . Irve Tunick just commissioned to write the centennial (industrial) film for Armstrong Cork . . . U.S. producer Paul Felgay was hired by the Hudson Bay Co., in a neat case of lend-lease professionalism, to stage the Canadian company's annual shindig, to be attended by 40,000 Canadians, most of them Indians . . . CBS-TV program veepee Harry Omerle convalescing after confinement in the Greenwich (Conn.) hospital with ailing back . . . "20th Century" producer Burton Benjamin back in town after month with family vacationing in Bermuda . . . Richard C. Hottelet lecturing Monday (25) at Maxwell Air Force Base in Alabama re "America's Stake in the UN" . . . Philip Abbott cast in major role on "Dillinger," taped pilot of CBS-TV upcoming "The Lawbreakers," with Ralph Meeker already tapped to play title role . . . Walter Cronkite back from Houston, where he was part of groundbreaking ceremony for new KGUL-TV studios . . . CBS-TV information services stripper Charles Steinberg to Coast on business . . . Arthur Murray assistant choreographer Thelma Tadlock to have a "day" in her hometown, Port Arthur, Tex. sometime in July . . . Orson Bean returns to "Laugh Line" panel May 21 and 28, commuting 4,000 miles from Nice, France, where he's been on vacation . . . Kim Hunter to co-star with Thomas Mitchell, Tony Randall in Archibald MacLeish's "Secret of Freedom," which NBC-TV will do in the fall. Bobby Remsen and Masha Benya guesting on WMGM "American Jewish Caravan" Sunday (24) . . . Peter Tripp, also WMGM, named new daughter, Candice Maureen . . . NBC's Irving R. Levine awarded Columbia U. alumni journalism prize for "distinguished service" . . . Edgar Bergen on "Ford Show" May 21 via NBC-TV . . . Barry E. Blitzer, writer for Goodson-Todman, honeymooning in Acapulco after May 8 splicing to Cara d'Amato . . . Martha Greenhouse, current in "Our Town" at Circle in the Square, in "Call It A Day" on U.S. Steel Hour tonight (Wed.) . . . Mutual's Fred Robbins' "Assignment Hollywood" has the following lineup of personalities this week: Mel Ferrer, Jean Cane, David Susskind, Joanne Woodward, Spyros Skouras and Helmut Dantine . . . James Murphy, MBS producer of "Game of the Day," to be married May 30 in Paterson, N.J., to Lois Jane Feakes.

New Frisco boss of Westinghouse's rep firm, TV-Advertising Representatives, Inc., is Harry Diner. He's an ex-musician, ex-MCA agent and has been a KPIX (Westinghouse) salesman since 1954 . . . New KFSO salesman is Robert W. Block, ex-manager of AM Radio Sales Co., Los Angeles . . . KTVU has hired two new salesmen, Max Reeder, ex-sales manager, KLX, Oakland, and Robert I. Price, ex-salesman, KCBS, Frisco . . . New salesman at KFRC is John L. Harvey, ex-Foote, Cone & Belding, Frisco . . . Paul T. Scheiner, ex-KTVU, Ziv, KGO, Frisco, is a new salesman at KPIX . . . KCBS News Director Don Mozley returned from month-long European trip just as sales promotion boss Evelyn Clark took off for Mexico . . . KTVU's Frank King, national sales manager, back from New York and Chicago.

Roger Smith, Nick Adams, Will Hutchins, Alan Hale Jr., Erin O'Brien, Peter Brown, others on Joe Franklin's WA3C-TV "Memory Lane" tomorrow (Thurs.) . . . Betty Ann Grove to take a month off during the summer to play musical stock . . . Art Van Horn to Europe to cover Geneva meeting . . . WHOM's Charles Baitin was a Bar Mitzvah papa last weekend . . . Tenth annual shindig of National Assn. of Reluctant Advertising Titans and Eager Sportsmen (George Frey's fish fry) being held June 18 at Baltusrol Gold Club, Springfield, N.J. . . . Looks like Herbie Baker will be tapped as Perry Como's new chief scribe . . . Show biz will be well repped at Franklin & Marshall College commencement activities. Robert W. Sarnoff, chairman of board of NBC, delivers the sendoff address June 7, and Dr. Bergen Evans will receive an honorary degree.

Dave Williams, CBS-TV affiliate relations eastern manager, off on semi-annual swing of New England . . . Michael Silar, "Conquest" producer, to Chicago tomorrow (Thurs.) . . . Jack Beckman marking 30th anni in show biz this week, last 15 years as personal manager . . . Actress Russell Lee doing film commercial with Ed Sullivan for Kodak's upcoming sponsorship of National Open Golf Tournament.

New York chapter of Broadcast Pioneers meets May 26 for annual dinner meeting at Toots Shor's. Election of officers takes place with Blair Wallister, of Mutual, skedded as proxy . . . John Beal, currently playing stage manager in Circle in the Square production of "Our Town," has a key role in U.S. Steel's "Whisper of Evil" June 3 on CBS-TV, starring Nina Foch and Chester Morris.

## IN HOLLYWOOD . . .

Dresser Dahlstead, longtime ABC radio program director on the Coast, moved up as director of operations for the Coast chain which has expanded with the acquisition of the Don Lee stations from San Diego to Seattle . . . Ben Alexander was elected to his third term as proxy of Radio-Television-Recording and Advertising Charities. To date the industry has raised \$274,285 to surpass last year's total of \$250,864 . . . "The Blue Men" was signed for "Brenner" as the title for a new cops 'n' robbers tv series. He's the head flatfoot of the anthology of crime . . . Tony Wilson left Young & Rubicam for a producing job with Screen Gems. His successor at the agency is Tim Scott . . . Earl Ehl, for the past 15 years one of the top producers at J. Walter Thompson, joined Leo Burnett in Hollywood as an agency producer and drew "Dobie Gillis" and "The Deputy" . . . Herb Jepko named director of sales promotion and advertising at KFI to replace Edward Grigg, who moved up to San Jose with KLOK . . . Penrod Dennis, KCOP producer, left for Cincinnati where he'll be commercial production supervisor for Procter & Gamble . . . Max Wyllie, story supervisor for Lennen & Newell, passed a week in meetings on scripts for "Hennessey" and "Bourbon St. Beat" and meanwhile commissioned Ketti Frings to dramatize his current tome, "Trouble in the Flesh," for Broadway staging . . . Jeanne Gray, one of tv's glamorous figures, back from the orient with reams of travel footage for an upcoming series

## IN CHICAGO . . .

Frances Horwich's "Ding Dong School" will be taped for syndication in Hollywood instead of Chi. Miss Frances leaves town around June 6 for six months but will keep her Chi apartment . . . Les Lear

(Continued on page 46)

# THEY'RE OFF AND SHOOTING

## 'Have Gun' Will Really Travel

Hollywood, May 19.

"Have Gun, Will Travel" will do just that—around the world. Producer Sam Rolfe is planning to take the show on the road, starting this season, and if the idea proves out, will have star Richard Boone moving out of the west and into an around-the-world tour within the 1870 setting of the program.

Rolfe has already pinned down plans to film four shows on location in Mexico during August. If these work out, he'll move the show later on to Hawaii for four to six more episodes. Next season, if the round-the-world idea clicks, he may film several shows in Japan, subsequently moving Boone into the rest of Asia and Europe over a couple of seasons.

Exact site in Mexico hasn't been selected, but Rolfe is looking for a spot with some jungle and some ancient ruins. The Hawaii site had been explored for the show last year, and will probably be the island of Maui, which is uncluttered with modern appurtenances. Timing and budgets for the Hawaii location stint still have to be worked out.

Rolfe believes the world setting fits the character and the title of the show. There's no reason, he states, that the show should have to stay in a western setting, since the central character, though a gunman-for-hire, is also pictured as a literate sophisticate who headquarters in San Francisco.

## Carling's \$4,250,000 for 3-Year Syndication of Phil Silvers Show

In one of the largest off-network syndicated sponsor deals, CBS Films' "Phil Silvers Show" was nabbed by Carling Brewing Co. for a 63-market spread over a three-year period.

Total time and talent to be underwritten by Carling is estimated at \$4,250,000. Program charges alone come to about \$1,950,000. Carling will sponsor the show on a weekly basis in approximately one-third of the 63 markets, and on alternate weeks in the remaining two-thirds. (Same brewery has a CBS-TV network deal for a couple of Phil Silvers specials next season.)

John Howell's sales force took a calculated risk when they took over the gilt-edged property from the parent web. They foresaw the stripping approach for the 142 episodes which would have been easier selling, although the potential returns would not have been as high. Within two weeks, though, the risk paid off, with the Carling bonanza deal. The off-network entry isn't scheduled for airing until mid-October, a long enough time span to give CBS Films a chance to get good time slots for the show. The agency is Benton & Bowles.

The major markets of New York, Chicago and Los Angeles are not covered in the Carling spread, giving CBS Films another big potential in those markets.

Markets purchased by Carling include: Atlanta, Baltimore, Birmingham, Boston, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, Jacksonville, Portland, Rochester, St. Louis, Seattle, Spokane, Syracuse, and Washington.

## SAG Appoints 12 To National Board

Hollywood, May 19.

Twelve new board members, nine of them from New York, have been appointed to the Screen Actors Guild national board of directors following approval of expansion of the board by an overwhelming majority of the Guild's membership.

The new Gotham representatives are Bob Fitzsimmons, Philip Foster, Carl Frank, Joyce Gordon, Conrad Nagel, Del Sharbut, Tom Shirley, Len Weyland and Dwight Weist. Carlton Keadell will represent Chicago, Dick Kilbrede, Boston, and O. Thomas Franklin, San Francisco. Appointment of a director to represent Detroit has been deferred because of a by-law technicality. Board members will serve pro tem until annual elections in November.

Meanwhile, discussions are continuing on an informal basis between SAG and the American Federation of Actors.

## 22 WEB SERIES ALL SET TO GO

Hollywood, May 19.

Hollywood telefilm producers, riding high with network deals for next season, will plunge into full-scale production on 22 series involving a production outlay of just over \$40,000,000 within the next two months.

Figure does not include some 10 additional new skeins already in production. Of these, some are headed specifically for syndication, while others are grinding continuously and hopefully without firm network commitments.

Buying pattern underscores the big number of hourlong entries (of the 22 set to roll 10 are of the 60-minute variety). Another characteristic is the absence this season of series with only 13-week web commitments, there being only two of this nature. Of the others, 10 will go the full 30-segment route and nine are of the 26-week breed.

List of new series in production is as follows: 20th-Fox has just begun filming "Adventures in Paradise" for ABC-TV; "Many Loves of Dobie Gillis" for CBS; and swings into "Five Fingers" for NBC in June. Four Star plans to kick off its new "June Allyson Show" anthology late in June for CBS, and swings back into production on "The Robert Taylor Show" July 22.

Revue is off and running on its big-budgeted "Riverboat" series and another hour-long western "Laramie." Also starting is "Johnny Staccato," with the full-hour "Whispering Smith" poised to roll the first week in June. All four Revue entries are slated for NBC.

Warner Bros. has commenced filming on "The Alaskans" and "Bourbon Street Beat," with "Hawaiian Eye" slated for late June. All are ABC shows.

June 1 is the starting date for Screen Gems' "Dennis the Menace" followed by June production of "Adventures of Black Hawk" (ABC), and "Undercover Man" (CBS).

Jackie Cooper and Don McGuire get rolling on their "Hennessey" series for CBS the first week in July. Mirisch Co. has a June date set for full-scale production of "Wichita Town" for NBC, with some early footage underway already. CBS puts Rod Serling's "Twilight Zone" before the cameras within three weeks.

Producer Bill Asher has formulated no definite production start on his NBC "Fibber McGee and Molly" strip as yet, but tentative plans are to begin filming late in June or early July. "The Untouchables," just snapped up by ABC, gets underway in July under producer Quinn Martin. Walt Disney is just starting six hour-long "Swamp Fox" telefilms for next fall's ABC "Walt Disney Presents" schedule. And last, Irvin Kershner and Andrew Fenady, in association with Goodson-Todman, plan to roll "The Rebel" in July for ABC.

In addition to the foregoing series, with firm web commitments for fall, several others are grinding away in anticipation of firm deals.

(Continued on page 54)

## 20-Market Sale On Show Corp.'s Post '50's

Show Corp. of America is offering a package of 22 post-'50 features, under the label of "Mid-'50 Movies." Outfit, at the same time, announced the sale of the package in 20 markets.

Titles include: "Appointment in Honduras," Glenn Ford, Ann Sheridan; "Cash on Delivery," Shelly Winters, Peggy Cummins; "Cattle Queen of Montana," Barbara Stanwyck, Ronald Reagan; "Wee Wee," Bill Travers, Alastair Sim; "Slightly Scarlet."

More TV Film News  
on Page 35

## TV Gets Red Hot for Adaptations Of Old Pix Clicks; Audiences Can Now See 'Em Late Late or Brand New

### Cannes TV Awards

Cannes, May 19.

A French entry, "Une Simple Histoire," collared the Grand Prix for the best fictional tv film in the Eurovision contest, held in conjunction with the International film festival. Canada got the nod for the best documentary with "L'Esson Feminin."

The United States received one of three honorable mentions for Mickey Rooney's dramatic interpretation in "Eddie," the other two were awarded to Denmark and Italy.

## Indie Producers Push Tape Fight Vs. TV Networks

Film Producers Assn. of N.Y. headed for Washington late last week to discuss with the Department of Justice and the Small Business Committees of both the House and Senate the proposed suit to divorce the tv networks from any further production of video tape commercials. Jukebox was a combined anti-network effort by the indie commercial producers within FPA's fold and the eastern council of the International Alliance of Theatrical & Stage Employees, who also made the trip and agreed to absorb a small part of the cost of any ensuing legalities vs. NBC, CBS and ABC.

FPA has continued preparing on other fronts to get video tape production moving on a large scale in competition with the webs, in the event no Federal action is taken or in case it is delayed.

A recent FPA report contained the following pieces of information about construction and maintenance of video tape facilities for the indie producers: (1) Termini Video Tape will have a mobile unit by mid-May, consisting of two trucks, one with a three-camera chain and the other with a recorder. Estimated price for daily rental (with basic eight man IATSE crew) will be about \$3,500.

(2) Camera Equipment Co. has indicated "an interest" in setting up a tape rental service, but wants a guarantee of some kind from FPA members. Further CEC proposals will be made shortly.

(3) Titra (a sound supplier) is (Continued on page 54)

## Down South America Way They Love Ziv; 22 Shows in Spanish

Ziv, which was one of the pioneers in the Latin American market, has a sales record on Latino tv hard to match.

In a country-by-country breakdown Venezuela leads with 20 Ziv series; Puerto Rico has 15 series; Cuba, nine; Mexico City, 11; Monterey, Mexico, 14; Argentina, eight; Uruguay, six; Peru, four; Guatemala, one; El Salvador, nine; Nicaragua, 14; and Panama, 13.

Twenty-two different Ziv series, including "Bat Masterson," "MacKenzie's Raiders," "Sea Hunt," and "Tombstone Territory," have been and are being dubbed in Spanish. Ziv's international topser Ed Stern is high on the sales potential for telefilms there, too, an opinion not shared nearly as much by other foreign telefilm toppers. Stern says "we anticipate that the Latin American market will increase from 250 to 300% within the next three years."

There appears to be no end to the feature film-tv tieup.

First it was the backlogs, the pre-'49's and a comparative scattering of pix of more recent vintage. When they were initially released for telecasting, the vaults of one library after another, they kicked up attention and opened up slots formerly occupied by other types of programming.

Now getting a big whirl are video adaptations of past pix clicks. "Playhouse 90's" two part version of "For Whom the Bell Tolls" and the "Meet Me in St. Louis" special the past season apparently lent support to the development.

Talent Associates has made a deal with Metro for TA televisions of the nine past Metro hits for next season, with General Mills picking up the tab. "United Artists Playhouse," which is being dickered over by NBC-TV, will consist of some adaptations of past movie boxoffice successes. Indie producers in the plan are thinking of doing televersions of such features of "I Cover the Waterfront," "Vera Cruz," "Apache," and "Indian Fighter."

Metro, on its own, has sent feelers out on doing musical adaptations of oldie hits, pitch on this approach being that the musical angle would end a new dimension to the properties. Metro has a "Mystery Street" project, episodes based on previously released MGM mystery cinematics. Additionally, it's interested in doing telefilm specials on properties owned by the studio which never had been executed for the motion picture screen.

MCA TV hasn't been heard from yet. But in MCA TV's deal with Paramount, MCA TV secured the negative rights, which includes the right to make tv adaptations of the old Paramount pix. UA, incidentally, has the same rights to the Warner Bros. library.

There may be some odd situations if the development snowballs, especially if the new televisions are based on pre-'49 pix clicks, i.e., the same properties being telecast as "Late Night" features and big specials, as occurred with "For Whom the Bell Tolls."

## WBC-Granik Deals In 10 Top Markets

Ten major markets are carrying the syndicated Theodore Granik public affairs tape shows, "Youth Wants to Know," and "American Youth Forum," syndicated by Westinghouse Broadcasting.

In addition to the five Westinghouse stations, there are the Metropolitan stations in N. Y. and Washington, and KTTV, Los Angeles; WFAA-TV, Dallas, and KOIN-TV, Portland, Ore. Sales are being handled by Richard Pack, Westinghouse programming v.p., and Granik, himself. Pack said Westinghouse is pretty satisfied with the lineup, adding there's more problems in syndicating time tape shows than initially meets the eye. Because of the factor of timeliness, bicycling of tapes isn't feasible, and distribution, as a parttime endeavor has its headaches. Whether WBC will expand its syndication operation next year is a decision which will be made shortly.

Westinghouse took the shows for showcasing in evening hours rather than the usual Sunday afternoon. It garnered sponsors on WBZ, Baltimore; and KPX, San Francisco, with Wells Fargo Bank picking up the tab in Frisco and Merchants National Bank of Boston picking up the check in Baltimore. Its basic approach was to get airing slots in prime time in a dozen top markets.



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who risks his reputation and life  
to see that JUSTICE IS DONE!



# VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

## ST. LOUIS

STATIONS: KTVI, KMOX, KSD. SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	42.6	1.	Mike Hammer (Fri. 10:00)	KSD	33.5	1.	{ News; Weather		
2.	The Rifleman (Tues. 8:00-8:30)	KTVI	39.1	2.	Sea Hunt (Fri. 9:30)	KTVI	33.3	2.	{ Eye on St. Louis	KMOX	18.9
3.	I've Got A Secret (Wed. 8:30-9:00)	KMOX	39.0	3.	State Trooper (Tues. 9:30)	KSD	29.7	3.	Person To Person	KMOX	19.1
4.	Maverick (Sun. 6:30-7:30)	KTVI	39.0	4.	Highway Patrol (Thurs. 9:30)	KSD	27.9	4.	Garry Moore	KMOX	24.1
5.	Loretta Young (Sun. 9:00-9:30)	KSD	38.8	5.	Death Valley Days (Sat. 9:30)	KMOX	26.7	5.	Playhouse 90	KMOX	25.7
6.	Danny Thomas (Mon. 8:00-8:30)	KMOX	38.2	6.	Whirlybirds (Tues. 10:00)	KSD	26.4	6.	D.A.'s Man	KSD	19.7
7.	Some of Manie's Friends (Tues. 6:30-8)	KSD	35.7	7.	U.S. Marshal (Wed. 10:00)	KSD	24.5	7.	{ News; Weather		
8.	Wagon Train (Wed. 6:30-7:30)	KSD	34.9	8.	Huckleberry Hound (Thurs. 5:30)	KSD	21.5	8.	{ Eye on St. Louis	KMOX	21.6
9.	Perry Mason (Sat. 6:30-7:30)	KMOX	33.2	9.	Special Agent 7 (Mon. 10:00)	KSD	20.9	9.	{ News; Weather		
10.	Real McCoys (Thurs. 7:30-8:00)	KTVI	33.2	10.	Silent Service (Thurs. 10:00)	KSD	19.6	10.	{ Eye on St. Louis	KMOX	21.1
					Man Without A Gun (Sat. 10:00)	KSD	19.6		{ News; Weather		
									{ Eye on St. Louis	KMOX	22.6
									{ News; Weather		
									{ First Run Theatre	KMOX	19.0

## NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: MARCH 2-8, 1959.

1.	Wagon Train (Wed. 6:30-7:30)	WDSU	51.5	1.	Sea Hunt (Tues. 9:30)	WDSU	36.3	1.	Garry Moore	WWL	18.7
2.	Loretta Young (Sun. 9:00-9:30)	WDSU	44.8	2.	Mike Hammer (Fri. 9:30)	WWL	34.9	2.	Cavalcade of Sports	WDSU	21.7
3.	Gunsmoke (Sat. 9:00-9:30)	WWL	44.3	3.	How To Marry A Millionaire (Sat. 10)	WWL	31.6	3.	{ World Tonight; Sports		
4.	Peter Gunn (Mon. 8:00-8:30)	WDSU	40.1	4.	Casey Jones (Sat. 6:00)	WDSU	28.4	4.	{ Wea.; Falstaff Theatre	WDSU	18.8
5.	Have Gun, Will Travel (Sat. 8:30-9)	WWL	39.5	5.	Highway Patrol (Fri. 10:00)	WDSU	28.4	5.	Danger Is My Business	WWL	9.8
6.	Restless Gun (Mon. 7:00-7:30)	WDSU	39.1	6.	State Trooper (Tues. 10:00)	WDSU	27.4	6.	Man Without A Gun	WWL	21.0
7.	Some of Manie's Friends (Tues. 6:30-8)	WDSU	39.1	7.	Sheriff of Cochise (Sat. 9:30)	WWL	27.2	7.	Arthur Murray Party	WWL	7.4
8.	The Californians (Tues. 9:00-9:30)	WDSU	38.6	8.	Death Valley Days (Fri. 6:30)	WDSU	26.7	8.	D.A.'s Man	WDSU	35.2
9.	"M" Squad (Fri. 8:00-8:30)	WDSU	38.3	9.	Soldiers of Fortune (Sat. 5:30)	WDSU	24.7	9.	Your Hit Parade	WWL	17.5
10.	Black Saddle (Sat. 8:00-8:30)	WDSU	38.1	10.	"26" Men (Fri. 10:30)	WDSU	24.2	10.	All Star Golf	WVUE	2.0
									{ News; Weather; Sports	WWL	7.9

## INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY DATES: MARCH 2-8, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WISH	45.1	1.	Death Valley Days (Sat. 7:00)	WISH	29.5	1.	Midwestern Hayride	WLWI	8.8
2.	I've Got A Secret (Wed. 9:30-10:00)	WISH	43.4	2.	Highway Patrol (Sat. 10:30)	WISH	28.5	2.	D.A.'s Man	WFBM	15.2
3.	Wagon Train (Wed. 7:30-8:30)	WFBM	43.1	3.	Sea Hunt (Tues. 7:00)	WISH	27.0	3.	{ News; Weather; News	WFBM	17.6
4.	Maverick (Sun. 7:30-8:30)	WLWI	42.9	4.	Soldiers of Fortune (Sun. 6:00)	WLWI	25.0	4.	Small World	WISH	8.2
5.	Basketball Tournament (Sat. 8-9:45)	WFBM	41.1	5.	"26" Men (Sun. 6:30)	WLWI	24.6	5.	Twentieth Century	WISH	9.2
6.	Red Skelton (Tues. 9:30-10:00)	WISH	39.3	6.	Man With A Gun (Sat. 6:30)	WISH	24.0	6.	Accent on Love	WFBM	8.2
7.	Real McCoys (Thurs. 8:30-9:00)	WLWI	37.9	7.	Annie Oakley (Sat. 6:00)	WISH	22.9	7.	Accent on Love	WFBM	7.4
8.	The Rifleman (Tues. 9:00-9:30)	WLWI	37.3	8.	Huckleberry Hound (Mon. 6:30)	WLWI	21.7	8.	{ Frances Farmer		
9.	Danny Thomas (Mon. 9:00-9:30)	WISH	36.7	9.	San Francisco Beat (Mon. 7:00)	WISH	21.1	9.	{ Presents; Sports	WFBM	15.8
10.	Rawhide (Fri. 8:00-9:00)	WISH	35.8	10.	Sky King (Sat. 11:30)	WFBM	20.3	10.	{ News; Weather; News	WFBM	19.0
									Sweet Time	WISH	3.5

## ROANOKE

STATIONS: WDBJ, WSL, WLVA. SURVEY DATES: MARCH 9-15, 1959.

1.	Wagon Train (Wed. 7:30-8:30)	WSL	65.3	1.	Highway Patrol (Thurs. 9:00)	WDBJ	36.7	1.	Behind Closed Doors	WSL	16.6
2.	Have Gun, Will Travel (Sat. 9:30-10)	WDBJ	48.6	2.	Whirlybirds (Tues. 7:00)	WSL	36.5	2.	The Hi-Lites	WDBJ	13.1
3.	Gunsmoke (Sat. 10:00-10:30)	WDBJ	47.5	3.	Death Valley Days (Mon. 7:00)	WDBJ	34.4	3.	Claim To Fame	WSL	18.1
4.	Ernie Ford (Thurs. 9:30-10:00)	WSL	44.8	4.	U.S. Marshal (Wed. 9:00)	WSL	30.3	4.	The Millionaire	WDBJ	28.6
5.	Perry Mason (Sat. 7:30-8:30)	WDBJ	43.8	5.	Sheriff of Cochise (Fri. 7:30)	WDBJ	30.1	5.	MacKenzie's Raider's	WSL	14.9
6.	"Price Is Right" (Wed. 8:30-9:00)	WSL	42.5	6.	Rescue 8 (Wed. 9:30)	WSL	24.3	6.	I've Got A Secret	WDBJ	36.7
7.	"M" Squad (Fri. 9:00-9:30)	WSL	41.3	7.	Woody Woodpecker (Wed. 6:00)	WSL	22.6	7.	Early Show	WDBJ	11.4
8.	Lassie (Sun. 7:00-7:30)	WDBJ	40.9	8.	Superman (Thurs. 6:00)	WSL	21.6	8.	Early Show	WDBJ	12.2
9.	Name That Tune (Mon. 7:30-8:00)	WDBJ	40.9	9.	Huckleberry Hound (Fri. 6:00)	WSL	21.4	9.	Early Show	WDBJ	9.9
10.	Tales of Wells Fargo (Mon. 8:30-9)	WSL	40.2	10.	Sky King (Tues. 6:00)	WSL	20.7	10.	Early Show	WDBJ	10.6

## GREAT FALLS, MONT.

STATIONS: KRTV, KFBB. SURVEY DATES: MARCH 9-15, 1959.

1.	Red Skelton (Tues. 7:30-8:00)	KFBB	68.6	1.	Whirlybirds (Wed. 7:30)	KFBB	47.2	1.	Cameo Theatre	KRTV	22.3
2.	Maverick (Sun. 8:30-9:30)	KFBB	59.8	2.	Popeye (Mon. Fri. 6:00)	KRTV	37.4	2.	Ringing Bros. Circus	KFBB	36.4
3.	Wyatt Earp (Tues. 7:00-7:30)	KFBB	59.1	3.	My Hero (Sat. 7:00)	KRTV	36.8	3.	Wells's Dancing Party	KFBB	31.7
4.	Schlitz Playhouse (Tues. 8:00-8:30)	KFBB	57.5	4.	Union Pacific (Thurs. 8:30)	KFBB	35.5	4.	Burns & Allen	KRTV	31.3
5.	G.E. Theatre (Sun. 7:30-8:00)	KFBB	56.2	5.	Captain David Grief (Tues. 8:30)	KFBB	35.2	5.	Walter Winchell File	KRTV	30.9
6.	Desilu Playhouse (Tues. 9:00-10:00)	KFBB	53.8	6.	Gray Ghost (Wed. 8:00)	KFBB	35.0	6.	Big Story	KRTV	27.8
7.	December Bride (Thurs. 7:00-7:30)	KFBB	53.4	7.	"26" Men (Wed. 9:00)	KFBB	32.7	7.	Hollywood Showcase	KRTV	32.4
8.	Peter Gunn (Mon. 7:00-7:30)	KFBB	50.7	8.	Burns & Allen (Thurs. 8:30)	KRTV	31.3	8.	Union Pacific	KFBB	35.5
9.	I've Got A Secret (Thurs. 7:30-8:00)	KFBB	47.7	9.	Walter Winchell File (Tues. 8:30)	KRTV	30.9	9.	Captain David Grief	KFBB	35.2
10.	Father Knows Best (Mon. 8:30-9:00)	KFBB	46.5	10.	Official Detective (Mon. 7:30)	KRTV	30.7	10.	Ann Southern	KFBB	42.6

## CEDAR RAPIDS-WATERLOO

STATIONS: WMT, KWWL, KCRG. SURVEY DATES: MARCH 10-16, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	WMT	59.4	1.	Highway Patrol (Sun. 9:00)	WMT	34.0	1.	Frances Langford	KWWL	20.5
2.	Danny Thomas (Mon. 8:00-8:30)	WMT	49.0	2.	Target (Sat. 9:30)	WMT	33.6	2.	D.A.'s Man	KWWL	11.9
3.	Maverick (Sun. 6:30-7:30)	KCRG	48.6	3.	Huckleberry Hound (Thurs. 5:00)	WMT	31.1	3.	Pecos Pete Car'n Party	KCRG	4.5
4.	I've Got A Secret (Wed. 8:30-9:00)	WMT	48.2	4.	Mike Hammer (Sat. 10:00)	WMT	29.9	4.	{ Lucky Star Theatre	KCRG	8.2
5.	Real McCoys (Thurs. 7:30-8:00)	KCRG	45.5	5.	Woody Woodpecker (Tues. 5:00)	WMT	29.3	5.	Pecos Pete Car'n Party	KCRG	4.9
6.	The Rifleman (Tues. 8:00-8:30)	KCRG	45.5	6.	Whirlybirds (Sun. 6:00)	KCRG	28.3	6.	Lassie	WMT	31.7
7.	President Eisenhower (Mon. 8:30-9)	WMT	42.2	7.	Sea Hunt (Wed. 10:00)	WMT	24.8	7.	{ News; Weather; Sports	KWWL	12.3
8.	Red Skelton (Tues. 8:30-9:00)	WMT	41.6	8.	Superman (Wed. 5:00)	WMT	23.8	8.	Pecos Pete Car'n Party	KCRG	9.8
9.	Perry Mason (Sat. 6:30-7:30)	WMT	40.2	9.	Sky King (Wed. 6:00)	KCRG	22.9	9.	{ News; Sports; CBS News	WMT	19.3
10.	Have Gun, Will Travel (Sat. 8:30-9)	WMT	37.9	10.	U.S. Marshal (Tues. 10:00)	WMT	22.5	10.	Deadline	KWWL	12.5

## ALBUQUERQUE

STATIONS: KOB, KOAT, KGGM. SURVEY DATES: MARCH 9-15, 1959.

1.	Gunsmoke (Sat. 8:00-8:30)	KGGM	47.5	1.	Highway Patrol (Thurs. 9:00)	KOAT	28.0	1.	Mike Hammer	KOB	15.3
2.	Maverick (Sun. 8:30-9:30)	KOAT	45.1	2.	Huckleberry Hound (Thurs. 6:00)	KOAT	27.8	2.	Steve Canyon	KOB	12.8
3.	Have Gun, Will Travel (Sat. 7:30-8)	KGGM	43.1	3.	Woody Woodpecker (Tues. 6:00)	KOAT	27.6	3.	George Gobel	KOB	19.9
4.	Perry Como (Sat. 6:00-7:00)	KOAT	40.6	4.	Rescue 8 (Thurs. 8:30)	KOAT	27.6	4.	Playhouse 90	KGGM	24.7
5.	Wagon Train (Mon. 9:00-10:00)	KOB	39.1	5.	Medic (Wed. 8:30)	KOAT	25.3	5.	U.S. Steel Hour	KGGM	23.0
6.	Wanted—Dead or Alive (Sat. 9-9:30)	KGGM	38.5	6.	This Is Alice (Thurs. 6:30)	KOAT	24.7	6.	White Hunter	KGGM	14.9
7.	Perry Mason (Sat. 9:30-10:30)	KGGM	36.3	7.	Jeff's Collie (Thurs. 7:00)	KOB	23.9	7.	Zane Grey Theatre	KGGM	24.7
8.	77 Sunset Strip (Fri. 9:30-9:30)	KOAT	35.6	8.	Cisco Kid (Wed. 6:00)	KOAT	21.6	8.	{ News; Sports; Weather	KGGM	8.3
9.	Cheyenne (Tues. 6:30-7:30)	KOAT	34.2	9.	African Patrol (Sun. 7:30)	KGGM	21.6	9.	Chevy Show	KOB	30.8
10.	Walt Disney Presents (Fri. 7:00-8:00)	KOAT	33.7	10.	Annie Oakley (Fri. 6:00)	KOAT	19.7	10.	Bob Hope	KOB	21.1



# THE MARKET-BY-MARKET RACE

## The Last Word in Dog Food Com's

Instead of doing it the "conventional" way, by having an egg-head tv show satirize tv commercials, there are now tv commercials satirizing the egghead tv show. Rival dog food, via Guild, Bascom & Bonfigli, has evidently put the "bite" on CBS-TV's puffbluffs stanza, "The Last Word," as a satirical source and, as such, the commercial sponsor is mimicking the program, which is devoted to English language usage.

Comedian Elliot (Ted) Reid portrays a gravelly-voiced Dr. Bergen Evans and others on the "Word" panel. Reading a hokey query re the pronunciation of "protein," Reid, under GB&B tutelage, answers for everybody on the Rival panel.

Prof. Evans' retort upon hearing he was the subject of commercial imitation: "It doesn't bother me. At any rate I'm sure his (Reid's) bark is worse than his bite."

## Urge Writers Guild Rule Changes To Give New Scripters a Break

Hollywood, May 19.

Possible solution to the problem of developing new writers for television was suggested last week by two writer-producers, William Froug of the "Philip Marlowe" series and John Robinson of "Wanted—Dead or Alive." Both suggest changes in Writers Guild of America rules to designate beginning writers in a separate salary or working-conditions classification.

Froug made the suggestion following criticism of him by a beginner writer, Dick Newman, after Froug declared there are no more than 30 to 40 good professional writers in Hollywood. He pointed out that the risk involved in developing new writers was so great as to discourage producers to try. Of the first 10 "Marlowe" scripts, he said, four were by newcomers, and only one was satisfactory. This meant a loss of \$4,500 in scripts "before we were on the air."

"The way things stand," he said, "there isn't \$500 difference between hiring a novice and a top craftsman in the business. Over a period of 39 weeks you can gamble a half dozen times and if you lose, you've had it. You're forced to go back to the pros who can do the job better, in less time and for proportionately less money." Froug said the Guild contract "actually encourages the producer to cut off a novice after the first draft if it isn't pretty close to what's needed. It's the beginner who should have the privilege of polishing and repolishing until he makes it."

Robinson backed up Froug with a specific set of suggestions for changes in the Guild contract. He called for designation of beginners as "apprentice" or "journeyman" writers, and a scale which would involve payment to the journeyman of \$500 for a first draft. If the

(Continued on page 52)

## Ziv's 'Lock-Up' Into 46 Markets

"Lock-up," Ziv's new syndicated series, has been sold in 46 markets. The MacDonald Carey starrer, dealing with a corporate lawyer's avocation in criminal cases, has been sold to a list of advertisers and stations.

Advertisers picking up the skeln include: Thorpe Finance Corp. in six Wisconsin markets, including Milwaukee; Morris Plan Savings and Loan Assn., Indianapolis; Kroger Co. in St. Louis (KSD-TV); Dallas Morning News in Dallas (WFAA-TV); and American Bank and Trust Co. in Baton Rouge-Lake Charles (WAFB-TV).

Station deals include: KOLD, Tucson; KSL, Salt Lake City; KOVR, Sacramento; WWL, New Orleans; KSTP, Minneapolis-St. Paul; KFSD, San Diego; KOMO, Seattle-Tacoma; KLTZ, Denver; and WSJV-TV, South Bend-Elkhart.

Skein is said to be based on the files of a real life corporation lawyer, Herbert L. Maris, who takes on criminal cases when he feels that an innocent person has been wrongly convicted. Henry Kesler is producing.

## Schubert's Sales Hike

Bernard L. Schubert, Inc., reported a rise of 46% in domestic syndicated sales for the quarter ended March 31, compared to first-quarter sales of the previous year.

Reorganization and expansion of its sales force under Charles King, v.p. in charge of syndicated sales, was credited for the rise. First quarter sales mainly were based on rerun properties.

## SAG Puts RKO On Notice In Post '48 Residual Fees

Hollywood, May 19.

Screen Actors Guild will serve RKO with a 60-day notice of cancellation of its collective bargaining contract with the company. Guild's board of directors voted the cancellation action because the company has been releasing to television a number of post-'48 features with no provision for payment of residuals to the casts.

Guild has an agreement, made with RKO and Matty Fox's C&C Television Corp., covering payments on 82 post-'48 RKO features which Fox is distributing in television. This calls for payment to the Guild of a total of \$715,000, of which \$615,000 is paid in 36 monthly installments and the balance from the gross on the total library of 740 pre- and post-'48's when the average gross exceeds \$50,000 per picture.

This agreement was reached in December of 1956. Subsequently, however, RKO has released additional post-'48 films to television without provisions for payment to the Guild, and it is these pictures which caused the SAG decision to terminate its contract.

Last November, one such package of features, titled "The Showcase Package" and comprising 18 films of which 15 were post-'48's, was released to its own RKO Television stations (including KHJ-TV here and WOR-TV in New York)

(Continued on page 50)

## Tap Anderson For ABC Films Sales V.P.

Howard Anderson is ABC Films new sales v.p., his post encompassing both national and syndicated sales. Syndicated sales v.p. post had been vacant since exiting of Phil Williams, who went to United Artists Television.

In the foreign field, Edwin J. Smith, director of international operations, has been given his veepee stripes.

Anderson had been ABC Films central division sales manager headquartered in Chicago. His successor in the Windy City will be Richard C. Hurley, formerly Chicago City sales manager.

Smith's new area in the foreign field will cover foreign production and the purchase of interests in foreign tv stations.

## 10 SHOWS TO GO; MORE IN OFFING

With the dust settling in the network derby, syndicators are rolling up their sleeves again for another seasonal round in the market-by-market race. Already at the starting gate are 10 entries, with another five to be unveiled shortly.

For some of the larger syndication houses, there will be another entry started before the summer ends, but for many of the middle to smaller houses, the current entry will take them through the summer.

Current spring-summer syndication selling season is expected to be one of the most competitive in years. For the first time in a long period, many syndicators see a leveling off of the total syndication biz, putting the burden on each syndicator to fight to maintain and to increase his share of the total pie.

But there are bright straws in the wind, too. Many of the large regionals which traditionally wait for the network selling season to close, will be on tap. And there's no doubt that a good, commercial property still commands respect. Witness the Carling Brewing 63-market deal on "Phil Silvers Show" (See separate story).

The accent, as usual, is on action adventure. But there are some offbeat categories. Official has "What Are the Odds," a series of featurettes dealing with the odds ranging from becoming a millionaire before 10 to being thrown off a passenger vessel by a wave. National Telefilm Associates has three taped shows in the offbeat

(Continued on page 50)

## Organized Labor's TV Film Series In Global Spread

Washington, May 19.

Organized labor's 52-week television series, "Americans at Work" (bankrolled by the AFL-CIO and offered free to U.S. tv stations to use as a public service) is going worldwide.

U.S. Information Agency discloses it is picking up the 15-minute films, produced at the busy Norwood Studios here, translating the narration into 15 languages and making them available for screening, tv and otherwise, around the globe.

Latest report from AFL-CIO, which has okayed a \$175,000 production budget for the films, is that 85 U.S. tv stations are now carrying the program.

Twenty of the series have been completed. Norwood prexy Philip Martin advises. He has two camera crews working full time in different areas of the country completing the remaining 32 as speedily as possible. Films are costing around \$3,200-\$3,500 each to make, he said.

AFL-CIO is pleased with reaction from individual tv stations. Wrote James Schiavone, WWJ-TV, Detroit, station manager: "Fine quality... It is a pleasure to command the fine work." From Conrad Rainard of Virginia tv stations WTVR, WMBG and WCOD: "I certainly class it as a topnotch, first quality public service film." Said Arthur Gerbel, KOMO, Seattle, public relations manager: "We have seen real evidence of the promotional backing being given by the King County Labor Council of Seattle. We hope to add audiences for this program which we consider a most interesting and informative one."

Films are labor's answer to National Assn. of Manufacturers' series, "Industry on Parade." NAM, it's reported here, planned to conclude its film until it got word AFL-CIO intended to start a series. NAM is continuing.

## UA-TV to Take Up Where Other Producers' Unsold Pilots Leave Off in Salvaging Best for '60

Hollywood, May 19.

### Horton Spreads Wings

There's nothing like tv exposure of a western hero to gain him roles in show biz activities ranging from summer stock to rodeos. Case in point is "Wagon Train's" Robert Horton.

Horton is using the two-month summer filming hiatus for rodeo engagements in Cincinnati and Columbus and a horse show stint in Tulsa. In addition, he has signed for a two week Detroit acting engagement in "Picnic," followed by a two-week stint as Sky Masterson in "Guys and Dolls," to be offered in Warren, O.

In between p.a.'s and acting, Horton plans to rest before returning to "Wagon Train."

## Ziv 'Space' Show On-Spot Shooting At Canaveral

Ziv's "Space" show has secured government clearance for shooting at Cape Canaveral. Air Force launching site for rocket tests and other U. S. Air Force bases. Series has been slated on CBS-TV Wednesday nights at 8:30 next season, with American Tobacco Co. picking up the tab.

Shooting gets underway on June 8 with Lewis Rackmill as producer and Walter Doniger as director of the William Lundigan starrer. Eight writers have been assigned to work on the first eight scripts which are currently in preparation.

The majority of the shows will be filmed on location. In addition to Cape Canaveral, Holloman Air Force Base at Alamogordo, N. M.; Air Force School of Medicine at Randolph Field, Tex.; and Air Research and Development Commission at Wright-Patterson Field, O.; have been approved as shooting sites.

Department of Defense, according to producer Rackmill, has alerted all government agencies involved in space research to volunteer unclassified information to the Ziv production team for story material on the series, which will combine fact and fiction.

## Shane, Kraike As Revue Producers

Hollywood, May 19.

Maxwell Shane and Michael Kraike, both veteran feature producers, have joined Revue Productions. Shane will take over as producer of "M Squad" for John Larkin, who is ill. Kraike's been signed to produce the new Henry Fonda series, "The Deputy," which has been purchased by Kellogg.

Kraike, who was exec producer of "Twentieth Century-Fox Hour" and "My Friend Flicka" for TCF-TV a few years back, recently returned from England, where he was planning production of "New Adventures of Trader Horn" in association with Gross-Krasne Detainee Jelled, but Kraike retains "Trader Horn" rights and is holding the project in abeyance.

Shane has been primarily a picture producer, but dabbled in television some years ago with Art Linkletter on his "House Party" and "Linkletter and the Kids" packages. Larkin, who's been the "M Squad" producer, has been advised by his medics to lay off for three months. Show is scheduled for immediate production for fall.

A major step toward reduction of the risk in pilot production as well as broadening the market for pilots is being planned by United Artists Television. It has been learned. In its role as a distributor of independent production, UA-TV plans a double barreled campaign involving acquisition of the best of the available unsold pilots for use both in an anthology series and for fullscale production of a handful of them as series.

In light of the current shortage of network time, the UA subsid believes that out of the 200 pilots made this season, there are 40 to 50 of excellent quality which failed to find a timeslot for reasons other than their intrinsic worth. The plan is to buy up anywhere from 39 to 52 of these for packaging as a single anthology series, to be sold either on a network, or more likely, a regional and syndicated basis.

Additionally, three to five of the pilots would be placed into full-scale series production, to form the nucleus of UA-TV's production slate for 1960. Plan would give UA a package of superior quality and the basis of a full year's production.

UA-TV exec v.p. Bruce Eells, who has been quietly screening pilots for the past couple of weeks, confirmed the plan and explained it in detail. Pointing out that UA "relies on just such top independents as have put their hearts and their best thinking into the top group of pilots," Eells said that there's no reason why the cream of \$7,000,000 worth of effort should go down the drain. "Out of 200 pilots, UA will be very happy to give a home to the 40 or 50 darn good ones that haven't been able to find a slot," he said.

In terms of a package, UA would

(Continued on page 50)

## 'Shotgun Slade' For Syndication

"Shotgun Slade," which several times in the last six weeks has been slotted in various network time slots and then bounced for one reason or another, looks like it might make it as a fall television entry after all—but in syndication. P. Ballantine brewery has reportedly bought the MCA-owned stanza as replacement for Ziv's "Highway Patrol."

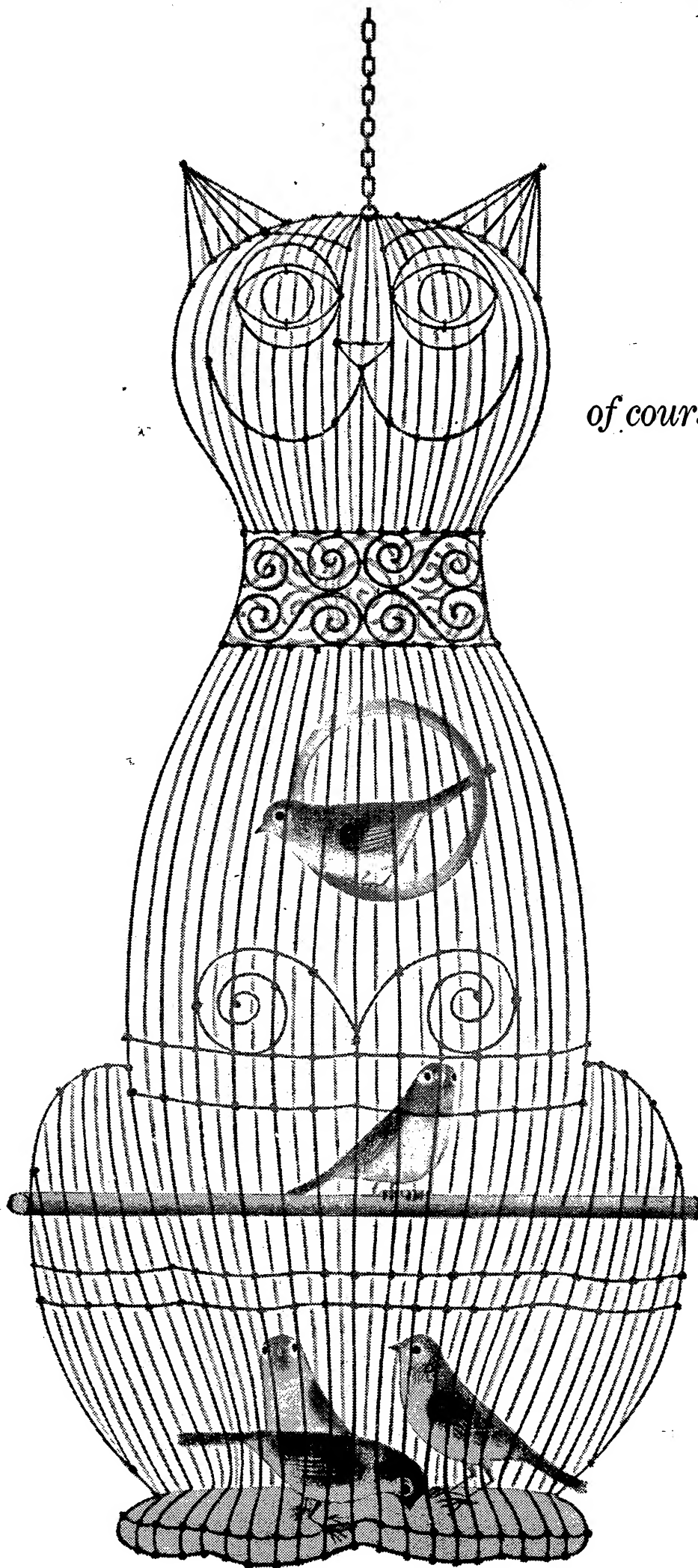
Buy is expected to entail between 23 and 25 tv markets along the eastern seaboard. This past season Ballantine owned regional deals on two Ziv-made regional skeins, "Patrol" and "Bold Adventure."

## Retired Cabbie's Tieup With Sam French for TV Series; He's No Novice

Reuben Hecht, a hackie in N. Y. for 33 years and a short story writer on the side, has tied up with the Samuel French agency for a possible tv project.

Hecht, now retired, a soft-spoken gent whose gentle manner usually isn't associated with N. Y. cab drivers, isn't a novice to tv. His story which appeared in Reader's Digest, "Human Nature Through the Rear View Mirror" was adapted as an episode in the "TV Reader's Digest" series. He has also made appearances on Barry Gray's Gotham radio show and old "Nightbeat" to plug for what he calls "civil rights for cabbies."

Regarding his Samuel French tieup, Hecht hopes to evolve a tv. (Continued on page 50)



*of course we're*

*pleased to have so many of the Top 10...* Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 10 reports during the past season.\*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—for today even the 40th most popular program reaches more than 24 million viewers.\*\*

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 20, 15 of the Top 30, and 19 of the Top 40.

Indeed, the truest gauge of a network's value, for audience and advertisers alike, lies in the over-all popularity of its entire program schedule.

Significantly, the *average* nighttime CBS Television Network program throughout the season has reached an average-minute audience of 23,000,000 viewers—some 2,630,000 more than the average show on the second network and 2,980,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 92 Nielsen reports issued since July 1955.

(In the current season the Network leads in average *daytime* ratings as well.)

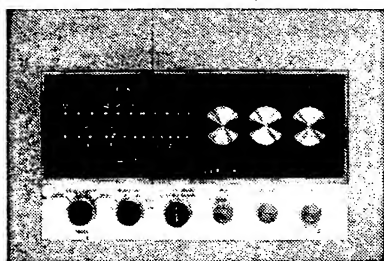
These are some of the facts that have impelled the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

● CBS TELEVISION NETWORK

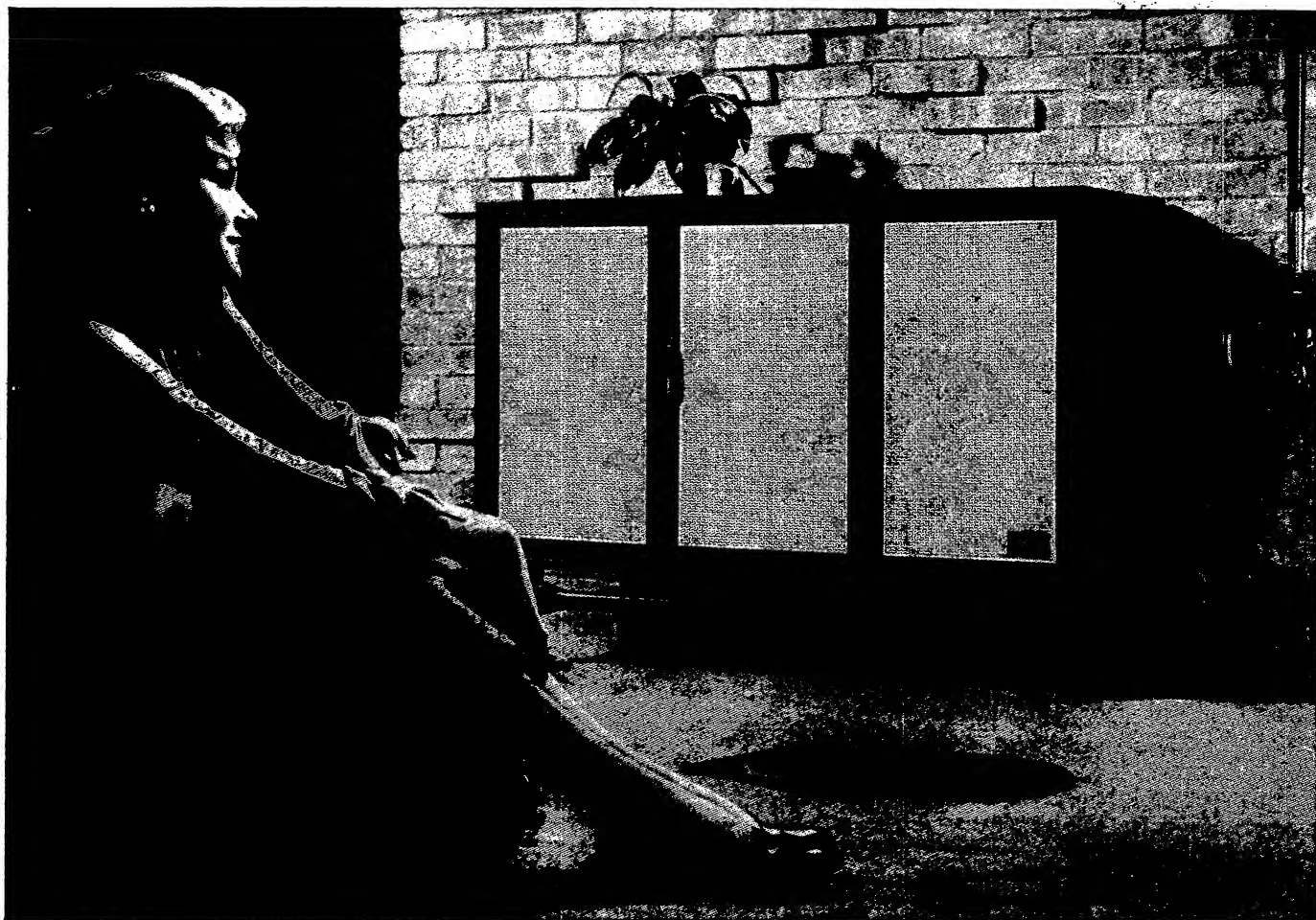
\*October, 1958—April, 1959, based on NTI-AA ratings.

\*\*2nd April report, NTI. Viewer data: NTI-AA homes multiplied by ARB viewers-per-set. (Nighttime: 6-11 pm, Sunday—Saturday; daytime: 7 am-6 pm, Monday—Friday)





**Why no other stereophonic high fidelity unit adjusts to the acoustics of your room more precisely than a Zenith.** Only Zenith has this Studio Sound Control Panel. It gives precision control of tonal response, virtually the same control as that of a recording studio sound engineer. For example, the Stereo Balance Control adjusts the separate speaker systems for true stereophonic sound. Calibrated dials indicate the slightest change you make in tone. Other reasons Zenith is the world's finest high fidelity: powerful push-pull Zenith-designed dual channel amplifiers have up to 40 watts of power output undistorted, up to 80 watts peak; Zenith quality speakers have heavier Alnico 5 magnets. On a Zenith, recorded music comes alive as never before.



Above is the Zenith Crescendo, a full stereophonic high fidelity instrument self-contained in a single console, with Zenith-quality FM/AM radio. Has LC crossover

network, Zenith's exclusive Cobra-Matic® Record Changer and Cobra® Tone Arm. In walnut veneers and solids or in ebony color, Model SF2570, \$700\*. Other

full stereophonic consoles from \$299.95.\* Stereophonic-equipped models with remote speaker systems, which you may add now or later, from \$159.95.\*

**ZENITH**  
ZENITH RADIO CORPORATION,  
CHICAGO 39, ILLINOIS. The  
Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 40 years of leadership in radionics exclusively. \*Manufacturer's suggested retail price. Slightly higher in the Southeast and West Coast. Prices and specifications subject to change without notice.

# ZENITH

*The quality goes in  
from the beginning*

# Milton Berle Makes With the Novel

It is increasingly plain as the theatrical seasons slip by that comedians no longer hanker to play Hamlet in long underwear. It is the comic's compulsion, so it would appear, to author an autobiography or perhaps fashion a narrative poem, but best of all to give birth to a novel, preferably a story with social significance set in Bodoni and bound in sturdy buckram.

In this instance, Milton Berle, the galloping gagsmith, and John Roeburt, the sturdy scrivener of novels, made a united literary front and the result, surprisingly enough, has turned out to be a superior piece of story telling tagged "The Earthquake" (Random House; \$3.50).

Not every character in the book rings true but several manage to emerge thoroughly saturated in satyriasis, nymphomania, alcoholism and numerous other neurosis and psychoses. Co-authors Berle and Roeburt have gathered their unhappy brood of American expatriates in the small Mexican town of Cholula—and the colony includes a Madison Avenue agency man pining for his divorced wife; a former Hollywood writer with a biting tongue and Communist ideologies; an ailing American politico with a bundle of greenbacks from graft who longs to return to his native city and be buried with honors; an aging female refugee who runs a salon; an expensive press agent and others, each struggling to escape from individual problems. The most dominant and fully-realized character is Taylor, the Hollywood-banned writer; the others, unfortunately, don't quite grow to full stature. An earthquake, indeed a convenient device for novelists, solves many of the problems for the characters in this book.

This is not Berle's first adventure in the book world. One of his previous items was something slugged "Out of My Trunk," a distillation of his 2,500,000 gags. In introducing that epochal undertaking, Berle said his publisher was certain that the book would leave an indelible mark on American literature—like chicken pox, he hastened to add.

"The Earthquake" does possess considerable writing quality and mature feeling. Berle and Roeburt on this occasion need not hide their typewriters as a result of this joint project. The novel may not get them into the National Academy of Arts and Letters but neither will it be cause for a blackball from the Academy of TV Arts and Sciences. **Runs.**

## Schiffli's TV Troubadour

### Jackie Suzann's Commercial Cup Runneth Over In Big Garment Geschäft

The romance of Jackie Suzann and Schiffli embroidery can be related without any embroidery. It came to a peachy eyelet batiste head recently when Women's Wear Daily, the gospel of the garment geschäft, announced that "so great has been the demand for Schiffli embroidery that machines are reported working 24 hours a day and deliveries are running four to seven weeks behind."

Last year at this time, only 25% of the Schiffli machines were idle. Today the organization is having the biggest year of its history and much of this is attributed to the video commercials delivered by Miss Suzann who both writes and transmits the messages on Mike Wallace's nightly programs over WNTA-TV.

The front page story in Women's Wear Daily made it abundantly clear that credit for the increasing importance of the Schiffli type of embroidery was in considerable measure due to the sponsorship of tv programs. Since tv means Miss Suzann and no one else, the impact of her video message has evidently struck a responsive chord among all types of stores, notably the swank shops, which in recent days have been devoting more and more space to the product. Before Miss Suzann became the voice of the product, Schiffli, which makes machine made embroidery, received virtually little or no name identification in the shops and ads. But since she became the firm's ambassador on the airwaves, both stores and magazines have begun to think that Schiffli means something special.

#### TV Success Story

Last week, for example, Milgrim's devoted its entire window to dresses with Schiffli. Major fashion mags, such as Vogue, Glamour, McCall's, Mademoiselle and top dailies now carry the trade name in fashion ads. It adds up to one of the significant sales success stories in tv inasmuch as it is a one-man campaign on local stations.

Before Miss Suzann billed as the best-dressed tv actress, became the Schiffli gal, she conducted numerous fashion shows on the airwaves and her first appearance for Schiffli was on John Wingate's Nightbeat over WNTA-TV in the winter of 1957. She wrote the commercials. When the Wingate show left the airwaves, she and her sponsor moved to WABC-TV and for 20 weeks she was the Schiffli voice or, the Ben Hecht show. The demise of the Hecht program brought the Schiffli account back to WNTA-TV with Miss Suzann once again telling Gothamites that

"Schiffli adds beauty to everything it touches."

Like the "who's got the Toni?" routines of recent origin, Schiffli is becoming a gag in vaude and nightclub dialog. Jokes are told about the teacher who asked the pupil: "What is beauty?" and the kid replied: "Schiffli!" Joe E. Lewis appears in his night club routine sporting a shirt with Schiffli embroidery and proceeds to crack: "Schiffli adds beauty to everything it touches. See how beautiful I am!" Ben Hecht has dubbed Miss Suzann "The Schiffli Troubadour" and on another occasion, he chanted the perm: "Here's to Jackie Suzann, come rain or come snow the backbone of my tv show." From Hecht, an unduly cynical observer of the social scene, this is said to be something of an heroic-tribute to a young lady's efforts in behalf of a sponsor. To make Miss Suzann's commercial cup runneth over, Hecht also lavished on her a bouquet of roses for the manner in which she handled the commercials.

Miss Suzann, a freelance and not tied to Schiffli's embroidered apron strings, will continue with the account through June when it signs off for the summer months. The North Advertising Agency, which handles the account, expects to return in the fall on the same station, and Miss Suzann, as in the past, will be there assuring enthusiasts that a dress or lingerie without Schiffli is like Amos without Andy.

To answer a query which has puzzled viewers of Miss Suzann's commercials: There ain't no Mr. Schiffli! The name comes from the word in Swiss dialect of the German tongue meaning "little boat." The distinguishing part of the embroidery machine is shaped like a ship's hull. This is the shuttle containing the bobbin that holds the thread. And here's a significant fashion note: The dress shirt worn by Chet Huntley during his signoff speech at the recent Emmv Awards was adorned with Schiffli lace, making him look for all the world like an overgrown Little Lord Fawcetter, but most important, it was the outgrowth of the video campaign spearheaded by Miss Suzann.

### Teaching Typing on TV

San Antonio, May 19. Now they're teaching typing on tv.

KONO-TV, in cooperation with the San Antonio College, will present a typing course for college credit at 8:30 a.m. Sunday mornings beginning May 31. Three semester hours of credit will be given

## Germany's TV Receiver Production Is Tripled

Frankfurt, May 19.

With the second television channel expected to be a reality in West Germany by next year, television set production has increased tremendously.

Production in 1958, with a total of 754,000 sets, was three times as large as the 1957 production. And the 1959 production is expected to climb to 1,800,000 new sets, with 300,000 for export.

## Monroney Hat Off To NBC & CBS For 'Few Rays of Light'

Washington, May 19.

"A few rays of light are shining through the gloom of television programming... there is a slight movement in the right direction... All of us can take off our hats to NBC and CBS for such creative programming."

These encouraging words came from Sen. Mike Monroney (D-Ark.), arch-critic of network programming policies, who, by way of explanation, told the Senate: "Credit should be given where it is due."

Monroney said his recent speeches on the "horrors" of network fare have generated piles of letters "echoing and applauding" his criticisms. But he's also gleaned "a few encouraging bits of information" from the response.

Among these was the announcement by CBS prexy Frank Stanton that the network is scheduling hour-long monthly informational broadcasts in prime evening time. Monroney said he "applauded" this step.

The Oklahoma Democrat said he was also sent a copy of the CBS ad "How Television Serves the Public" highlighting Peabody citations the network received for such offerings as Bernstein-Philharmonic and "Playhouse 90." "All the programs mentioned were a credit to television," Monroney commented.

The Senator cited another ad from NBC telling about "Primer on Geneva," "Why Berlin" and other news programs the web is showing this month. "Full of exciting promise on the information front," said Monroney.

He applauded WMAR-TV, Baltimore, for a public service series entitled "These Are Your Affairs," which, he said, sounded "enticing, varied and meritorious." Another "bright sign," he said, is the Chicago Symphony series slated next fall by WGN, Chicago.

"The networks and the stations must free themselves from the dictatorial tv ratings and get away from their monotonous programming with a high emphasis on the juvenile taste. TV is too important a media to cater only to the lowest common denominator of taste, although the ratings may give indication that men, women and children—mostly children, I fear, have their sets turned on to blood and thunder."

### Kulik's 'Killers'

Hollywood, May 19.

Buzz Kulik, long a director at CBS-TV, takes his first crack at producing June 4 when he'll produce-direct "The Killers of Mussolini" for "Playhouse 90." Nehemiah Persoff will star as the dictator.

Teplay, based on the last three days of Mussolini's life, was penned by A. E. Hotchner, who adapted the two-part "Playhouse 90" production of Ernest Hemingway's "For Whom the Bells Tolls."

## Can McLendon Pull Off in Frisco What Hasn't Been Done in Decade?

By BILL STEIF

Oakland, Cal., May 19.

### WNEW-TV Names Lynn As New Program Chief

Jack Lynn is going back where he came from. Lynn, presently program manager for WNTA-TV, Newark, has been hired by WNEW-TV, which he left over a year ago, as the New York tv station's new program boss. He was signed by John Kluge, WNEW's new prexy.

Lynn last week handed in his resignation to Ted Cott, head of the National Telefilm Associates station chain, almost a year to the day after NTA took over the outlet on Channel 13. He shifts over to WNEW, where he had been the same Cott's film program manager, on June 1, as the replacement for the anklng David Yarnell.

## ABC Bumps Welk For 'Untouchables'

Only one half-hour prime time period remains to be programmed by ABC-TV for fall and that 7:30 to 8 on Thursdays. Meantime, with the firming of "The Untouchables" as the 9:30-10:30 p.m. Thursday entry and with Alcoa making good on a renewal for "One Step Beyond" Tuesdays at 10, the entire network option time scene is in focus.

"Untouchables," out of the Desilu camp, bumps a Thursday 10-11 p.m. version of the Lawrence Welk program and with it goes a half sponsorship from Pharmaceuticals and a quarter sponsorship from American Dairy Assn. Web has been trying to fit these two bankrollers into other shows, not an effort of which are fully sponsored, but so far plan to find new ABC homes for Pharmaceuticals and ADA have met with no success.

Only nighttime slots (and they are in station option time) that the web has still unprogrammed besides Thursday at 7:30 are most of the 10:30-11 slots.

At various times, ABC has tentatively sketched "Where's Smokey?" and "Willie" as possible Thursday-7:30 fillers, but web is still seeking sponsorship for the period as well as programming.

## Regimen Can Now Keep Talking Thru Summer With FTC-CBS Blessing

It doesn't happen often but an entire network order was held up pending acceptance of the sponsor's advertising copy. Regimen placed an order with CBS-TV for a hotspelt ride on "Keep Talking," but in light of a recent Federal Trade Commission consent decree against the reducing product's ad copy, network's copy acceptance department stepped in and held up the go-ahead until the tv stanza spiels seemed presentable. After roughly a week, CBS accepted it.

Regimen showed the network an okay from FTC on the final copy, which had been worked over "harmoniously" by the network and Regimen. What pleased CBS was the fact that Regimen went along with copy modifications without a gripe, whereas several other drug products, many of them treated similarly by FTC, have steadfastly refused to make significant changes in objectionable copy.

Gordon McLendon's acquisition of an old-line pops station, KROW, from Sheldon Sackett and his announced "good music" policy for this outlet has given rise to a cynical question in the Frisco radio industry. The question: "Is this just another McLendon publicity gimmick?"

Most outspoken is KOBV owner Dave Segal, who took over a "good music" outlet more than 2½ years ago, converted to rock 'n' roll and "Top 40" and has raised KOBV to one of the Frisco area's two or three top earners.

Segal doesn't believe McLendon will stick with schmaltzy music, points out that all the other McLendon properties (KLIF, Dallas, KSTA, San Antonio, KILT, Houston, KEEL, Shreveport, WAKY, Louisville) lean strongly to r&r and "Top 40" variations. Idea thinks Segal, is that McLendon will grab a maximum amount of newspaper space with the "good music" gimmick, thus impressing a number of time-buyers, then swing into a "Top 40" r&r format and pitch for another segment of time-buyers.

McLendon excuse for the switch, Segal believes, will be that the Frisco area public won't support his "good music" operation.

McLendon kicked off new ownership with:

1) Change of station's call letters to KABL, an allusion to Frisco's cable cars, though outlet is on the Oakland side of Frisco Bay;

2) Announcement that he was near deal to move headquarters to Frisco, obviously because it's easier to sell Frisco than Oakland;

3) Triple-repeated rebroadcast of the Giants-Dodgers pennant playoff game in 1951, which was culminated in Giant Bobby Thomson's winning homer—this, too, was an effort to establish Frisco identity, for the Giants are now a part of the Frisco scene;

4) Station then played same record, r&r number called "The Gila Monster" 36 hours straight, with deejays interspersing each play by saying "This is No. 18 (or 53 or 78) on our Top 100" and announcing various currently popular records.

This last gimmick evidently was supposed to be a "Revolt of the Deejays" or some such in an effort to pump up newspaper publicity. But Frisco, with four major dailies, is not Houston or Shreveport. Dailies looked into it and backed away, and "The Gila Monster" didn't even get any column space worth mentioning.

McLendon next moved to his current "good music" phrase, saying:

"It just seems to us the pop music audience is going to be split among KOBV, KYA (Bartell), KFRC (Don Lee), KLLX (Crowell-Collier), KSAY (Les Malloy-Stan Breyer) and quite a few other stations."

(Significant omission: area's No. 1 station, Golden West's independent KSFO, which has the baseball Giants and football 49ers.)

"We can't believe that under those circumstances any pop music station is going to have more than 10-12% of the audience. It is equally difficult for us to believe that a single good music station is not going to achieve rapidly at least a 15% share of the audience. That might be good enough for first place."

Overlooked by McLendon: 1) "Good Music" AM stations are old hat in the Frisco area, and haven't succeeded in more than a decade, apparently because they're based on the premise that the same people who attend legit theatre, opera and symphony also listen to AM radio habitually;

(There is also evidence to disprove the contention that Frisco is as "culture-oriented" as its Chamber of Commerce spokesmen always claim. For instance, the Old Vic legit run was a distinct box-office disappointment last fall, but a decidedly commercial play like "Anniversary Waltz" ran a year.)

2) Frisco is one of three biggest FM markets in the country, with more than a dozen FM outlets pouring a heavy menu of opera and symphony at the Bay Area's four million people.

## Nielsen's Top 10 in Britain

(Week Ending May 3)

Wagon Train (GRANADA/AR/ATV)	75%
Sunday Night at the London Palladium (ATV)	73%
Television Playhouse—"Breaking Point" (AR)	69%
Dotto (ATV)	68%
Double Your Money (AR)	
Take Your Pick (AR)	67%
The Army Game (GRANADA)	
The F. A. Cup Final (BBC)	64%
This Is Your Chance (ATV)	
Spot the Tune (GRANADA)	63%

A black and white photograph of a black suitcase with a handle. A tool, possibly a wrench or a similar mechanical device, is lying in front of the suitcase. The tool has a long handle and a circular head with a central screw or bolt. The text "Family Trip" is printed in a large, serif font on the right side of the suitcase.

# Family Trip



In both Jacksonville, Florida and in Washington, D. C. our family of radio and television stations travels in the same successful direction and each station of The Washington Post Broadcast Division enjoys the largest audience in its area. We've got just the ticket for advertisers who want to go places.

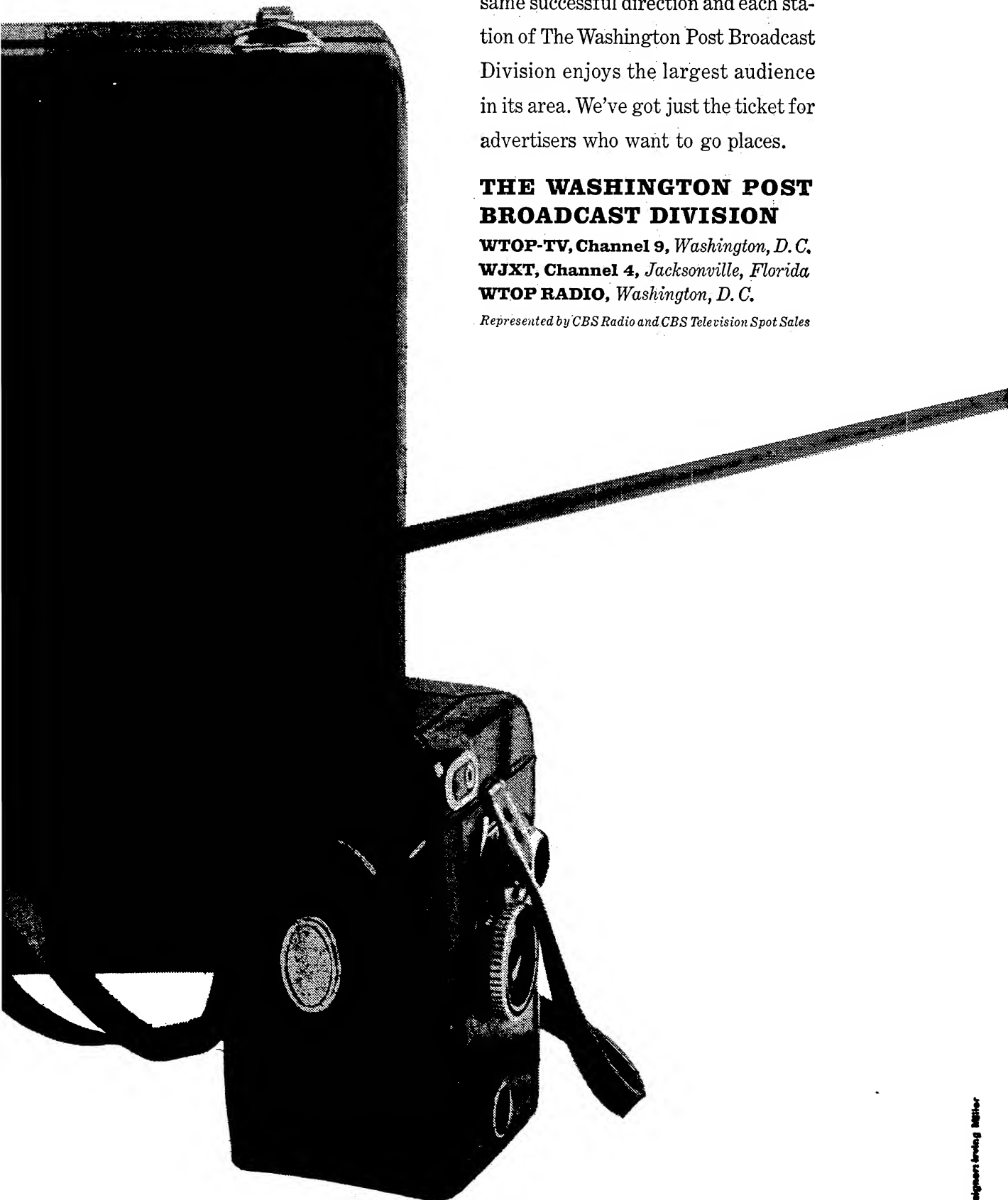
**THE WASHINGTON POST  
BROADCAST DIVISION**

**WTOP-TV, Channel 9, Washington, D. C.**

**WJXT, Channel 4, Jacksonville, Florida**

**WTOP RADIO, Washington, D. C.**

*Represented by CBS Radio and CBS Television Spot Sales*



# Foreign Television Reviews

**KOSTELANETZ CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA**  
 With Adele Leigh, Julius Katchen  
 Producer: Charles R. Rogers  
 45 Mins., May 10, 9:30 p.m.  
 BBC-TV, from London.

Back on British TV after a two years' interval, Kostelanetz didn't add a great deal to this program of light music, visually speaking. He chatted straight at the viewer, meaning he introduced the items; and it was all quite formal, don't you know, as befitted BBC-TV's reverent employment of a distinguished conductor on an English Sunday evening.

The items, all quite pleasing, took in bits and pieces such as an extract from de Falla's "Vida Breve," the first movement of Geršwin's "Concerto In F" superbly played with Julius Katchen soloing, and a suite from "The Merry Widow." Soloist in addition to Katchen was Adele Leigh, who sang "Maid of Cadiz" and an aria from "La Bohème" very competently. She looked good, too.

Design keyed in with the rather pretentious approach, while the use of mobile cameras and of superimposition saw to it that the program had fluency. *Erni.*

**SOWEIT DIE FUESSE TRAGEN (As Long As the Feet Will Go)**  
 With Heinz Weiss, Christian Schneider, Hans E. Schons, Viktor Stefan Goetz, others  
 Producer: NWRV-Cologne  
 Director: Fritz Umgelter  
 Writers: J. M. Bauer, Umgelter  
 60 Mins., Tues., 8:20 p.m.  
 W-German TV, from Cologne

This is the final portion of a six-part mammoth show, the most ambitious and expensive (budget allegedly came near to a million D-Marks) production ever shown on the German tele. Domestic filmlets felt that subject and form of this offering belongs to the cinema. The inroads of TV have probably been never so obvious as at this occasion. However, it's doubtful whether the German video will repeat such enterprises in the near future. Response was by all called fully satisfactory, expected.

Technically, the outcome of this not so overwhelming as perhaps in this respect, director Fritz Umgelter, the camera crew and the set designers contributed commendable jobs. The various flaws had primarily to do with this production's artistic side. The script, not too bad in the beginning, degenerated later to seem with improbabilities. The dialog was often overly pathetic and, as a consequence, too much rang untrue. Umgelter, considered an able TV director here, managed to maintain a certain amount of suspense. It's true, yet his opus came often pretty near to a corny thriller. Last portion, incidentally, showed the German POW (whose flight through the Soviet Union was depicted in the five preceding parts) meeting an Armenian, member of the anti-Red resistance, who helped him to reach the Persian border. There, he is thought a Russian spy and arrested but this arrest means he's finally safe from the Soviets. *Hans.*

**LOOK AT OUR YOUTH**  
 With Juergen Neven-du-Mont  
 Producer: Hessischer Rundfunk  
 Writer: Juergen Neven-du-Mont  
 50 Mins., Wed., 8:20  
 W-German TV, from Frankfurt

What do you know of Adolf Hitler? What of Ulbricht (the Commie Party boss in E-Germany)? Can you give some names of German resistance fighters? How many Jews were killed in Nazi concentration camps?

Those were some of the various questions which Juergen Neven-du-Mont, w.k. political expert with the W-German tele, put to German school youngsters. As to the interviewer, most of the answers were dissatisfying. Large part of Germany's young generation doesn't know much if anything about its country's darkest historical chapter and what's going on in the Soviet-ruled part of Germany where the population is again suffering under a dictatorship.

But such interviewing enterprises are always subject to controversy. For one thing, youngsters are often sort of reluctant when it comes to answer such questions, the more so when so many people (the camera crew, etc.) are around. On the other hand, if a political interviewer asks 33 pupils a certain question and only 13 come along with an answer it doesn't

necessarily mean that just 35% of the young populace know what's the score. Such research may not reveal a representative survey. The interviewer admitted that.

But, nevertheless, there's some considerable truth to the fact that quite a few young Germans have a shockingly vague knowledge of what happened here under Hitler. Said one: "Hitler? Yes, he was a man with a black moustache. He built highways and liquidated taxi-driver murderers." Yet there were also clever answers like that: "Hitler knew to take profit from three existing tendencies—nationalism, socialism and anti-Semitism—and to use them for his mean purposes."

Not many kids knew how many Jews were killed by the Nazis. There were some who thought it were a few ten thousands. Few knew the real number: More than six millions.

But whom to put the blame on? 55% of interviewed parents agreed in their children have to know what was going on in Germany between 1933 and 1945. Also school authorities seem to understand the importance of this special chapter. Difficulties probably lie more with the school system. There's a lack of qualified teachers and good historical book material.

Program may have had its controversial sides but it was certainly interesting and well meant in its tendency, namely to make an effort to make the German population familiar with an existing problem. Program ended with a reminder: Germany has experienced two dictatorships (the Nazis and now the Commies). The young generation here must be informed about both, otherwise it may lose its future. *Hans.*

**THE SECRET AGENT**  
 With Leo McKern, Joan Plowright, Ernest Clark, Lee Montague, Richard Pearson, Martin Miller, Meier Tzelniker, Elwyn Brook-Jones, Madoline Thomas, Ethel Griffies, Ronald Lacey, Alexis Bobrinsky, Paul Viera, James Donnelly  
 Director: Peter Wood  
 Writer: Joseph Conrad  
 Adaptation: Joseph Schull  
 90 Mins., Tues., 8:30 p.m.  
 Associated Television from London

Expertly constructed, and capturing admirably a strange, claustrophobic atmosphere of anarchist plotting in London in 1905, this painstaking adaptation did Joseph Conrad's novel proud. The fact remains, though, that to modern eyes at least, much of the action ran perilously close to a skit, with the result that a few scenes became rib-tickling instead of spine-tingling. If anyone has to carry any cans for putting a foot wrong it's Leo McKern in the key role of agent Verloc: he hammed up the difficult role latterly. Even so, assured direction helped out more than somewhat, so that the gross result was an arresting 90 minutes of holding period melodrama.

Verloc's a storekeeper, superficially kind to his wife (Joan Plowright) and the idiot young brother Stevie (Ronald Lacey) she loves. The man's also a stool pigeon, ostensibly in league with a group of anarchists but actually feeding information to the police and the Imperial Russian Embassy. His troubles begin when the Ambassador, Vladimir (Elwyn Brook-Jones), demands "a good, clean outrage" to arouse the tolerant English against the anarchists. Verloc, scared as all hell, tries to find someone who will plant a bomb at Greenwich Observatory—and his eyes light on Stevie. The boy blows himself to smithereens, unrepentant. Verloc's wife kills the unrepentant murderer and commits suicide.

Joan Plowright did well with the role of the wife, though was willy or nilly overshadowed in the climactic fireworks by McKern's flamboyant histrionics. All down the cast line, performances were excellent, especially from those required to give some reality to the eccentrics in the anarchistic group—Martin Miller as a crazy professor, Meier Tzelniker as a plotter on parole, Alexis Bobrinsky as Karl and Lee Montague as a smooth opportunist. Others to stand out included the Vladimir of Elwyn Brook-Jones, Ronald Lacey as the boy Stevie and Ernest Clark as an assistant commissioner. Settings and costume were convincing. *Erni.*

**WOMAN AT WORK**  
 Writer-Director: Ugo Zatterin, Giovanni Salvi  
 Music: Gino Pagani  
 30 Minutes; Wed., 10 p.m.  
 RAI-TV, from Rome

Filmed survey of the working conditions of the Italian woman has been transformed into a fascinating and at the same time hard hitting half-hour which socks across its point via skillful writing and editing as well as painstaking research and lens work on widespread locations throughout the Italian boot. While generally patterned after another RAI-TV series on the Italian South, these current presentations are a credit to all concerned, especially Ugo Zatterin and Giovanni Salvi who wrote and directed.

Various topics and fields of femme work are tackled every week, and technique blends a general intro with subsequent on-the-spot surveys and interviews with a large number of workers. It is in this last portion that show achieves its greatest dramatic kick via able selection and rapid editing. Blend is achieved, among other things, by using same speaker's voice throughout in both comment and questioning, with women's answers piped soundtrack from pre-recorded tapes. Effect is unusual and excellent.

Show is a natural winner in its category when prize-time comes around, while audience impact should stir some movement in show's campaign for better and fairer working conditions and application of laws for women workers in this country. It makes its point well. *Hauk.*

**ROUNDOABOUT**  
 With Robert Scroggins, Colin Downer, Barry Barnett, Mary Dann, Carmel McSharry, June Archer, Freda Bamford, Lennard Pearce, Judy Robinson, Peter Copley, others  
 Producer: John Elliot  
 Writer: John Elliot  
 75 Mins., Tues., 8 p.m.  
 BBC-TV, from London

More documentary than drama, this program deserved more praise than kicks. It attempted to hold up a mirror to a section of today's youth, and though there were one or two blemishes it nevertheless reflected truthfully a far-too-general aimlessness, a disregard of values, and whose widespread present-day philosophies of "everything's a racket" and "if you don't twist their arm they'll twist yours." It wasn't a reassuring picture, by any means.

The straightforward story line covered a short time in the life as lived by a handful of teenagers on a new housing estate in Greater London, centering principally on a lad who drifts into the company of an amoral bully and seems, at the fadeout, to be lost to any prospects of salvation that the probationary service might provide. Incident was staged in places such as the apartments, a cheap cafe and the caves at Chislehurst, Kent, during a jazz session, with shrewd observation and naturalistic dialog often capturing undeniable realism. While aiming for objectivity throughout, the program plumped for adult indifference as a major contributory cause to youthful drifting—and here it came slightly unstuck by resorting to clichés.

As entertainment, the piece gripped for the most part though suffering at times from a certain monotony of pace. It was well served by a very competent cast, honors going to Robert Scroggins as the bad lot Lofly. Technically it was excellent. *Erni.*

**IN TOWN TODAY**  
 With Alderman J. J. Cleary, John Horsley, Victor Brooks, Ian Carry, others  
 Director: James Ormerod  
 30 mins., Wed., 7:30 p.m.  
 Granada-TV, from Manchester

Following up "The Verdict Is Yours," a series of unscripted programs staging fictitious trials, Granada-TV is now offering a weekly skein on parallel lines that surveys cases typical of those heard in British magistrates' courts. This first effort threw up two potential weaknesses: in trying to inject human drama it had to gloss over the informative, educational aspect of procedure, while in aiming to be reasonably factual it had to condense the cases into little more than vignettes. All the same, the array of incident—involving a charge of assaulting a policeman, an application by a

minor to be allowed to marry, a dangerous driving accusation and the like—packed a good deal of human interest, while interjected explanatory comments were just about adequate.

Performers, headed by Alderman J. J. Cleary who's a real-life magistrate, ad-libbed their stuff competently on the basis of a broad outline previously supplied. Production was likewise efficient. *Erni.*

**NACHTASYL (Night Asylum)**  
 With Bum Krueger, Maria Schanda, Lis Verhoeven, Gerhard Ritter, Mario Adorf, Rainer Penkert, Willy Trenek-Treibtsch, Martin Berliner, Siegfried Stein, Margot Trooger, others  
 Producer: Hessischer Rundfunk  
 Director: Paul Verhoeven  
 Writer: Maxim Gorki  
 75 Mins.; Thurs., 8:45 p.m.  
 West German TV, from Frankfurt

Generally speaking, Maxim Gorki's "Night Asylum" doesn't exactly belong to those plays that are able to shock audiences as much as they used to around the time of their creation. Times have changed and today's problems are of different nature. "Asylum" is still frequently performed throughout Germany but it isn't so much of an impressive piece any longer.

The German video, which has been dedicating itself quite often to classical or semi-classical stage literature these past months, deserves credit for the fact that it brought the famous Gorki drama to the broad public the impressive way. Director Paul Verhoeven succeeded in bringing it across the small tv screen without dull moments and with the right touch to make it also optically an artistic treat. Of course, he had to cut it here and there as otherwise this depressing play about misery and death might have become too broad. He did a very skillful job. The cuts were hardly noticed.

There was good acting down the line. The most intensive performance was turned in by Martin Berliner (as Luka, the pilgrim) whose portrayal of the old pawnbroker in the tv version of Shiffrin's "Pawnshop Legend" is still well remembered. Berliner, also often seen on the local stage, has made himself a fine name via the new medium. Margot Trooger, Maria Schanda, Lis Verhoeven, Mario Adorf, to name a few, were also impressive. The camerawork by Rudolf Kuefner was noteworthy. In all, not just pleasant entertainment but certainly a commendable artistic offering for which its creators can be proud. *Hans.*

**ELSIE ATTENHOFFER**  
 Producer: SWF, Berlin  
 Director: Günther Schwabek  
 30 Mins.; Mon., 9 p.m.  
 West German TV, from W-Berlin

When Elsie Attenhofer, noted Swiss disease and one of the most cheered female cabaretists on the Continent, was recently in Berlin, the local SWF-TV took the opportunity to star her in a 30-minute film. Program included half a dozen numbers, divided into ballads and one-person sketches, which she picked out of her vast repertory of more than a hundred different items.

Miss Attenhofer, who reportedly will soon visit the U.S., is an entertainer who knows how to sell her material with the kind of charm that will probably please everyone. Her charm has an appealing human touch and refreshingly distinguishes itself from the mere routine charm on the part of so many of her colleagues. Apart from that, she's a remarkably versatile artist. She's the possessor of a fine voice, sings in several different languages, reveals amusing comical abilities and can also be taken serious as an actress. Her more tongue-in-cheek stuff makes her mainly a favorite with the sophisticated trade.

Program itself was a nice departure from the cliché. For more general appeal, it could have been slightly less tongue-in-cheek. The broad mass among the viewers is more keen on listening to well known melodies. Miss Attenhofer should have included this or that popular tune to take care also of this demand. Her off-camera pianist Rudolf Spira assisted ably. *Hans.*

**AUSFLUG MIT DAMEN (Excursion With Ladies)**  
 With Hermann Klesner, Curt Lauermaann, Warner Finck, Ilse Steppat, Inge Egger, Hell Finkenzeller, Alexa von Foremsky, others  
 Producer: NWRV  
 Cologne

Writer: Friedrich Michael  
 Director: Wolfgang Spier  
 75 Mins.; Sun., 8:05 p.m.  
 W-German TV, from Cologne  
 "Excursion" is a variation of the Amphitryon theme in cabaret style. Jupiter intends to go down to earth to visit his favorite lady, Alkmene, widow of Amphitryon. His wife, Juno, is suspicious and escorts him; accompanied by Iris. So, with Mercury, who escorts Jupiter, the four, all now human beings, show up in the home of Alkmene. There are the usual complications, some love making plus jealousy plus philosophical talk, and the whole thing's motto may be called: Gods also have human feelings.

Cast includes a number of w.k. personalities from local stage, film and cabaret, and it's mainly their performances which make "Excursion" still worth while. Basically, Friedrich Michael's creation is neither fish nor fowl. It lacks the necessary charm and imagination to make it a better than average item.

Best performance is turned in by Werner Finck (Mercury), one of the most prolific German cabaretists. Although he hasn't been given the best material, he makes an enjoyable cabaret study of it. Prolog gives him the opportunity to shine as a solo performer. Next best performance is by Ilse Steppat (Juno), an outstanding actress. Hell Finkenzeller (Alkmene) and comedy Inge Egger (Iris) turn in dependable performances while Hermann Klesner's Jupiter comes up to okay standards.

Direction is fine. Scenery reveals a modest budget. All in all, "Excursion" is subject-wise an item for the sophisticated, but its outcome is not sophisticated enough to call it sophisticated. It's occasionally a bit dull too. *Hans.*

## Foreign TV Followup

**Monitor**  
 BBC-TV's weekly program devoted to the arts and the people practicing therein pulled off a scoop with this one, aired Sunday (10). It had an all-American slant in the persons of Paddy Chayefsky and Leonard Bernstein.

Former made a quiet impact as he discussed with Richard Hoggart his writing and the future trend thereof and as he denigrated his own eloquence ("I'm particularly inarticulate and amazingly garrulous about this sort of nonsense" is a typical quote), while the latter came out with some jolting comments about British newspaper critics. Restless, chain-smoking, and with laryngitis and all, Bernstein registered as a powerful TV personality—and one up to BBC, which has so often been castigated for its caution—he didn't pull his punches. His general comments on American music were stimulating, too.

Interviews were interspersed with clips from "Bachelor Party," "The Goddess," and "Candide," to good effect. Last named in particular, with the full cast there in person, derived a healthy boost. Entire program, which had Huw Wheldon as the other questioner and editor, and which also carried a short item on Saul Steinberg drawings, rated as tops for the viewer with a head having any affinity with an egg. *Erni.*

**Val Parnell's Sunday Night**  
 The temperature and Sophie Tucker were in their seventies, but the red-hot momma showed she could still wow 'em as billtopper of this May 10 edition from the stage of the London Palladium. Using her briefly biographical ditty "The Saga of Sophie Tucker" as vehicle, she revived several of her hits, from "Monkey Rag" to "Some of These Days", and live audience applause was forthcoming not because of nostalgia or respect for her years. She's still got it—even for the teenager generation, it seemed on this showing.

Rest of the bill was more than passing bright, compared by the cheery audience-identifying Bruce Forsyth. The Dior Dancers, back (Continued on page 52)

## Tele Follow-Up Comment

### Bob Hope Show

Bob Hope's season finale for Buick on Friday (15), a sort of prelude to the golf season, was grossly under par for the comic and must go down as his weakest NBC outing of the year. While Doctor's orders for Hope to take it slowly may have had something to do with it, the onus seems more justly laid on the quipster's stable of writers for the penury of their material. It was as though they couldn't wait for vacation to begin.

Also, the episode was crammed with plugs, for Wilson golf balls; for Hope's first Victor recording, a duet with Rosemary Clooney, who was a guest on the show; and for his current film, "Alias Jesse James," with Wendell Corey, also a guest on the show. The studio audience seemed to buy all of it, like a laugh track, but there wasn't much to infect the home viewer.

Hope labored valiantly with a raft of puny one-liners, but it was like starting from a sandtrap. The warmup routine, with its no longer topical gags about Emmies and Oscars, fell pretty flat save for a keen shot or two, such as, "I've been on tv nine years and got one Emmy; Astaire's been on one year and won nine." The rest hardly got better.

Of the guests, golfer Sammy Snead came through with a surprising ability to handle punchlines in an innocuous spoof on the video series, "All Star Golf." With Hope playing the straight man, Snead walked off with some of the top yock-getters of the 60-minute course. The skit, however, was a slow starter and even at fruition carried little comedy weight.

Segment with Joan Collins, making her debut on U.S. television, was also on a summer theme, but one that was old hat and uninspired. Hope and the actress attempted to illustrate the trials of summer stock rehearsals, but even the entrance of a live cow failed to ignite the humor of it. With Wendell Corey it was an ego sparring-match over which actor made the most flubs in the new Paramount comedy-western. This gambit brought on some footage from the cutting-room wherein either Hope or Corey misused or mis-carried a gag. Far from hilarious, it nevertheless served as a nice preview of the film.

Rosemary Clooney chirped a couple of numbers, including a duet with Hope on their disk collaboration, "Ain't A-Hankerin'," and she broke the ground for the finale, "Showmanship."

No matter the guests, the weight of any Bob Hope video venture is always on his own shoulders, and this one never got that far off the ground. *Les.*

### Person To Person

Dominating "Person to Person" Friday (15) were two Manhattan brownstones, music and two fine fellows, Jule Styne and Vincent Sardi, Jr., who are big on the show biz circuit. It was an interesting half-hour, low-keyed and a mark of how much Edward R. Murrow will be missed, even on this less than profound (for him) stanza, when he goes on his sabbatical from CBS.

Composer Styne played a medley of his tunes. He's a man with a charming demeanor, but the edge was taken off his 12 minutes because the clefter seemed compelled to prove how charming by using just a few too many charming words (e.g., "It's so much fun").

Maybe Styne was feeling verbose because he had to work his half hour of show solo, but restaurantier Sardi had for support his wife and three of his four moppets. They made talk about sports, opening nights at Sardi's ("west"), and Sardi, his wife and one of the kids gave an ensemble performance—he on clarinet—"Old MacDonald." Mrs. Sardi, former show girl, added a little more music on the organ.

Styne got to plug "Gypsy," which opens on Broadway tomorrow (Thurs.), and Murrow got in a word for Sardi's East, newer of the two Sardi restaurants. *Art.*

### Playhouse 90

"A Marriage of Strangers" presented on CBS-TV's "Playhouse 90" last Thursday night (14), was a 90-minute exercise in depressing maudlinity and neurotic unpleasantness. The fact that Reginald Rose, a writer of taste and discipline on other occasions, was responsible for the play, was the most surprising aspect of the show.

Rose, who based the play on a shorter work, "Three Empty Rooms," stretched the theme of middle-aged loneliness and love into a ragged tatter of emotions.

A surface realism marked the script's approach to the first day of a marriage between a high school teacher and a bookkeeper, in their late 30s, who met three months before at a friendship club. An attempt was made to be frank, shockingly so, about sex, frigidity, first night jokes, etc., but attempts at "honest" writing only masked an essentially flabby and sentimental attitude, typical of soap opera or so-called "women's pictures."

The plot had Red Buttons, as the teacher, and Diana Lynn, as his bride, struggling towards intimacy over an obstacle course of fears, embarrassment, misunderstandings and emotional blowups arising from their ignorance of each other. Unfortunately for the play, the two central characters were essentially dull personalities. Miss Lynn, who tried hard to look unattractive, and Buttons played competently, but were never able to lift the depressing war of nerves to the level of tragedy.

Joan Blondell, as a next-door neighbor, had a lesser part marked by unrestrained pathos in a scene in which she explains the values of marriage to Miss Lynn. It was the most lachrymose and least convincing bit on the show. *Herm.*

### MILTON BERLE TELETHON

With Barry Gray, Steve Allen, David Susskind, Sam Levenson, George Gobel, Julius La Rosa, Paul Winchell, Jane Morgan, Patti Page, Robert Merrill, Ray Bloch, Elliott Lawrence, Orch, others

Producer: Irving Gray  
Directors: Arnold Nocks, Stan Epstein  
19 Hours, Sat.-Sun. (16-17), 10 p.m. WNEW-TV, N.Y.

After a slow start donationwise, the 19-hour Milton Berle Telethon for the City of Hope via WNEW-TV, N.Y., gained monetary impetus in its closing portion to roll up an announced mark of \$609,448. Purpose of the program, which started 10 p.m. Saturday (16) and continued through 5 a.m. Sunday, was to help raise \$1,000,000 to fight leukemia.

While the 600G was said to have exceeded the show's quota, it was all too evident that the public—at least in the N.Y. metropolitan area—has become sated with this form of fund-raising. Even Berle himself, who reportedly invented the marathon charity show 10 years ago, broadly hinted that "we were up to our necks in telethons." Concurring in this viewpoint was guest David Susskind.

Although conceding that the telethon may have reached the point of diminishing returns, Susskind emphasized that the City of Hope program was particularly important. He noted that the recent hospitalization of Arthur Godfrey, John Foster Dulles and Gen. Nathan Twining bears eloquent and dramatic testimony as to the menace of cancer and leukemia.

Some 150 acts appeared on the marathon layout. Talent was "co-ordinated" by the Personal Managers' Conference East, headed by George "Bullets" Durgom, and cleared through the Theatre Authority Inc. Among the many who contributed their time and abilities were Steve Allen, Sam Levenson, George Gobel, Paul Winchell, Jane Morgan and Patti Page.

Early in the show Levenson remarked that calls from contributors were slow in coming in. Barry Gray, who handled much of the commentary, sharply asserted: "Our telephone numbers are not being used... We're doing our share, you (the viewers) do yours." Gray, incidentally, did yeoman duty in interviewing guests and making frequent pitches for funds.

Berle, of course, circulated throughout the telethon. "I'll be on for nineteen hours," he quipped at the show's start, which is more than I've been on all year." Top musical backing was provided by the Ray Bloch and Elliott Lawrence combos.

Technical aspects left a lot to be desired. Frequently the sound was poor and occasionally a singer could be seen but not heard. Particularly bungled was the camera work on a fashion show manikined by Conover models and accompanied by Candy Jones' commentary. There was even a snafu in superimposed phone numbers on the screen. *Gilb.*

### TOO YOUNG TO GO STEADY

With Joan Bennett, Donald Cook, Brigit Bazlen, Matin Huston, others

Exec producer: David Susskind  
Associate producer: Murray Susskind  
Writer: Ronald Alexander  
Directors: Various  
30 Mins.; Thurs., 8:30 p.m.

### OLDSMOBILE

NBC-TV, from New York (D. P. Brother)

"Too Young To Go Steady," a new package out of the Talent Associates factory, is an embarrassment for all concerned. It's a synthetic attempt to follow the situation comedy formula but misses on all counts: "Ozzie and Harriet," "Father Knows Best," and the like, have nothing to fear from this sort of competition.

Penned by Ronald Alexander, the story line plays with an average American family and the problems of rearing a pair of teenagers. Opening show centered on a 14-year old girl's first date and how it's almost ruined by her 17-year old brother. It was a clumsy, meaningless half-hour that moved at a static pace.

As the teenage girl, Brigit Bazlen was neatly appealing and managed to overcome some of the banalities. Joan Bennett and Donald Cook didn't come off too well in the silliness assigned to them.

Perhaps the only difference between this and similar shows is that it's done live. It's not enough, though, to bring in viewers. In sum, Oldsmobile has picked up a dud. *Gros.*

### ETERNAL LIGHT

(People of the Book)  
Ralph Bellamy, narrator  
Producer: Doris Ann  
Director: Martin Hoade  
Writer: Irve Tunick  
30 Mins., Sun. (17), 1 p.m.

NBC-TV (film)

NBC-TV cameramen shot some excellent footage for use on "Eternal Light," which Sunday (17) exposed the first of a two-part, half-hour series on Israel, with the slant on the country's religious heritage. But the narrative, written by Irve Tunick, was hardly on a par with the program's visual aspects.

Apart from the listless reading given the words by Ralph Bellamy and the deadly purple prose quality of the words themselves, writer Tunick went off the deep end, and got wound up in presenting material which left an erroneous impression. As Tunick observed, the Torah is the basis of all study and life in 10-year-old Israel, but the scribe never pointed out that its influence throughout most of the country is subtle and implicit, and not, as he made the viewer believe, explicit and constant. *Art.*

### TIME AND ST. LOUIS

With Douglas Edwards, narrator; others

Executive Producer-Director: Don Markley  
Writer: Jim Dutson  
60 Mins., Tues. (12) 7 p.m.

COMMUNITY FEDERAL SAVINGS

KMOX-TV, St. Louis, Mo.

All walks of life benefited as the result of the abundant planning, research, production detail, filming and general all-round effort packaged into this one-shot film documentary under the "Epic of a City" subhead. Station preempted other shows to schedule this historic 60-minute entry into prime night period in order to capture family viewing atmosphere for Missouri-Illinois citizenry.

Historians will one day turn to this pictorial footage for documentation of man and his 20th century viewpoint on the past—the time when the mound dwellers settled on the shores of the Mississippi River and eventually moved to areas where the hills are believed to be a million years older than the Alps or the Rockies. The documented facts were vividly painted in word and picture.

Scripting was most professional in quality and handled in authoritative style by CBS' Doug Edwards who trekked, in narrative form, many hundreds of miles to verbally capture a view of the whole of the city. Imaginative motion picture camera techniques, with emphasis on newsreel approach, supported Edwards with modern day scenes of a city in action and then transgressed to location sets depicting such historic events as the landing of Leveque and party of priests on the Missouri River shores, and there was Laclede's boat arrival from New Orleans as well as Indian tribal dances which prefaced raids on the early settlers. Deft makeup concealed identity of bit players who (Continued on page 52)

### AMERICA PAUSES FOR THE MERRY MONTH OF MAY

With Marion Anderson, Art Carney, Connie Russell, Teddy Rooney, Carol Haney, Molly Bee, Russell Arms, Connie Towers, Four Aces, Harry Sosnik, Orch, Harry Simeone Choral; Burgess Meredith, emcee

Producer: Barry Wood  
Director: Sid Smith  
60 Mins.; Mon. (18) 8 p.m.

### COCA-COLA

CBS-TV, from N.Y.

(McCann-Erickson)

Background settings are shaping up as the main preoccupation of tv musical productions. Recently, a Bing Crosby show was marked by a virtual absence of background sets. This Coca-Cola show has another idea. It flew the studio coop completely and, via film and tape, staged the musical sequences in the great outdoors. It was a solid idea, but, unfortunately, it was also the only idea in the production.

Aside from the backgrounds, which tended to become monotonous in their suburban cheeriness and backwoods grandeur, the show was a distinctly uneven variety layout. A couple of standout performances were hemmed in by some pedestrian sequences that sharply reduced the layout's overall batting average.

Larry Blyden opened the stanza with a bright song-and-dance number, "It's A Most Unusual Day," set in Teaneck, N.J. A filmed sequence with Teddy Rooney (Mickey Rooney's nine-year-old son) in a Coast amusement park included a couple of charming moments, but was stretched way beyond its value. Carol Haney, with partners Tom O'Steen and John Harmon on a wharf in Mystic, Conn., bounced through a snappy, but not especially original dance routine.

A series of vocal numbers by Russell Arms, Molly Bee, Connie Towers and the Four Aces, each in a different locale to illustrate the "merry month of spring" motif, were routinely aimed at the coke set. Connie Russell, from New Orleans, had an effective slot in "The Birth of the Blues," winding up with a massed ensemble of dixieland combos for "When The Saints Go Marchin' In." The best bits on the show were turned in by Art Carney, in a comedy sequence set in Queens, N.Y., and Marion Anderson, from Yosemite Valley, Carney, assisted by Howard Freeman, scored in some well-timed clowning as an obnoxious caddy. Miss Anderson turned in the musical highlight of the show with two stirring vocals, "My Lord, What A Morning" and "He's Got The Whole World In His Hands."

Burgess Meredith, saddled with a corny script that repetitiously sang the praises of springtime despite the lousy weather recently prevailing around the country, handled his assignment in his usual ingratiating manner. Harry Sosnik's orch and the Harry Simeone Choral furnished lush backgrounds.

Coca-Cola's formal plugs were cleverly limited to a couple of five-second flashes. But throughout the show, various performers, but not Miss Anderson, were occasionally seen to be swigging from a Coke bottle. *Herm.*

### BILL VEECK REPORTS

With Bill and Mary Frances Veeck  
Producer-Director: Richy Victor  
15 Mins., Mon., 9:30 p.m.

STATE FARM MUTUAL INSURANCE

WBKB, Chicago

(Needham, Louis & Brorby)

Baseball showman Bill Veeck, who recently purchased the Chi White Sox, has a sponsored show on which to do a public relations job for his ball team and for baseball in general. He does it with a personal touch, and very well at that, using as a gambit letters from the buffs inquiring about back-of-the-scenes activities in the major leagues.

While he's not an articulate talker off the cuff, the shortcoming serves Veeck's purpose well, helping him, along with modest sport habits, to come across as a regular joe. Gentility and the easy phrase are contributions of his wife, Mary Frances, who guides the program by feeding questions to her husband and who, for a non-pro, is not a whit self-conscious before the cameras. Together the Veecks are a good Mr. & Mrs. video team.

Randomly and with some candor, Veeck on the opening show (11) discussed principally the art of trading in the majors. He termed it, as though telling lies on his own behalf, "legalized lying." He made it a worthwhile quarter hour for lovers of the sport and for his sponsor, State Farm Insurance, which seems to have latched onto a good thing for the summer. *Les.*

### WOMAN

(Do They Marry Too Young?)  
With Claudette Colbert, others

Producer: James Fleming  
Director: Michael Zeamer  
Writers: Zeamer, Richard Siemanowski

60 Mins., Tues. (19) 3 p.m.

CBS-TV, from Chicago (film)

"Woman" is the brainchild of CBS-TV prexy Louis G. Cowan, an idea promulgated on the assumption that in a time of disturbing changes in the social fabric and ever-increasing complexities, today's hausfrau rates a better daytime shake in tv than sugarcoted fiction off the soap opera shelf or the continuing forays into prize-winning audience participation shows. Whether or not this kind of faith in the femme daytime viewer is justified will be borne out by the Trenex-Nielsen popularity polls. Suffice for the moment to say that the effort to elevate the standards of daytime television and enlighten the viewer on some very vital issues is wholly commendable.

Because of the intensive research and filming, which takes from six to eight weeks, the plan is to do about six a year. As the initial entry, CBS-TV explored the provocative and challenging question "Do They Marry Too Young?" and without further ado and with Claudette Colbert as "hostess" approaching the subject with complete sympathy and understanding, plunged pellmell into the entire issue.

The documentation provided by producer Jim Fleming as the CBS cameras probed the Chicago-Cook County environs was complete, arresting and wholly revealing. There were no actors as such; these were real people, deeply concerned with and involved in the social phenomenon laid bare. The teenagers themselves, their parents, marriage counselors, the clergy, sociologists, psychologists and the judiciary sought for some of the answers in an honest and frank let's-talk-it-through on why marriages today are 33% higher than in 1940; why college campus and even high school marriages are on the ascendancy with girls at 15 and 16 "going steady" (Indiana Univ. anticipates that by 1965 one out of every four college students will be married).

It delved into the changing patterns of living induced by teen marriages, frankly conceded the bewilderment of the courts in trying to cope with the situations that arise; focussed on the positive actions of the clergy, marriage counselors, religious and organizational auspices to assist the newlyweds and probe the sociological implications and reasons. It was a well rounded visual treatise on a matter in desperate need of intelligent evaluation, and CBS did it with maximum effectiveness. *Koe.*

### MIDWESTERN HAYRIDE

With Dean Richards, emcee, Bonnie Lou, Helen and Bill Scott, Bobby Bobo, Nancy Dawn, The Hometowners, Zeke Turner, Slim King, Freddie Langdon, Tommy Watson, others

Exec Producer: Al Bland  
Producer: Abe Cowan  
Director: Don Croft  
Writer: Bland

30 Mins., Sun., 7 p.m.

NBC-TV, from Cincinnati

The half-hour of country and western acts which NBC-TV is utilizing as a summer replacement for the "Sabre of London" slot, 7 to 7:30 p.m., doesn't help the lead-in situation for the "Steve Allen Show."

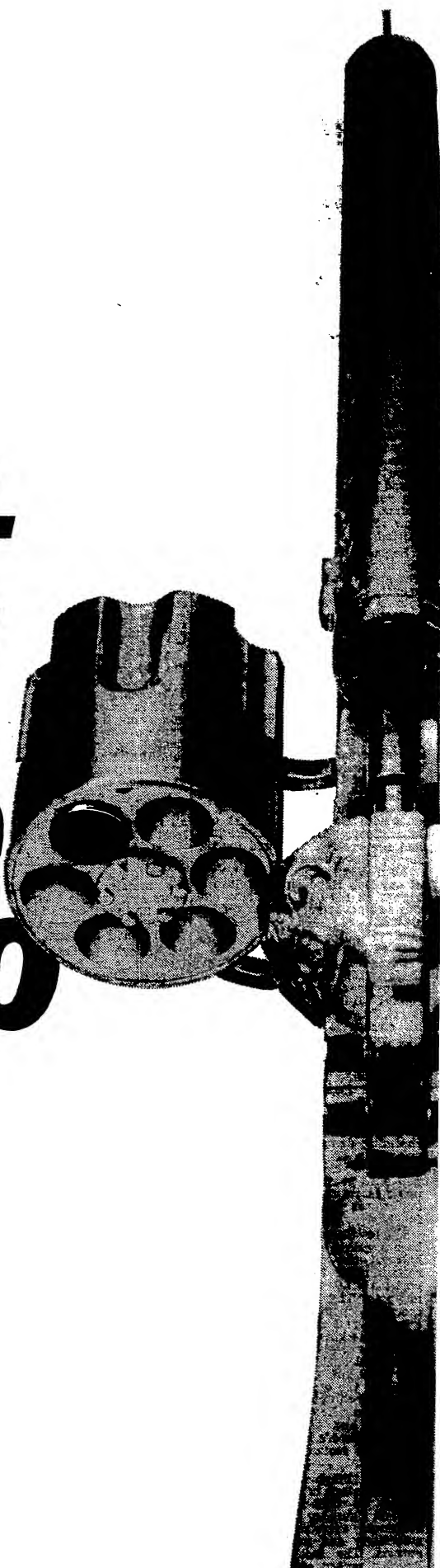
"Midwestern Hayride" is a local show for the NBC-TV affil in Cincinnati, O. WLWT, which has been picked up before for a summer ride by the web. Judging from Sunday's (17) opener, "Hayride" at this outing hasn't widened its appeal. Talent displayed may go over big in the local Cincy parlance, but in the main, the talent lacked the sparkle, polish and professionalism needed for a regular network.

Camera work under the direction of Don Croft was too static. Emcee Dean Richards was okay, but he tended to be too posy. One of the best of groups was The Hometowners vocalizing quartet which did well with "I Want to Go Home."

Bonnie Lou in a yodeling number failed to project. Helen and Billy Scott did a cornball version of "Who's On First." Bobby Bobo was okay as guitarist and vocalist in his "Chip Off The Old Block" number. Fifteen-year-old Nancy Dawn looked sweet and displayed a pleasant voice in her "Everybody Loves A Little" number. Zeke Turner and Slim King had a neat turn on the guitar. The square dance twirling of The Midwesterners was up against some unimaginative camera work. *Horo.*



***what  
are  
the  
odds?***



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real experiences of  
people who have  
beaten The Law of  
Averages becomes one  
of the most intriguing  
human-interest shows  
ever presented on TV...  
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**chance... that mysterious**

**force that often predetermines life or death, success or failure...has irresistible human appeal. Now it becomes the basis for a completely new kind of television series. "WHAT ARE THE ODDS?" takes you on a personal visit to people... many of them famous personalities in the fields of art, literature, science, entertainment...who have in their individual ways beaten the odds to achieve special distinction or survive disaster. Bob Warren, well-known to radio and TV audiences, acts as host to each remarkable guest in an intimate informal interview. "WHAT ARE THE ODDS?" offers your sponsors a completely fresh, compelling show with strong human interest. The facts in this informative show are authenticated by the Encyclopedia Britannica.**



**What are the odds**

- OF YOUR BEING CAUGHT IN A CASE OF MISTAKEN IDENTITY?
- OF YOUR CHILD EARNING A MILLION DOLLARS BEFORE THE AGE OF TEN?
- OF A WOMAN RUNNING FOR PRESIDENT?
- OF WINNING A MISS AMERICA TITLE?
- OF SURVIVING AN AIRPLANE CRASH?
- OF AN EX-CONVICT BECOMING PRESIDENT OF A WORLD-WIDE COMPANY?
- OF AN IMMIGRANT REACHING THE RANK OF AMERICAN ADMIRAL?
- OF YOUR CHILD BEING BORN A GENIUS?
- OF YOUR BEING INVOLVED IN A DISASTER FIRE?
- OF A COUNTRY'S LEADER BEING ASSASSINATED?

These are just a few of the provocative questions asked and answered on "WHAT ARE THE ODDS?" ... featuring such famed odds-beating guests as:

JACKIE COOGAN  
JAYNE MANSFIELD  
EVELYN RUDY  
ALDOUS HUXLEY  
SIDNEY SKOLSKY  
CESAR ROMERO  
PAPPY BOYINGTON  
GOVERNOR PAT BROWN  
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# Ben Gimbel's 'Something for Everyone'

## WIP Concept; Runs It Like the Store

Philadelphia, May 19.

Radio is here to stay—bigger, better, more profitably than ever before.

"We're just like the record industry was back when radio started," mused Ben Gimbel, the mellow veteran of 38 years in the industry as president of Philadelphia's WIP.

"Remember how hot and bothered the record industry got? For awhile, they thought radio had murdered them. And for a while, it did hurt. But look at the record industry today. It's booming!"

So it is with radio which was forced on a starvation diet when TV came in, but is now a gourmet with a hearty appetite, and the money to pay for it.

And, Gimbel is in a position to know of what he speaks. With Gimbel Bros. in 1924, he started WIP, without benefit of network, has watched it grow to maturity, and six months ago, with a syndicate, WIP Broadcasting Inc., bought it from the Gimbel Bros., wholly-owned subsidiary, Pennsylvania Broadcasting, for \$2,500,000.

How's the best way to run a radio "railroad"? "Casey Jones" Gimbel does it with the experienced eyes of a retailer.

What merchandise people bought made him aware that to sell WIP to the public there are two big needs: service has to be good and the product has to be palatable.

He furnishes this by stocking something within the reach of everyone: the lowest, the middle, and the upper class.

"We didn't set out to run a Bergdorf Goodman, or a bargain basement," he said. What they offered to the public in programming was—well, Gimbel's.

This concept of something for everyone is coupled with his philosophy that a radio station has two obligations, 1) to make money for its stockholders, and 2) to perform a better than adequate service to its listeners.

While Gimbel feels that the whole concept of radio has changed, he admits that he hasn't changed the WIP formula very much.

"There are no shows any more like the days when no one left the house at 7 o'clock because 'Amos 'n' Andy' were on," he recollected. "You don't sell shows now. Today, people want news, music and information."

The radio station has a great advantage in the spontaneity and elasticity of news.

"If you create a picture of your station as one of immediacy, you've got it made," Gimbel said.

WIP emphasizes on-the-spot news coverage, sports, and good popular music. "I haven't gone in for rock and roll," he said, "It creates an audience of teenager whose value as a buying public remains to be seen." Also, Gimbel doesn't take much stock in ratings.

"There are four stations in Philadelphia right now claiming they are 'first' and citing ratings to prove it," he said. "I feel like taking out an ad saying, 'Wanna take a chance on a sure SECOND?'"

WIP's "Search for Peace" is a major source of satisfaction to him. While it has cost about \$50,000 a year to maintain, it is serviced free to more than 100 stations around the world, has been hailed in the halls of Congress, and last week, it's young producer, Ellen Stoutenberg, capped a Golden Mike award from McCall's Magazine at the American Women in Radio & Television convention.

## Okay Canada Wage Hikes

Ottawa, May 19.

Progressive wage increases plus other benefits, recommended by a federal conciliation board, for technicians of the Canadian Broadcasting Corp., have been okayed by CBC but await approval of the National Assn. of Broadcast Employees and Technicians.

Board's recommendations arose from a dispute between CBC and NABET and would, if accepted by the union, provide a maximum annual salary for general technicians to \$5,237. Current maximum annual salary is \$4,836.

## CBS Radio Perks

Besides a gross billing renewal of over \$1,000,000 by Wrigley for the network's "Just Entertainment," CBS Radio this week grabbed off new deals with Shulton and Sterling Drug for another \$500,000 in gross billings.

Shulton for its toiletries bought a special weeklong saturation sked on CBS to precede Father's Day. Buy calls for 58 five-minute segments, eight three-and-three-quarter-minute units and two two-and-a-half-minute segs. For its insecticides, Shulton took a six-week daytime sked in news and soaps. Sterling bought 34-week sked of three segments weekly in the soaps.

## \$45,000,000 Italo

## Expansion Plan; Second Network

Rome, May 19.

RAI-TV, the Italian telenet, will open a second national channel in this country before the end of 1962. This official commitment forms part of a just-signed and ratified additional agreement between RAI and the Italian Government.

Meanwhile, the current shareholders' meeting has been told that RAI plans a \$45,000,000 expansion program in the next few years, with working capital of the government-subsidized firm raised to \$12,375,000. A 7% dividend was also declared at the conclave, which also saw Marcello Rodino confirmed as RAI's topper for the next three years.

Announcement of Italy's long-desired second tv net came close on the heels of the news that Paris will soon have a second channel. RAI is currently experimenting with second video programs in limited areas and with local slants. Italo observers don't exclude the possibility that a second tv program may get started in this country ahead of the announced date, with strong commercial pressure demanding more airtime.

## All-Gal Televisit

## On Again in Sept.

When CBS-TV inceptioned the "49ers" last year, bringing in to N.Y. the housewives-turned-correspondents for local dailies from the 49 states the network claimed the weeklong project paid off to the tune of a million dollars in publicity. It cost the network \$60,000 out of pocket.

At any rate, CBS Daytime Televisit Week looks here to stay. It gets a repeat the week of Sept. 13-19, only this time they'll be coming in from 50 states, now that Hawaii has been given statehood. And once again they'll be representing hometown dailies in "covering" daytime tv on CBS.

Daytime chieftain Oscar Katz this week started the preparations.

## Wainer's New Post

Hollywood, May 19.

Stanley Wainer has been transferred from his post as treasurer and a director of International Telemeter Corp. to the newly-created position of business manager of KTLA. Both the station and Telemeter are subsidiaries of Paramount Pictures.

Announcement of Wainer's appointment was made by KTLA general sales manager Dick Jolly, life in the absence of v.p.-general manager, Jim Schulke, who is in New York for sales meetings on three pilots produced by Paramount Television Productions, which he also heads.

Post was created because of the upsurge in recent months at the station of live and videotape production, latter for outside producers as well as for the station's own use.

## Attention AFM: British

## TV's Recorded Excerpts

## Don't Require Added Fee

London, May 19.

Bone of contention was interred last week when the Performing Right Tribunal ruled that Southern Television Ltd. could make certain recordings for airing without having to pay mechanical reproduction rights. Which means, in practice, that tv can use filmed or recorded excerpts from shows in a production without paying additional fees, provided the recordings are destroyed within 28 days.

Chairman of the tribunal, Walter Raeburn Q.C., said that The Copyright Act of 1956 stated that the copyright of a work wasn't infringed by making a reproduction solely for the purpose of a particular broadcast, provided it was destroyed within 28 days. It would be unreasonable to include a clause, proposed by the Performing Right Society, that neither Southern TV nor the Independent Television Authority should be entitled to reproduce on disks or film any part of the repertoire without the consent of the owner of the recording right.

BBC was listed as an interested party at the hearing; so were Mechanical-Copyright Protection Society, Mechanical Rights Society and Sound Film Music Bureau. The chairman ruled that the PRS should pay Southern-TV's costs of the application.

## ABC's 'If & But'

## In Backing Hartke

After some second thoughts on the matter, ABC-TV decided not to share the total exuberance of the other two tv networks in support of the proposed Sen. Vance Hartke (Ind.) amendment to section 315 of the Communications Act. Leonard Goldenson, prexy of the parent American Broadcasting-Paramount Theatres, said that he supported the provisions absolving the broadcaster of liability for any defamatory statements by on-the-air candidates, but he felt that the portions of the amendment concerning candidates for President and Vice-President of the U.S. required complex legal handling and would consequently delay passage of the immediately important segments covering protection of stations and networks in the coverage of news.

Last week, it appeared as though ABC was going to go all the way and support the entire Hartke amendment just as CBS and NBC had done two weeks ago. But then ABC reconsidered the involvements that probably would occur in trying to define "legitimate minority rights" for Presidential and Vice-Presidential candidacies. Goldenson felt that the time required for adequate rewriting of 315 in this regard might hamper tv and radio coverage of the 1960 political campaigns and elections.

Goldenson, therefore suggested, immediate implementation of the statute to meet "the critical need for excluding news coverage from the scope of section 315."

## RTDG Elects Shea

Hollywood, May 19.

NBC-TV director Jack Shea has been elected prexy of the Hollywood local of the Radio-Television Directors Guild. Howard Quinn, associate director at CBS, was elected v.p. and Murray Schwartz, associate director at NBC, was voted secretary.

A runoff election for the post of treasurer will be held between Hap Weyman, KABC-TV director, and Dan Gindoff, KNXT director. New national board members are Michael J. Kane and Seymour Berns. Elected to the council were Jim Clark, Tom Foulkes, Robert Butler, William Finnegan and Dale Harper.

Des Moines — Robt. Q. Lewis heads a list of entertainers to be here May 16 and 17 on a cerebral palsy benefit show at Veterans Memorial Auditorium. Others are Jan Clayton, Kirby Grant, Jim Brown, Tommy Mare and Jeannie Thomas. It'll be televised by WOITV, Ames.

## TV-Radio Production Centres

Continued from page 30

to head Chicago Unlimited's star-and-communications project at International Trade Fair here in July . . . Art Wakelee in from New York's WRCA to bolster the Chi NBC news staff during the NABET cold war . . . WGN's Sloan award is the first ever bestowed on a Chi station . . . David Hull of WNBQ's "Chicago Bandstand" has signed with William Morris office . . . Janet Kaup of the Bob Howe p.r. firm co-producing a program of great books discussions on WTTW . . . Patti Garber resigned as WGN-TV weather girl to move to the Coast with her husband, Al Newman, a producer of industrials . . . Jack Eigen dropping broad hints on his WMAQ stanza that he may take over a daily column in one of the Chi blatts . . . Rev. John S. Banahan, radio-tv director for the Archdiocese of Chicago, doing a trilogy on juvenile delinquency on WBBM-TV's "The Lord's Staff."

## IN LONDON . . .

Phil Silvers makes his first live appearance on BBC-TV June 20 in the kickoff program in Tommy Trinder's series "The Trinder Box" . . . Next day (21) Julie Andrews does the first of four one-hour spectacles for the web, to be aired monthly . . . Dave O'Malley, George Gobel's manager, due in soon to line up the two Gobel shows for Associated-Rediffusion that'll be aired June 17 and July 8, with Will Roland acting as supervisor of production for A-R . . . Comedians Jewel & Warriss to be question masters on the "For Love Or Money" quiz game to start on ABC-TV June 7, beamed to the Midlands, North and South only . . . Granada-TV planning a weekly skein of adventures set at London Airport, to start next month with George Moon topping.

## IN WASHINGTON . . .

Score a coup for Martha Rountree on her first daily 45-min. show over WOR from here. Fencaster interviewed FBI Director J. Edgar Hoover, marking first time he ever appeared on such a show . . . Ed Peterson resigned his press agent job with WRC-AM-TV to become Miami agency representative of British West Indian Airways . . . CBS' Edward R. Murrow and Eric Sevareid were decorated by the Belgian government at the embassy here for their "contributions in field of foreign affairs." Murrow got officer of order of the crown; Sevareid, officer of order of Leopold . . . Electronic Industries Association is awarding '59 Medal of Honor to Frederick R. Lack, Western Electric retired v.p. . . All 10 branches of American Assn. of University Women in D.C. area voted to cite WTOP-TV's "Classroom 9" educational series for its excellence . . . First place award winner of Virginia Associated Press Broadcasters for news reporting is WTOP radio's Frank H. Wilson . . . WWDC, again sponsoring area's "Miss Washington" contest, is accepting entries.

## IN BOSTON . . .

Phyl Doherty, pubad dir., WNAC-TV, copped \$250 prize in the Colgate Palmolive "Big Payoff" promosh contest, her fifth contest win . . . WBZ-TV's cowboy personality, Rex Traller, puts on his Saturday "Boomtown" shows starting in mid-June from a western town built on WBZ-TV premises complete with sheriff's office, opera house, corral, general store, pony express office and Indian village . . . Ted Wrobel, WBZ-TV account exec, nabbed round trip to Paris for two prizes at the Mass. Broadcasting Executive Club's "breakup" party at hotel Vendome . . . A Boston Red Sox-New York Yankees night game from Yankee Stadium is feature of three Red Sox games on WHDH-TV Sunday (24) and Saturday (30) . . . Jim Holt, new all night disc jock at WBZ, welcomed aboard at press party in Boston Club with Paul G. O'Neil, gen. mgr., and Eddie Pearle, press chief, hosting. Holt came to Hub from Providence radio.

## IN PHILADELPHIA . . .

Freeman Gosden and Charles Correll ("Amos 'n' Andy") will receive the first Gold Liberty Bell Award of the Television and Radio Advertising Club of Philadelphia (June 5) at the Warwick Hotel . . . Frank Harms, former head of educational station WNED-TV, and ex-program manager of WBUF-TV, Buffalo, named director of programs at WRCV-TV . . . William G. Mulvey appointed program director of Triangle Station's WNHC-TV, Hartford-New Haven . . . Joe Behar, formerly of WRCV-TV, is now a director with Jack Wrather's Production, in Hollywood . . . WRCV station manager Harold J. Panepacker named president of the Phila. Guild of Advertising Men . . . WCAU-TV prems "Eye on Philadelphia," informal discussion session with news director Charles Shaw as host (24) . . . WFIL-TV's Chief Halktown, Seneca brave and top-drawer bowler, opened a shop featuring authentic Indian souvenirs, and bowling supplies.

## IN DETROIT . . .

Peter Hahn of the WJR news staff is in Geneva covering the Big Four Foreign Ministers Conference, sending back two "live" reports daily via trans-Atlantic radio, taped reports of interviews are being rushed here via jet transports . . . WJR, continuing its expansion to fill in the gaps caused by its resignation from CBS, has assigned newsman Jack Hamilton to the Washington "beat" which he'll cover by flying there once weekly . . . Station now has stringer contacts in 24 cities in U.S., Canada and Mexico and a news staff of seven in Detroit . . . WWJ is saluting economic upsurge in Michigan with special programs this week . . . Shirley Eder, WJR commentator, has arranged lobby interviews with Rudolph Bing, backstage with Rose Stevens, and with Mrs. Henry Ford who is mainly responsible for bringing the Met Opera here this week . . . WJR is spotlighting Karl Haas, its director of fine arts, in two new concert music programs "Spectrum" and "Adventures in Good Music" which bow next week.

## IN CLEVELAND . . .

Ken Coleman expands his already heavy air duties (baseball games on tv, sports director of WDOX Radio), to take over night news show announcer duties at WEWS-TV from Alan Douglas . . . Sammy Kaye aired greetings on his ABC-TV'er Saturday night to former Rocky River, O., classmates holding a reunion. They loudspeaked it at Cleveland Yachting Club, scene of the gala . . . Red Riley, WEWS production man, started kids' show weekday mornings . . . Robert B. Martin, ex-WJBQ, Detroit, named program director of WJW Radio . . . WERE plans two stereocast firsts: "Adventure in Sound and Space," first dramatic stereodisk, May 24, and "Alice in Wonderland," BBC, first stereodrama, May 30 . . . Paige Palmer, WEWS-TV, to New York for a couple days to tell DuPont how she sells their products.

## IN MINNEAPOLIS . . .

U. of Minnesota radio station KUOM with a series of radio programs, "Ideas and the Theatre," won top honors in national competition conducted by the 1959 Institute for Education by Radio and Television. Creators of the prize-winning program were former KUOM staffer Phillip Gelb and consultant-commentator David W. Thompson, U. of Minnesota speech and theatre arts professor . . . Bill Diehl, St. Paul Dispatch movie, tv and radio columnist, received an Award of Merit from the Minnesota College Radio Network in recognition of his "outstanding contributions to the growth, development and publicizing of college radio throughout the area."



# WNBQ NUMBER ONE IN CHICAGO!

*WNBQ leads all other Chicago stations with the largest average share of audience all week long ... 10% greater than the second station, 50% greater than the third. This Number One position holds during such key periods as 6 to 10 p.m., and 10 p.m. to Midnight, Sunday through Saturday; Sign-on to Noon, Monday through Friday. From 10 p.m. to Midnight, Monday through Friday where Jack Paar reigns supreme over feature films, the WNBQ share is 150% greater than the second station's share. More than ever, your schedule belongs on WNBQ...Number One in Chicago.*

ARB...APRIL...1959

**WNBQ** The Quality Station  
in Chicago Television. NBC Owned.  
Sold by NBC Spot Sales.

# VARIETY - ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## ST. LOUIS

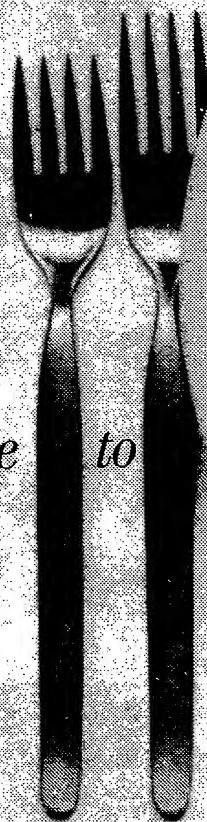
STATIONS: KTVI, KMOX, KSD. SURVEY DATES: MARCH 2-8, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "TARZAN, THE APE MAN"— Johnny Weissmuller, Maureen O'Sullivan; MGM-TV	Repeat	Feature Film 12:30-2:00 p.m. Sun. March 8 KMOX	21.6	22.7	20.6	73.2	Wisdom ..... NBA Basketball.....	KSD KSD	2.4 11.8
2. "SHE WORE A YELLOW RIBBON"— John Wayne, JoAnne Dru, John Agar; 1949; RKO; C&C	1st Run	Channel 2 Theatre 10:30-12:45 p.m. Fri. March 6 KTVI-TV	16.8	23.0	3.9	54.4	Late Show—"My Brother Talks To Horses"..... Jack Paar.....	KMOX KSD	10.8 8.8
3. "UNDERCOVER MAISIE"— Ann Sothern, Barry Nelson; 1947; MGM-TV	1st Run	Early Show 4:30-6:00 p.m. Mon. March 2 KMOX	14.9	15.8	13.9	39.8	Amos 'n' Andy..... Wranglers Cartoon Club..... Superman.....	KSD KSD KSD	13.9 18.8 17.6
4. "KISSES FOR BREAKFAST"— Dennis Morgan, Jane Wyatt; 1941; UAA	Repeat	Early Show 4:30-6:00 p.m. Tues. March 3 KMOX	14.2	14.8	13.9	40.6	Abbott and Costello..... Wranglers Cartoon Club..... Woody Woodpecker.....	KSD KSD KSD	16.6 16.6 15.2
5. "WIFE VERSUS SECRETARY"— Jean Harlow, Myrna Loy, Clark Gable; 1936; MGM-TV	1st Run	Late Show 10:30-12:30 p.m. Tues. March 3 KMOX	14.1	19.1	3.6	79.2	Channel 2 Theatre..... Jack Paar Show.....	KTVI KSD	5.7 9.3
6. "SHOPWORN ANGEL"— Margaret Sullivan, James Stewart; 1938; MGM-TV	1st Run	Early Show 4:30-6:00 p.m. Thurs. March 5 KMOX	13.8	13.9	13.0	35.7	Abbott and Costello..... Wranglers Cartoon Club..... Huckleberry Hound.....	KSD KSD KSD	16.6 22.6 21.5
7. "WASHINGTON MELODRAMA"— Frank Morgan, Ann Rutherford, Lee Bowman; 1941; MGM-TV	1st Run	Early Show 4:30-6:00 p.m. Wed. March 4 KMOX	12.2	13.9	10.6	38.4	Amos 'n' Andy..... Wranglers Cartoon Club..... Wild Bill Hickok.....	KSD KSD KSD	13.9 13.2 10.6
8. "UNDERCURRENT"— Katherine Hepburn, Robert Taylor, Robert Mitchum; 1946; MGM-TV	1st Run	Late Show 10:30-12:45 p.m. Thurs. March 5 KMOX	11.2	15.2	3.9	49.6	News; Weather; Political..... Jack Paar Show.....	KSD KSD	7.4 9.9
9. "MEN OF BOYS TOWN"— Spencer Tracy, Mickey Rooney; 1941; MGM-TV	1st Run	Late Show 10:30-12:30 p.m. Sun. March 8 KMOX	11.0	13.0	5.2	52.9	Mr. District Attorney..... 11th Hour Theatre.....	KSD KSD	11.5 4.6
10. "THEY GAVE HIM A GUN"— Spencer Tracy, Franchot Tone; MGM-TV	1st Run	Late Show 10:30-12:30 p.m. Sun. March 8 KMOX	10.9	13.9	2.9	46.4	News; Weather; Patti Page..... Jack Paar Show.....	KSD KSD	7.1 9.2

## PORTLAND

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: MARCH 2-8, 1959.

1. "CANYON PASSAGE"— Dana Andrews, Susan Hayward; 1946; Screen Gems	1st Run	Showtime On 6 10:15-12:00 p.m. Sat. March 7 KOIN	13.9	16.8	9.8	45.1	Sea Hunt..... D.A.'s Man..... Big Western— "Montana Belle".....	KGW KPTV KPTV	17.6 9.8 5.3
2. "BIG SKY"— Kirk Douglas, Elizabeth Threat, Dewey Martin; C&C	Repeat	Salem Sunday Theatre 3:30-6:00 p.m. Sun. March 8 KPTV	10.4	11.5	8.6	47.3	Roller Derby..... Bowling Stars..... Paul Winchell..... Lone Ranger.....	KGW KGW KGW KGW	6.9 7.8 9.2 10.1
3. "ACTION IN ARABIA"— George Sanders, Virginia Bruce; 1944; C&C	1st Run	Francis Sunday Theatre 6:00-7:30 p.m. Sun. March 8 KPTV	7.9	8.6	7.0	17.8	Small World..... Twenty-Six Men..... Lassie.....	KOIN KGW KOIN	14.1 17.4 25.2
4. "ARSENIC AND OLD LACE"— Cary Grant, Josephine Hull, Raymond Massey; 1944, UAA	1st Run	Major Studio Preview 10:30-1:00 p.m. Fri. March 6 KPTV	7.1	10.7	3.3	35.0	Wrestling..... Showtime On 6— "Michael Shayne Private Detective".....	KOIN KOIN	18.5 4.9
5. "MONTANA BELLE"— Jane Russell, Scott Brady, George Brent; 1944; C&C	1st Run	Big Western 11:00-12:45 p.m. Sat. March 7 KPTV	5.3	7.0	3.3	27.0	Showtime On 6.....	KOIN	9.4
6. "PATRICK THE GREAT"— Donald O'Connor, Eve Arden; 1945; Screen Gems	1st Run	Showtime On 6 10:45-12:30 p.m. Thurs. March 5 KOIN	5.0	6.1	3.7	48.1	Follow That Man..... Jack Paar Show.....	KGW KGW	3.1 3.0
7. "MICHAEL SHAYNE PRIVATE DETECTIVE"— Lloyd Nolan, Marjorie Weaver; 1941; NTA	Repeat	Showtime On 6 11:15-12:45 p.m. Fri. March 6 KOIN	4.9	7.0	2.0	38.0	Major Studio Preview— "Arsenic and Old Lace".....	KPTV	7.1
7. "O'SHAUGNESSY'S BOY"— Wallace Beery, Jackie Cooper; 1935; MGM-TV	1st Run	Channel 8 Playhouse 11:00-12:45 p.m. Sat. March 7 KGW	4.9	5.7	3.3	25.0	Showtime On 6— "Canyon Passage".....	KOIN	13.9
9. "FLIGHT NURSE"— Forrest Tucker, Joan Leslie, Ben Cooper; 1953; HTS	1st Run	Showtime On 6 12:00-1:30 p.m. Sat. March 7 KOIN	4.8	5.7	4.1	53.9	Channel 8 Playhouse..... Final; Prayer; Hymn.....	KGW KGW	4.1 1.2
10. "SINGAPORE"— Fred McMurray, Ava Gardner, Thomas Gomez; 1947, Screen Gems	Repeat	Wolfred Wed. Theatre 10:30-12:15 p.m. Wed. March 4 KPTV	3.9	5.3	2.5	30.0	News-John Daly..... Showtime On 6— "In Old Chicago".....	KGW KOIN	7.8 3.8



*sunrise to supper...*

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NBC IN NEW YORK SOLD BY NBC SPOT SALES



## Despite Limited Program Budgets Mex TV Viewing Keeps Going Up

Mexico City, May 10. The Mexican television audience is growing by leaps and bounds. A survey released by the three main television channels here claims audience in month of April totaled 2,753,012 persons, as compared with 1,180,000 in March.

Sale of receivers, being offered at discounts in bargain sales to make way for new equipment, offers 17" sets at around 2,000 pesos (\$176) average, although some older models are going for far less than this. Easier credit terms, up to two years to pay, is stimulating the boom.

On the other hand, latest makes of 21" receivers from table to console models, range from about 5,000 pesos (\$400) to over 19,000 pesos (\$1,520). This latter, however, is a radio-phono-television combo console.

There is an attempt, here and there, to build up programming to new levels, with some producers casting about for foreign talent such as Frank Sinatra, King Cole, Maurice Chevalier, Gina Lollobrigida, etc. An earnest attempt is also being made to boost quality of local programming all along the line. But limited budgets and questionable ability of talent are still hurdles that have to be overcome.

Yet the Mexican audience is not too demanding, with television having a high novelty appeal. For example, in the hinterlands, a new trend has manifested itself. Instead of the blaring jukeboxes, cantinas are installing equally blaring television sets.

Motion pictures, however old, are welcomed by audiences.

In this capital, it has been found that the so-called "telecomodias" (comedy half hours, either playlets or a string of gags) and musicals are top draws. Then follow such programs as "Celebrated Women," featuring Teresa Siqueiros; the "Colgate Story Hour," the "Angel Garasa Theatre," "Doorway to Suspense," "Diary of a Woman," "Family Theatre" and "Bon Soir Theatre." These offer both comedy and serious plays as well as something resembling soap opera in half-hour segments.

In musicals the pair of Viruta and Capulina lead with their Comicos y Canciones (Comics and Songs) program. Then comes the "Pedro Vargas Theatre," "Fiesta del Dorado," the "GYO Hour," the "Zavala Hour," "At 7" with A.

Prieto and the Prado Yacht program.

In the commentary and news programs Ramon Beteta, former politico now a major force in Mexican journalism, leads all the rest. Then there's the "Celebrity Round Table" of Barrios Gomez; Metropoli of Luis Spota and the Barrios Gomez commentary program.

"This Is My Land" is the undisputed leader, without any worthwhile competition in the field of folklore programs.

Most of the popular U.S. shows, including "Father Knows Best," "I Love Lucy," "Boston Blackie," are shown here with dubbed Spanish sound and have a solid fan following. But last year Mexican producers, envious of profits being chalked up by U.S. made filmed programs, initiated their own production. This is still halting and in initial stages, but indications are that there is to be a build up here to wrest away market from American invasion of filmed and taped shows.

There is even a budget conscious attempt at spectaculars. But these cannot, of course, be compared with equivalent programs in the U.S. for producers think they are spending fabulous sums when they invest \$20,000 in one show. And this is the exception and not the rule as yet in Mexico.

### Winter Olympics

Continued from page 21

Considering the whole affair a "civic venture," the networks reportedly solicited and received a letter or telegram of approval from the Department of Justice, cleansing the joint CBS-ABC-NBC meeting of the odor of collusion or monopoly. However, one ABC source asserts that CBS, while initially engaged in three-ply dickers, tried to get rights for itself long before ABC did the same thing.

When it was a three-web dicker, it was considered entirely possible that the live video coverage might exceed existing coin estimates because of the remoteness of Squaw Valley, high in the California-Nevada mountains, and because the heavy snow, which would be a boon for the athletes, could create transmission problems for the networks. Cost factor, one source contended, with the only reason in the first place for the

three-way possible deal, but even then sponsorship of the "civic event" were being considered. It was to be like "pooled" but sponsored Presidential convention coverage.

Summer Olympics in 1960 will come from Italy, U. S. tv coverage of this portion of the Olympics is nowhere near finalization at the moment.

### Crawley's 20th Anni; Some Reflections On The Past and Future

Ottawa, May 19.

Marking its 20th year of operations, Crawley Films, Ltd., of Ottawa reviewed the company's progress to find: staff upped from two (Budge Crawley and his wife Judy) to 150, quarters from an attic to 42,000 square feet plus 40 acres of studio lot; equipment from one camera to 14; from one amateur production which won the Hiram Percy Maxim Award to more than \$7,000,000 of sponsored production and more than 1,000 pictures, 82% in color, 24% in French.

Looking ahead, Graeme Fraser, Crawley's v.p., sees Canada becoming a major telefilm production centre. He also visualizes 16m film getting greater use in education to counteract a teacher shortage.

Fraser's predictions include a sly slash at the National Film Board: "The NFB will place a reasonable proportion of their production with private companies," a point indie picture companies have been hammering for at least 15 years.

### UA-TV

Continued from page 35

find a star to host the series giving it integration as a single package. The market for such a show could be network, but Eells sees it as a natural for the major regional bankrollers who are "willing to pay for quality," who have grabbed up top-quality syndicated offerings in the past.

Because of the likelihood of syndicated sale, top price a producer could expect for a pilot is \$35,000, although the deal would contain an escalator clause in the eventuality of a network sale. This would represent a loss on the average pilot of about \$20,000 to \$25,000, but still is the heaviest recovery yet offered to pilot producers. The \$35,000 figure, Eells explains, is one that UA wouldn't budget itself for a new syndicated series, in terms of the risks involved, but the company would go that high because it would be able to select the best of the finished product available.

As to the other facet of the plan, contracts of acquisition for each pilot would contain provisions giving UA rights to finance and distribute full production of 39 segments based on each pilot, with the original producer to do the entire series. Eells explained that UA's plans call for a minimum of five or six half-hour series a year, and that these must be planned far in advance in order to be properly prepared for the coming sales season. Problem of program development under the pressure of deadlines is a keen one, and since UA's basic operation is dealing with independent producers, properties already extensively developed as represented by pilots would provide an answer. Consequently, three of five of the pilots would serve as the basis for the following year's production slate.

### Meet on Tape Standards

Washington, May 19.

Newly-created TV Advisory Committee on Video Tape Usage of National Assn. of Broadcasters launched efforts to "obtain cooperation of advertising agencies and program producers in establishing 'bed rock' standards for operational use of tape.

The committee, headed by Harold P. See, of KRON-TV, San Francisco, met in Washington last Thursday (14) to discuss mechanical and technical problems.

On Friday, See, NAB vice president for television Thad H. Brown, Jr. and his assistant Dan W. Shields conferred with ad execs in New York.

### Market-By-Market

Continued from page 35

category and so has Guild. Comedy is represented by CBS Films offnetwork "Phil Silvers Show," and Bernard Schubert has "Your Musical Jamboree."

Here are the other telefilm properties now being pitched: Ziv, "Lock-up"; Screen Gems, "Seven League Boots"; NTA, "How to Marry a Millionaire," "Man Without a Gun," and "This Is Alice"; CBS Films, "Phil Silvers Show"; and Flamingo, "Deadline." MCA TV is sounding out the market on "Coronado Nine."

NTA's "Millionaire" and "Gun" will have 26 newly-produced episodes added to the 26 episodes telecast on the NTA Television Network. "Alice" consists of 39 episodes, 13 of which were not telecast on NTA's film web.

Taped entries include NTA's one-hour "Peter Potter Juke Box Jury," "Bishop Sheen," and "Open End," the latter show of variable length. Guild has "Jai Lai."

Following houses will have properties set within a week or two: ABC Films, United Artists, California National Productions, and Independent Television Corp.

### Retired Cabbie

Continued from page 35

series based upon his experiences as a N. Y. cabbie. He has had eight of his published stories adapted as tv scripts for possible inclusion in a series. He's been published in Collier's, Blue Book, Coronet and Saga.

Enterprising in his new literary field, he has a working arrangement with N. Y. Daily News cartoonist Frank Bolle for a possible cartoon strip based on his cabbie experiences. Hecht also has done a synopsis for a possible play and has a book in the works.

Whether any of these projects pan out is anybody's guess. But Hecht's skepticism left him years ago, when he sold his first short story to Collier's. Since then, it's been one surprise after another.

His extra-curricula "civil rights for cabbies" cause concerns itself with the handling of license application and revocations by the N. Y. Police Department's Hack Bureau. (The "cause" forms one of the themes in his play synopsis).

### Beware Kluxers!

Continued from page 2

hind bedsheets and who act as hatchmen against helpless colored folk.

The NAACP has asked money-hungry Turell to lay off—as "The Birth" glorifies the Klan's violence—and Turell should be wise and forget the small investment his company made to acquire the classics of the late D. W. Griffith. As a museum piece it is great—to look back upon the fine things DWG did 44 years ago, it is splendid—but only in a museum or in the deep south is it "worthy" to be seen. Anywhere else is tantamount to waving a red cloak at a mad bull.

Turell wouldn't want to reissue the issues of the Dearborn Independent. "The Birth" is no better—just because it was a "classic" is no excuse for trying to get it into millions of homes.

Roy Wilkins, executive secretary of the NAACP should appeal to the FCC. The time has past to glorify the Klan which has had nothing but violence and blood on its hands. Denis Whitney.

### RKO

Continued from page 35

directly by the company. The same package was distributed in other areas by a company headed by Robert Manby, former RKO v.p. More recently, another package of eight post-'48's, all Benedict Bogeaus productions, has been released.

Contract cancellation, in effect, merely puts the Guild on record in opposition to the release of the pictures, since RKO today is virtually a corporate shell with no active production. Contract would have expired next Jan. 31, and there's little likelihood RKO would have renewed.

## CBS' \$7,032,686

### Three-Month Net

CBS Inc.'s consolidated net income for the first three months of 1959 reached \$7,032,686 as compared with the \$6,518,039 earned in the like 1958 period. Net sales for the quarter totaled \$111,052,290, a 7.5% increase over the previous \$103,296,857.

Tally brings current earnings up to the equal of 87 cents per share, whereas 1958-first-quarter earnings drew 83 cents.

At the board of directors pow-wow, at which the new cash influx was divulged, network declared a cash dividend of 30 cents on the share of common stock and it's payable June 12 to stockholders of record on May 29.

Board also approved formation of Space Recovery Systems Inc., a joint operation of CBS Labs and M. Steinthal & Co. to produce advance systems and equipment for missile and space vehicles.

### Peter Willes to Head A-R's Light Entertainment

London, May 19.

Appointment of Peter Willes from topper of light entertainment and advertising magazines to head of drama at Associated-Rediffusion doesn't suggest any change of policy in the electronic theatre ventures of the commercial network that serves the London area weekdays. Takeover, effective June 29, comes as a result of quitting by Norman Marshall, who's returning to legit.

Made acting head of light entertainment is Alan Morris, with Mrs. J. Barnett becoming manager, light entertainment, from June 15. There's a chain reaction as a result of these switcharounds, involving personnel in the schools, business management and other sectors of the web's operations.

### SG's Pro Golf Stanzas

Screen Gems will co-produce two 60-minute telefilm stanzas on professional golf. Partners in the venture for next season will be Briskin Productions and Mitchell J. Hamillburg Productions.

Bob Crosby will host the first skeln. "World Television Match Play Championship." Other series will be titled "World Television Medal Play Championship. Shows are meant for national sale only. There won't be any pilots.



Mgt. William Morris Agency

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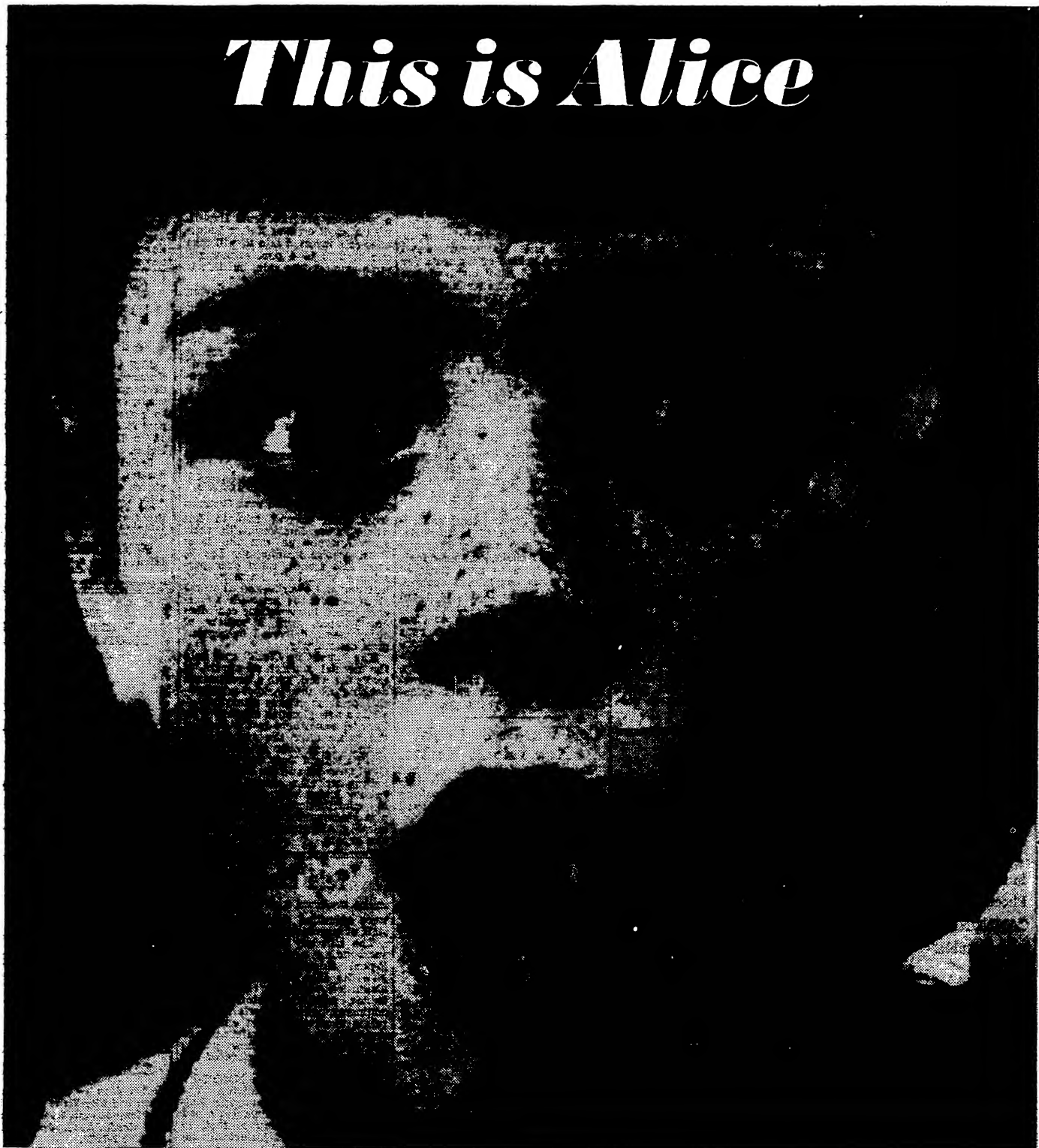
FOR EXAMPLE, IN THE HIGHLY COMPETITIVE SEVEN STATION LOS ANGELES MARKET, "ALICE" RATED\* FIRST IN HER 7:00 P.M. TIME PERIOD WITH A 22.6 AUDIENCE SHARE. IN PROVIDENCE, "THIS IS ALICE" SCORED A 26.5 RATING, 55.3 SHARE; CINCINNATI, 21.7 AND 41.8 SHARE. IT HAPPENED AGAIN AND AGAIN, MARKET AFTER MARKET!

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**NTA PROGRAM SALES**

## *This is Alice*



# NBC-TV Orders Full Speed Ahead On 'Operation Internal Production'

Hollywood, May 19. Creating production within its own ranks and calling up a special budgetary appropriation in seven figures as a starter, NBC-TV is launching the biggest internal project in its history for its Coast operation under the supervision of Alan Livingston, veepee in charge of network programming. Inspired by the fast sale of "Fibber McGee and Molly" and the glowing reports on the first completed episode of "Bonanza," NBC program board in N.Y. ordered full speed ahead on production under the direction of Livingston. He has been in N.Y. for the past two weeks conferring with the board on future production, which will include many undisclosed projects.

First order of the board to Livingston was for 12 more issues of "Bonanza," hour-long adventure series being filmed in color. Each of the episodes is budgeted at \$100,000 and the web's confidence in the series is reflected in the fact that not one sponsor has been firmed yet although interest stems from many agencies. David Dortort, producer of "Bonanza," has been put under exclusive contract by the network as has bill Asher, producer of "Fibber."

Jess Oppenheimer, producer of

"Edie" and "The Jacksons," the latter starring Joan Blondell, is exclusive to NBC on a previously signed five-year firm deal. The undisclosed programs to be produced by NBC on rented facilities will be assigned to Oppenheimer, Asher or Dortort. As the schedule of NBC-produced shows is increased, other producers may be added. Under the new production plan, the network will create its own and provide the financing without any partnership affiliation with the studios providing the physical facilities. Webb has partnership deals on many of the 28 filmed shows which have been scheduled for next fall.

In the most ambitious production venture by the net's Burbank operation, Livingston will be seconded by Fred Hamilton, director of film programming, and his staff. It marks a departure by NBC in the production of network shows, which have been either "farmed" out on a partnership basis or bought, as a complete package from outside producers. Network is now launched on its own production of filmed shows from its creation to the completed production under its own aegis.

## NABET

Continued from page 23  
produced programs will hereafter be specifically limited.

(2) NBC now has the sole right to determine the methods of operations and to make work assignments. (NABET explained regarding this point that the web still "cannot impair or alter the limitations of the contract that was largely reinstated as the result of the strike settlement," which conveys to observers that this sore point will continue being just that since its precise meaning appears still to be up for interpretation.)

(3) Any employee who refused to follow the instructions of his supervisor or falls (NABET substitutes in its own version of the agreement the word "refuses" for "fails") to perform his work assignments in a satisfactory manner will be subject to disciplinary action or discharge. (The old contract gave NBC no such power.)

(4) Writing of grievances (which is what NABET technicians were doing the day the strike began and which L.D. NBC to tell them to get off the studio premises) can no longer be carried on when they interfere with company operations.

(5) NBC has the right now to file grievances of its own and to process them to arbitration.

(6) Procedures are established for efficient handling of jurisdictional disputes. Work stoppages due to jurisdictional disputes are specifically prohibited, according to NBC. (NABET contends the exact meaning of this new contract clause was not spelled out, which opens still another point to contention later on.)

## Writers Guild

Continued from page 35

first draft is satisfactory, the writer would go on to finish the script at regular minimum. If it was unsatisfactory and the producer felt nothing could be done with it, the draft would be returned to the writer and he'd keep the \$500. A provision might be made for an intermediary payment of \$150 for a second draft, Robinson added.

This setup, he said, would enable producers to take a chance on new writers. "We can afford to take a bath at \$500, but not at scale or our regular \$1,500 or \$1,750 fees," he said. Robinson also predicted such a setup would also go far towards eliminating "spec" writing, since the practice is most prevalent with new writers trying to get that first credit.

However, Robinson would set up careful groundrules covering the classification. The \$500-per-first-draft would apply only once for any one writer at a given studio. Screen Gems, Revue or Four Star, for example, with all their shows,

would be permitted to deal with a given writer on this basis only once; he would then revert to regular writer status in dealings with this studio. And the writer would be limited to only a certain number of deals overall on the \$500-per-first draft basis.

Robinson added that thus far, his suggestions have met with "stares" from execs of the Guild. Some have agreed, he added, that such steps should be taken, but have put off the suggestions with observations that "now is not the time."

## WBC News

Continued from page 21

old acquaintances in the Chinese high command. A coup like this for Westinghouse would hype its new-pubaffairs prestige immensely, in addition to giving the chain an out-and-out scoop.

(Sheehan has already gotten State Department clearance to enter China and WBC hopes to set up a fulltime Peking bureau. If the chain can, it'll cost an estimated \$100,000 annually.)

Not too long back, WBC established a fulltime Washington bureau under James L. Snyder and still more recently, a European WBC bureau under Rod MacLeish. Shortly, MacLeish, who personally files about six minutes of news reports daily, will be adding fulltime men in Bonn and Rome, which will mean an additional 10 or 15 minutes of news from Europe daily. Mostly their contributions will be on the radio side, but Pack & Co. have not ruled out utilizing their services in tv, with Movietone cameramen hired from time to time in support of special WBC "beats."

Total of \$1,447,000 included the costs of staffers, frequent cable fees, telephones, establishment of overseas and Washington news offices and a host of stringers for regional use. Also involved are the local radio news staffs of three men for KEX, Portland, Ore.; three men (plus heavy wire services, upon which Chicago is dependent) for WIND, Chicago; five men for WOWO, Fort Wayne; 10 men in Cleveland (KYW) and 10 in Pittsburgh (KDKA) and 11 men for the WBZ, Boston, operation. Everywhere but in Chicago the staffers leg it as on regular newspapers. As a matter of fact, WBZ, under news chief Jerry Landay, are now reaching a point with Beantown dailies where in return for attribution to the station, it breaks news "exclusives" in the papers day-and-date with its own divulgence of the facts.

System of digging local and regional news reports is intricate. Because of the size and spread of the WBC chain, company feels it doesn't have to avail itself of outside news companies. Instead, under Snyder in D. C., men are dispatched all over the country, from the nearest station or from the capitol bureau. This, too, runs into money and will run into more as Snyder steps up the nationwide coverage. Going with the setup, is the concept of the radio-tv "roving reporter" which Pack established over four years ago.

## 'Cold War-Berlin Crisis' Now Into 20 Markets

Four more stations have inked for WPX's N.Y. documentary "Cold War-Berlin Crisis" putting the one-shotted pubaffairs filmed show in 20 markets.

New stations inked include: KERO, Bakersfield; WFAA, Dallas; WJBK, Detroit; and WTVT, Tampa. "Berlin Crisis" is the second in a series of WPX produced documentaries. First was "Russian Revolution." Upcoming programs include "The Secret Life of Adolf Hitler" and "Woman Behind A Dictator," story of Evita Peron.

## WBBM-TV's Chi Study

Chicago, May 19. WBBM-TV is preparing an hour-long documentary on Chicago life, the production of which is budgeted at \$15,000, believed to be the largest ever for a local show. Public service feature is being video taped for fall exposure.

It's still under wraps, but it's known the show will have segments a la "Wide Wide World" but in the Windy City locale. Understood, too, that a sponsor may be in the offing.

## Inside Stuff—Radio-TV

First Frank Stanton (CBS prexy) Award for Meritorious Research on the Media of Mass Communications went this week to "TV and Our School Crisis," a Dodd, Mead & Co. tome written by Charles A. Siepmann. Award was established in Stanton's name by Professors Paul F. Lazarsfeld and Robert K. Merton, associate directors of the Bureau of Applied Social Research at Columbia U.

Siepmann's work was chosen by a panel of Stanton Award judges including researcher Elmo Roper, Stanford U. journalism professor Wilbur Schramm and author Gilbert Seldes. Award consists of a scroll and a cash prize of \$500 and is to be made every two years. It was named after the CBS topper because of the "many significant contributions" he made to the field of mass communications research during the past 20 years.

Telectro Industries Corp., of Long Island City, has asked Securities & Exchange Commission to register 200,000 shares of common stock to be offered for public sale at \$3 per share.

Company is primarily engaged in development and manufacture of magnetic tape recorders and other electronic equipment for Government and commercial application. Proceeds from stock sale will be used for additional machinery, retirement of debts and for additional working capital, company said.

National Society for Prevention of Blindness is making available an assortment of material to broadcasters dealing with its Sight-Saving Month campaign. Sight-Saving Month will be listed in the September-October issue of the Advertising Council Bulletin.

Public service material available to the tv industry includes a 20-second sound film, tv slide, tele-op, radio spot announcements and an ad glossy. Sight-Saving Month will not be a fund-raising effort.

## 'Malone' Reprieve

Continued from page 22

"The Goodson-Todman 'Split Personality' strip replaces the other P&G soap, 'From These Roots.' That, too, happens on the 29th.

P&G had seven of the 20 available weekly quarter hours in 3 to 4 p.m. on NBC. Money withdrawn from the show evidently will go nowhere for the time being, since the sponsor had made a decision to eliminate the lowest rated of its daytime buys.

There is a remote possibility that a half-hour program from Hawaii, with a small dose of Kaiser Industries coin injected into it, will take one of 2:30 to 4 p.m. anchorages for a summertime ride, but this is far from definite.

ABC-TV is not through jockeying its daytime schedule either. Web has decided to slot a program called "Across the Board" as its noon-12:30 cross-the-boarder beginning June 1. With film reruns tapped for this slot by fall, "Board" appears to be a temporary replacement.

This means that the George Hamilton IV stanza will be cancelled by ABC-TV after a rather short ride.

## Foreign TV Reviews

Continued from page 42

from their second trip to Las Vegas, were faultless with their sexy Apache-type act; the King Bros., who're heading for Las V., later this month, came over reasonably with fair harmony and instrumental work—and Forsyth strengthened the act with an accomplished intervention; comedian Joe Church, with a variety of corny props, delivered outrageous gags disarmingly.

The "Beat The Clock" spot held the normal amount of appeal, if that's the word, with a new torture debbing as the jackpot earner—this occasion it was unearned—while a new gimmick of picking up Forsyth somewhere in the body of the house after the second commercial came over brightly. London Palladium Boys and Girls and Cyril Orndale and the London Palladium orchestra earned their customary kudos with their supporting contributions, while Ted Shapiro accompanied Miss Tucker admirably. Albert Locke's production was expert.

Enri.

## Tele Reviews

Continued from page 43  
were recruited from KMOX-TV's staff of personalities.

The citizenry of St. Louis and surrounding areas also provided logical animation which helped give the film considerable broad dimension—everything from babies, mothers, doctors, artists, engineers, clerks, porters, waitresses to newboys and entertainers—with a liberal reference to the relationship of these people and the lords and masters of the Neolithic age of man.

Due credit falls on KMOX-TV management for conceiving "The Epic" idea, and Community Federal Savings and Loan rates a nod for commercial wrapups that, in themselves, proved historically interesting and concise.

Bob.

## Loew's Wins Fight On Use of 'Our Gang' Title

Loew's, Inc., distributor of "Our Gang" comedies, has withdrawn its Federal court suit against KARD-TV, Wichita, Kan., to enjoin use of the "Our Gang" name.

KARD-TV agreed to discontinue its use of "Our Gang" either as a tv program title or in any other way, conceding that Loew's was the sole owner of "Our Gang." Station admitted it had used the name "Our Gang" without Loew's permission.

Loew's has licensed the "Our Gang" comedies to a competing station in Wichita, KAKE-TV.

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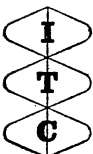
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as they did  
in December?**

*Even more!* In December, for example, ABC-TV had two shows in the top ten. In May, *five* of the top ten shows are on ABC-TV—as many as the other two networks put together! In December, ABC-TV was the No. 1 network three nights a week. In May, we're tops *four* nights out of seven—*more* than the other two networks combined! All of which is to say, this Spring a viewer's fancy nightly turns to...

**ABC TELEVISION**

Source: Nielsen 24-Market TV Report, week ending May 10, 1959 vs. 2 weeks ending Dec. 20, 1958, Sun.-Sat. 7:30-10:30 PM, all commercial programs.

# ABC-TV's Yen for 'Live Buck'

## To Cue a Major Expansion Of N.Y. & Coast Studio Facilities

While it has been bouncing merrily forward on the sales front, ABC-TV still feels a large and gaping insufficiency—tv specials. It's got a few for next season, but, by network standards, it still doesn't have enough, so the American Broadcasting-Paramount boys are going to do something about it.

Needless to say, the specs are big money, and they also mean big prestige. And while most regularly scheduled live programs don't mean any more money than similarly scheduled film shows, these week-in-week-out live stanzas also add to the status of a corporate image, as has become clear over the past several years of telecast history.

Because it was lacking in adequate live tv facilities, ABC lost two substantial pieces of business. By its own admission, ABC failed to get the eight Art Carney specials because the would-be bank-roller felt dissatisfied with ABC's technical setup. Then, too, the network lost Patti Page's weekly live half-hour earlier this season, be-

cause her sponsor wasn't happy with ABC facilities.

With these "unnecessary" losses to generate interest and support for a plan that had been brewing for some time, ABC now plans to re-do its Gotham and Hollywood studio plants, adding space where necessary, refurbishing and incorporating new technical equipment—all in the effort to get more of that live tv buck. Scheme, according to Frank Marx, engineering vicepee in charge, will cost ABC nearly \$3,000,000 and should be finished by fall, just in case any more of that tv spectacular money is still to be picked up for the 1959-60 season. Being light on live even next season, ABC further hopes that the "revitalization" of its studio plants will give them more live on a regular basis the year after.

To begin with, the Hollywood plant, Marx said, is getting a new production services building and that alone will cost ABC \$600,000. Coast ABC plant is also adding 50% more footage to its live staging area, which Marx said will then be "the largest audience facility of the West Coast. And Hollywood will also be subject to the same technical improvements that Marx plans for the ABC Manhattan operation.

In N.Y., next store to the ABC executive offices, there stand two already large tv studios: TV-1 and TV-2, where the network is going all out to make circumstances more desirable to prospective clients. In this long delayed "step to live" ABC is going to throw in impressive mechanical and electronic devices (at no mean expense) such as transistorized lighting boards for flexibility, new audio consoles and 42 separate studio mikes (more than anyone else in the country ABC says), a new permanent studio seating arrangement for TV-2, transistorized switches for speed on camera, tape, film cuts, 100 built-in electronic effects and several other seemingly small but highly desirable (ABC assures) innovations.

A network executive declared: "We're building all of this because of the trend toward specials and because we want more live program, as we've told the trade before."

Marx had some views on tv studio architecture. "Those monoliths of steel and concrete are still darn cold from the outside and when you get in them they're all the same," he said. "We hope to create for our Hollywood studios a park-like atmosphere, so instead of a cold gray exterior, the network is going to spend a little money to provide color out there." ABC, he disclosed, is going to go wild with pastel paint and do the thing up brown or, maybe the word is beige. Or pink or chartreuse. The joint is going to be landscaped, too. Network feels the exteriors, while not functionally as vital as a perfectly clicking studio interior, helps in the overall game of selling ABC's new, live facilities.

## Censored Plays

Continued from page 22 studios here. Academy members will participate entirely on a voluntary basis, and no admission will be charged.

Scripts already received by Kozlenko (all rejected and censored at one time or another) and poised for inclusion as part of the Workshop program are "The Bomb That Fell on Thursday," by Rod Serling; "Fog" and "The Monster," by Robert Wasserman; "The Railing," by Dale R. Presnell Jr.; "A Time of Bewilderment," teleplay based on artificial insemination novel by Irishman Vincent James; "The Plot to Kill Stalin" (rejected as "too controversial" in England, although beamed here on "Playhouse 90"); by David Karp; and "The Man Who Loved Children," Kozlenko's own teleplay, co-scripted by Boris Ingster. Latter work inspired the entire project when Kozlenko, searching for suitable, provocative mate-

rial, recalled the sudden cancellation by NBC of beaming of his teleplay in October, 1956, as an "Alcoa Hour" entry. Realizing the many similar setbacks suffered by other writers, and the continuing efforts of the industry's top creators to curtail the practice of network, agency and sponsor censorship, Kozlenko swung into action.

Other scripts enroute or under consideration for future Workshop productions are "You Can't Have Everything," by English playwright Jack Pulman; a teleplay about a Negro who is in an auto accident in the South, by Robert Alan Aurthur; a script by John Gav; and one by Metro topper Richard Maimbaum and Cyril Hume.

The Workshop will begin reading, selecting and casting its productions within the next two weeks. Actual production setup is unique in that two separate companies will work on each script, with the Workshop committee to decide which of the two is to be beamed. Committee consists of producer Irving Pincus, actor Les Tremayne, director Reginald Le Borg, and chairman Kozlenko, with actress Vanessa Brown serving as an alternate.

## Brit. Granada TV's Bullish Prospects On Profits in '60

London, May 19. Some idea of the surging profits the Granada Group Ltd. will be able to announce in 1960, following the anticipated end next summer of its tv programming deal with the Associated-Rediffusion network, is given by the group's own expectation that, as of this Sept. 30, its gain for the year will be not less than \$4,900,000, an increase of around \$2,800,000 over 1957-58. At present, something like an estimated \$4,000,000 is annually drained away under the arrangement with A-R. entered into in the early struggling days of Granada's entry into commercial tv and terminable in June, 1960; so the profit picture if this seep-off weren't there would look pleasant to the pattern of around \$9,000,000.

The Granada Group profits forecast, accompanied by a Board anticipation that dividends totalling not less than 80% for the year would be paid—compared with 5% for the past several years—came with the recent announcement that the council of the London Stock Exchange had granted an official quotation for Granada's 1,400,000 "A" Ordinary 70 cents stock, and that application had also been made for the shares to be quoted on the Leeds, Manchester and Sheffield exchanges. The Group's brokers placed 150,000 of the "A" Ordinaries on behalf of existing shareholders at \$9.80, and an opening price of about \$10.50 under free market conditions was anticipated.

The grant of a quotation followed a Stock Exchange ban last August, after dealings had been permitted for a while under a special rule. No official quotation is being obtained for the voting Ordinary capital of \$980,000, estimated currently to be worth around \$20,000,000.

At the same time as it announced the profits estimate and the Stock Exchange grant, the Granada board made it known that a resolution passed in January authorizing the issue of "A" Ordinaries to executive directors and staff hadn't and wouldn't be implemented "because of the tax position." Idea of getting the authorization was to make available stock at 70 cents as an audience inducement to executives in the tv operation, and the reference to the tax position is read to mean that the scheme has been abandoned because Income Tax would have been levied on the difference between that issue price and the market price—thus removing much of the appeal of the would be inducement.

In addition to its tv network, which operates in the North of England, the Granada Group has a circuit of 49 cinemas and 14 stores whose take is, of course, included in the calculated \$4,900,000 profit for the current year.

## Indie Producers

Continued from page 31 considering formation of a tape centre, with or without financial assistance. (4) Ditto, Consolidated Film.

(5) Financial interests (unnamed) approached William Van Praag's tape committee, the one making this report and also offered to open a tape production centre.

Preview Theatre in Manhattan may install tape projection and editing services and is dicker with tape equipment manufacturers now.

"We feel," the report stated, "that of prime concern to the members is the availability of equipment to producers on some sort of exclusive basis. Those who have their own equipment will have no problem. Companies who rent it might face the possibility of an agency buying the facilities at the same price that the producer normally pays. . . . Investigation of the networks' sales approach to tape indicates that it is strong; they have produced tapes which were then transferred to kinescope film for viewing by agencies, with the commercial possibilities stressed.

## Rettig

Continued from page 31

action to "War Birds," in that it's gotten good reaction in its screenings but despite the continuing demands for "something new," has been getting the agency line that "it's too different." Show, with its aerial footage, is too expensive for syndication, and CNP will showcase the pilot on its "Flight" series, writing off some of the cost. There's still a possibility of a network deal, however, Rettig adds.

Similarly, he's somewhat discouraged at the cautious buying attitudes on the part of stations, pointing out that by their very conservatism they perpetuate the tendency of restricting syndicated programming to drama and westerns. Every time CNP attempts to try something new or different in programming for syndication, he states, it's discouraged by the attitude of the station buyers. Consequently, syndication production "is getting a little monotonous."

## Off & Shooting

Continued from page 31

or for eventual syndication. These are NTA's "The Third Man," which swings to London for production of 19 segments at the end of May after completing the first 20 teleplay at 20th-Fox; Ziv's "MacKenzie's Raiders," rolling out a new cycle of 39 films, beginning in June; Ziv's "Lock-Up," already lensing the first 39 stanzas; Goodson-Todman's "Philip Marlowe," grinding right along despite on-again, off-again web status; ESW's "Barbara Stanwyck Theatre," also currently on an uncertain network basis; Lou Edelman's "Love and Marriage," awaiting a firm bank-roller at NBC with 13 films reportedly in the can; Cypress-UA-TV's "Dennis O'Keefe Show"; Gross-Krasne's "Rogue for Hire"; Screen Gems' "Stakeout"; and UA-TV's "Miami Undercover."

## SAG

Continued from page 31

eration of Television & Radio Artists on the proposed merger study. Subcommittees of the joint merger study committees which met here weekend before last are screening some two dozen applications from individuals and research organizations to undertake an extensive study of the feasibility of merger between the two unions.

The meeting, unlike others between reps of the two unions, was marked by unusual goodwill and cordiality on both sides. A second meeting of the full committees isn't scheduled yet, but likely will be held sometime next month in New York, with AFTRA as the host.

Yorkton, Sask. — George Gallagher, sales manager of station CIGX, Yorkton, has been upped to manager. Successor is M.G. (Merv) Phillips, who had been production manager.

## ITC's Int'l Prod. Setup Finalized

Hollywood, May 19. Organizational setup of Independent Television Corp.'s international production department headed by Ted Rogers, has been completed.

Under Rogers, the new ITC department is staffed to handle all types of tv production including film, video tape and "live" programs.

At the same time, ITC production offices, temporarily at California Studios, will be moved this week to an entire floor in the Jack Wrather Organization building in Beverly Hills. ITC is jointly owned by the Jack Wrather Organization and Associated Television Ltd., of London.

Executive story editor Bud Kay heads up story and program development. Stalmaster-Lister Agency has been retained to handle casting on all pilots and ITC programs in current production. Joe Behar is in charge of video tape production as exec producer, with Calude Traverse as video tape production manager.

Hugh McCollum and Willian Beaudine Jr., will act as production managers for film programs. Marie Little will supervise new product and Patricia Smith head up the production work department, under Bud Kay. Gene Miller has been named as comptroller for the production department.

Programs currently in production or slated for the near future include: "The Gale Storm Show," "Fury" and "Whiplash" (latter to be done in Australia). Also two telefilm pilots and one video tap pilot.

Unaffected in the new ITC production departmental organization are the production personnel of the Jack Wrather Organization under Sherman A. Harris for the production of the "Lassie" and "Lon Ranger" programs.



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says Lou Wolfson, V.P.

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# "CAROL BURNETT

## IS THE FUNNY FIND OF THE SEASON!"

FRANK ASTON  
New York World Telegram and Sun

**BROOKS ATKINSON,**  
New York Times

"Sung by a breezy comedienne who comes bawling into the story about half way through the first act and gives it a wonderful lift for the rest of the evening. She is Carol Burnett. 'Miss Burnett is a lean, earthy young lady with a metallic voice, an ironic gleam and an unfailing sense of the comic gesture. As a singer, she discharges Miss Rodgers' music as though she were firing a field mortar.' As a performer, she is bright and entertaining."

**WALTER WINCHELL,**  
New York Mirror

"THE BIG TIME: Carol Burnett's showstopping at 'Once Upon a Mattress'."

**ROBERT COLEMAN,**  
New York Mirror

"Carol Burnett made an auspicious bow as the Princess Winifred. She is playish as Alice Pearce and as hoydenish as Betty Hutton. 'She can belt out a song like Dolores Gray. She can cash in on comedy like an Ethel Merman. And yet remain Carol Burnett. A personality in her own right. A future star. If you don't see La Burnett's name in Main Stem marquee lights one of these nights, then we don't know talent when we see it burst across the footlights.'"

**JOHN MCCLAIN,**  
New York Journal-American

"Carol Burnett, a remarkably gifted comedienne making her barely-off-Broadway bow."

**FRANK ASTON,**  
New York World Telegram and Sun

"George Abbott enriched the ranks of comics last evening. His contribution was Carol Burnett who took things pretty much in her own hands for the opening of 'Once Upon a Mattress' at the Phoenix. 'Carol Burnett is the funny find of the season.'"

**DOUGLAS WATT,**  
New York Daily News

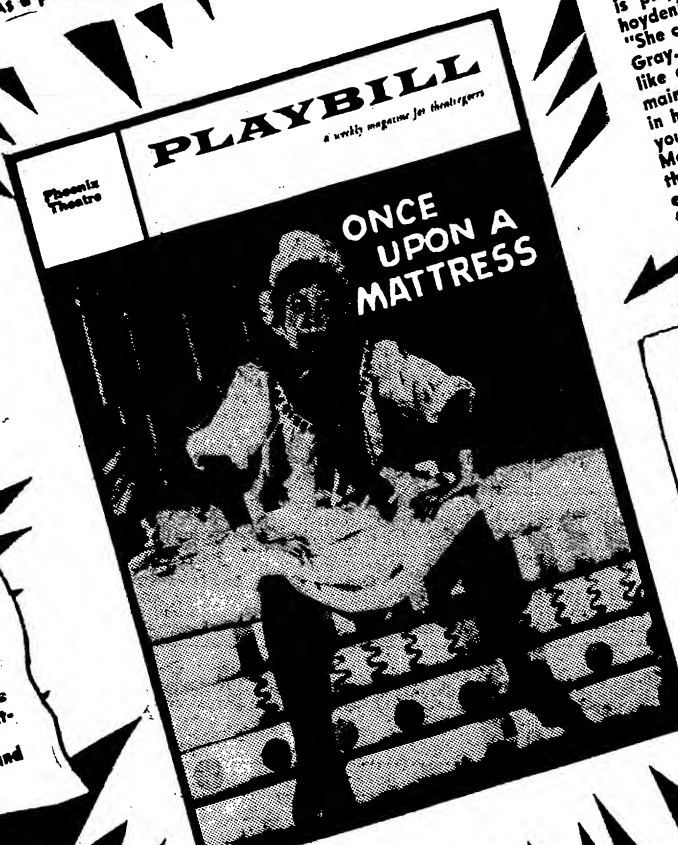
"As for Miss Burnett, she's a reformed night club comedienne and, I hope, a confirmed theatre lover from now on. Gangling and appealing and with features as bright as a summer day, she has a fine comic sense and a spirited way with a song."

New York Herald Tribune  
"CAROL BURNETT, making her theatrical debut as the Princess and scoring heavily."

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—Carol



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# Jocks, Jukes and Disks

By HERM SCHOENFELD

Annette (Vista): "LONELY GUITAR" (Disney\*), a good ballad with a firm beat, gets an effective multiple-dubbed slice by this songstress. "WILD WILLIE" (Wonderland\*) is a catching uptempo entry.

Guy Mitchell (Columbia): "LOOSEN UP LUCY" (Joy\*), a bright rhythm number with a good lyric idea, gives this singer a strong chance to hit again in the current market. "I'M GONNA LEAVE YOU NOW" (Montclaret) has an easy-to-take oature quality.

Jimmy Driftwood (RCA Victor): "THE BATTLE OF NEW OR-

The Four Coins (Epic): "MY FIRST LOVE" (Midnight\*), a nifty ballad, is delivered with pleasing harmonies by this combo. "ONE LOVE, ONE HEART" (Tee Pee\*) is a big ballad dressed up with a strong beat.

Andy Anderson (Apollo): "YOU SHAKE ME UP" (Buna\*), which starts out like a slow blues, winds up at a frantic tempo that may grab some spins. "THE WAY SHE SMILED" (Buna\*) is an interesting ballad idea.

Isley Bros. (RCA Victor): "I'M GONNA KNOCK ON YOUR



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blending jungle sounds and some familiar rhythms. "ROCK 'N' ROLL CHA CHA" (Rudy\*) is a fair idea.

The DeMires (Lunar): "WHEELS OF LOVE" (Hillart\*) is a solid rocking number in a groove which the teenagers go for. "THE SPIDER" (Hillart\*) is a fair novelty idea.

Monorays (Tammy): "MY GUARDIAN ANGEL" (Fiore\*) is a swinging entry projected in a standard rocking idiom. "FIVE MINUTES TO LOVE YOU" (Fiore\*) goes nowhere.

The Cyclones (Forward): "BIG MARY" (House of Fortune\*) sets a flock of clichés in a jumping framework which gives it commercial impact. "GOOD GOOD-NIGHT" (House of Fortune\*) is a fair slow-tempoed deck.

The Suburbans (Port): "ALPHA-BET OF LOVE" (Benelli\*) is a rocking slice which uses all the old clichés of lyric, melody and combo delivery. "SWEET DIANE CHA CHA" (Benelli\*) is more of the same in a groove which has already become old hat.

John Barry Seven (Capitol): "LONG JOHN" (Merit), based on an old melody, gets a jumping instrumental workover by this British combo which has adopted all of the homegrown rocking sounds and rhythms. "SNAP 'N' WHISTLE" (Campbell-Connelly\*) is a nifty slice in somewhat quieter mood.

Morty Craft Orch. (Warwick): "BEYOND THE NEXT HILL" (Portrait\*) is a lush instrumental melody in a big fiddle and chorus production for change-of-pace programming. "THEME FROM 'PIC-NIC'" (Columbia Pictures Music\*) turns up again in an attractive rendition.

Roy Brown (King): "RINKY DINKY DOO" (Lois\*), a rocking novelty with a repetitious, but infectious idea, gets a swinging vocal which could catch on. "I NEVER HAD IT SO GOOD" (Lois\*) is a good bluesy side.

The Eternals (Hollywood): "ROCKIN' IN THE JUNGLE" (Ed Rudy\*) is a routine-sounding side.

Ella Fitzgerald-Louis Armstrong: "Porgy and Bess" (Verve). This is the most ambitious effort stemming to date from the upcoming Samuel Goldwyn film musicalization of the Gershwin-Heyward opera. A deluxe double platter packaging job is matched by the marquee value of two top names who are fully up to the demands of the material. Ella Fitzgerald and Louis Armstrong, singly and in duets, handle all the numbers in the score, delivering in consistently fine style. Miss Fitzgerald is superbly on tunes like "My Man's Gone Now," "I Want to Stay Here" and "The Buzzard Song" while Satchmo shines on "I Got Plenty of Nuttin'" and "Bess, Oh Where's My Bess." Their tandem workover of "Bess, You Is My Woman Now," "It Ain't Necessarily So" and "Summer-time" are worth the price of admission all by themselves.

Stanley Melba: "Dancing At The Cotillion" (United Artists). Stanley Melba, longtime maestro and impresario at the Hotel Pierre's Cotillion Room in New York, joins the ranks of society bandleaders who have gone into the groove. Melba features straightforward arrangements of standard tunes with a smooth beat designed for dancing or background, listening. In his disk bow, Melba gives a strong spotlight to his Cotillion String ensemble, playing chiefly in waltz tempo.

Les Baxter Orch.: "Jungle Jazz" (Capitol). Les Baxter, who has been clicking with his blend of modern jazz and exotic sounds, here comes up with a swinging exploration of South American motifs. Via his band's unusual instrumental flexibility and choral effects, Baxter again generates a lush atmospheric quality while delivering a varied program ranging from pretty melodies, like "Amazon Falls," to solid rhythm tunes, like "Isle of Cuba," all of which are Baxter compositions.

Robert Stolz: "20th Century Waltzes" (RCA Victor). Conducting the Vienna State Orchestra, conductor-composer Robert Stolz has fashioned a lilting musical session out of a dozen classic waltz tunes. This is waltz music where the beat is unmistakable and the melody is paramount. Included are such standards as "Two Hearts in Three-Quarter Time," "Just For A Kiss or Two Waltz," "Vienna, City of My Dreams," "Marlitz Waltz" and others of that genre.

Lee Castle & Jimmy Dorsey Orch.: "Jimmy Dorsey's Greatest Hits" (Epic). The late Jimmy Dorsey, whose band is being kept alive by trumpeter Lee Castle in the same way that brother Tommy Dorsey's organization has kept going under Warren Covington's aegis, is memorialized in this collection of J.D. hits during his heyday about 20 years ago. The band, still playing arrangements typical of the swing era, jumps through a book consisting of "Long John Silver,"

"Amapola," "I Understand," "Green Eyes," "Tangerine," "Brazil" and others.

Enrico-Raoul Meynard Orch.: "Love Makes A Small World" (Warner Bros.). Enrico, a monomaniacal singer from Italy who has been playing clubs in the U.S. for the past few years, is a pleasant-voiced crooner with a decided Continental flavor and accent. Enrico has solid vocal equipment, but prefers a somewhat sentimental approach to vigorous belting. Backed by the Raoul Meynard string orch, he does foreign tunes like "C'est Si Bon," "Besame Mucho," "Non Dimenticare," "Fascination," "Autumn Leaves" and others.

Bobby Brack Trio: "Kent State Jazz Date" (Colpix). This young trio from Ohio is a swinging, sophisticated group in the modern jazz idiom. While the oldtime jazzmen stemmed from the sporting houses of New Orleans, the members of this group are all finished products of the Kent State U. School of Music. Ron Surace, pianist, furnishes an excellent lead for Dave Maske's bass and leader Bobby Brack's drums on a group of standards, including "All The Things You Are," "Mountain Greenery," "What Is This Thing Called Love" and others.

David Rose Orch.: "The Magic Melodies of David Rose" (Lion). This is typical of the excellent brand of music which has become available in the low-priced LP field. This MGM subsid label has collected a dozen standard Rose recordings into a rich and tasteful musical session. Tunes range from "Barcelona" to "American Hoe-Down," including the click "Holiday For Strings."

Ben Ludlow Orch.: "Dancing In High Society" (Vanguard). Another veteran society band maestro, Ben Ludlow, is hitting the wax route with a big package of melodies. Similar to other sets of this type, a couple of dozen standards are grouped into dance set medleys. Like the "mood music" vogue of a couple of years ago, the straight dance music productions are tapping an expanding market of buyers who want their music uncomplicated.

Elton Britt: "The Wandering Cowboy" (ABC-Paramount). A veteran yodeling cowboy singer from Arkansas, Elton Britt's pure piping style gets a full spotlight in this collection of folk tunes. Backed by the Zeke Manners combo, with which Britt has had a long association, Britt scores on a songalot including "Roving Gambler," "The Red River Valley," "The Crowded Song," "Streets of Laredo," "That's Why The Yodel Was Born" and "There's A Star Spangled Banner Waving Somewhere."

The Revelers: "Salty Sea Chanties" (Urania). The Revelers, continuing the tradition of polished singing initiated by the original combo of the same name 40 years ago, deliver an attractive program of familiar sailing ballads. Although the performances lack the rough-hewn vigor needed for this type of repertory, there are lucid renditions of tunes like "Henry Martin," "Ed dy st o n e Light," "Away You Rio," "Blow The Man Down" and others. Herm.

## New German Jazz Book

Berlin, May 19.  
Joachim Ernst Berendt, Germany's most prominent jazz expert, has come out with an updated and extended (317 instead of 237 pages) version of his bestselling "Jazz-book" which now calls itself "The New Jazzbook." New also is an interesting selection of 48 photos of late and living jazz.

Written in a straightforward style, book should find wide response among the jazz adherents and be of interest also to those who normally don't go for this type of music alone. It's definitely the best jazz book in Germany today. The 37-year-old author heads the jazz department of Suedwestfunk, South-West German radio station. "New Jazz Book" is published by Fischer Bucherei at 80c.

Willis Page To Nashville

Buffalo, May 19.  
Willis Page, associate conductor of the Buffalo Philharmonic Orchestra, has resigned to become conductor of the Nashville Symphony.

## Best Bets

FRANKIE AVALON.....A BOY WITHOUT A GIRL  
(Chancellor).....Bobby Sox To Stockings  
Frankie Avalon's "A Boy Without A Girl" (Arch\*) is a classy ballad in a teenage groove which is due to continue this youngster's click stride. "Bobby Sox To Stockings" (Debmars\*) is okay

JIMMY DEAN.....SING ALONG  
(Columbia).....Weekend Blue  
Jimmy Dean's "Sing Along" (Pauline\*) is the type of lilting community sing idea which never goes out of style. It's strong on all levels. "Weekend Blue" (Dominion\*) is a more routine idea.

JOE VALINO.....OUT OF THE DARKNESS  
(RCA Victor).....Gold  
Joe Valino's "Out of the Darkness" (Landsdale\*), a well-written ballad with a beat, gives this singer a powerful chance to break into the hit circle. "Gold" (Landsdale\*) is a more pretentious side.

JIMMIE RODGERS.....WONDERFUL YOU  
(Roulette).....Ring-a-Ling-a-Lario  
Jimmy Rodgers' "Wonderful You" (Planetary-Kahl\*), a standout ballad with a lilting Latin melody and excellent lyric, is sold via a superb vocal job. "Ring-a-Ling-a-Lario" (Planetary\*) is a snappy folk-styled entry.

RICHARD TURLEY.....ALL ABOUT ANN  
(Fraternity).....Makin' Love With My Baby  
Richard Turley's "All About Ann" (Buckeye\*) is aimed strictly for the juves who will go for the sentimental bleat and the familiar beat. "Makin' Love With My Baby" (Buckeye\*) is a cliched up-tempo slice.

ROD MCKUEN.....SURE  
(Decca).....Take It Like a Man  
Rod McKuen's "Sure" (Northern\*) is a nifty ballad delivered in a crisp style by this singer. "Take It Like a Man" (Frede-Northern\*) also gets a winning rendition.

KINGSTON TRIO.....ALL MY SORROWS  
(Capitol).....M.T.A.  
Kingston Trio's "All My Sorrows" (Highridge\*) is a pretty folk-styled tune which this combo dishes up in highly attractive style. "M.T.A." (Atlantic\*) is a story about the Boston Metropolitan Transit Authority with humorous angles.

LEANS (Warden\*), a folk saga out of American history, gets a highly flavorsome vocal which could attract wide attention for this offbeat entry. "DAMYANKEE LAD" (Warden\*), in a similar groove, gets another topflight rendition by this fine backwoods performer.

Tom Williams (Shasta): "THE TITLE OF NEW ORLEANS" (Warden\*) gets further impetus from this lucid version. "THE KEEPER OF BOOT HILL" (Riverside\*) is a less effective side with long talking passages.

Anita Bryant (Carlton): "TILL THERE WAS YOU" (Frank\*), from "The Music Man" score, is belted in fine style by this songstress who may give this song a long-delayed impact. "LITTLE GEORGE" (Jay-mar\*) reverses field with a low-brow novelty.

Eddie Holland (United Artists): "MERRY-GO-ROUND" (Bengal-Medlin\*), a slow ballad with a beat, gets a rocking vocal which will draw attention because of the highly mannered style. "IT MOVES ME" (Bengal\*) is another interesting performance by this singer.

Bill Kenny (Tel): "OH WHAT IT SEEMED TO BE" (Joy\*), a solid ballad, gets an effective workover by this high-toned tenor whose pipes are in top form this time out. "YOU HURT ME" (Yukon\*) is another fine ballad undergoing the Bill Kenny treatment.

Teddy Johnson-Pearl Carr (Capitol): "SING LITTLE BIRDIE" (Zodiac\*), is a lilting number done in highly winning style by this British duo. Rates plenty of spins in the U.S. "IF ONLY I COULD LIVE MY LIFE AGAIN" (France\*) is an okay inspirational-type number.

David Carroll Orch. (Mercury): "THE DOOLIN' DRUMMER" (Leeds\*) is a colorful marching instrumental due for wide spins. "BOUNCING BALL" (Stereo\*) lives up to its title with a simple, but swinging beat.

DOOR (Ross Jungnickel\*), rhythm side with a cute idea, is belted brightly by this combo. "TURN TO ME" (Pauline\*) is a fine ballad with chances.

The Eternals (Hollywood): "ROCKIN' IN THE JUNGLE" (Ed Rudy\*) is a routine-sounding side.

VARIETY

## 10 Best Sellers on Coin Machines

1. KANSAS CITY (4)
2. THE HAPPY ORGAN (4)
3. SORRY (6)
4. PINK SHOE LACES (9)
5. PERSONALITY (1)
6. GUITAR BOOGIE SHUFFLE (8)
7. A TEENAGER IN LOVE (1)
8. KOOKIE, KOOKIE (3)
9. A FOOL SUCH AS I (5)
10. COME SOFTLY TO ME (10)

- ONLY YOU  
QUIET VILLAGE  
DREAM LOVER  
TIAJUANA JAIL  
THREE STARS  
ENDLESSLY  
I'M READY  
BATTLE OF NEW ORLEANS  
GOODBYE, JIMMY, GOODBYE  
TALLAHASSEE LASSIE

(Figures in parentheses indicate number of weeks song has been in the top 10)

## Second Group

- Wilbert Harrison.....Fury  
R. Olsen.....Chess  
Dare Cortez.....Clock  
Impalas.....Cub  
Dodie Stevens.....Crystallite  
Lloyd Price.....ABC-Put  
Virtues.....Hunt  
Dion & Belmonts.....Laurie  
Ed Byrnes.....WB  
Elvis Presley.....Victor  
Fleetwoods.....Dolphin  
Ronnie Height.....Dori

- Frank Pourcel.....Capitol  
Martin Denny.....Liberty  
Bobby Darin.....Atco  
Kingston Trio.....Capitol  
Tommy Dee.....Crest  
Brook Benton.....Mercury  
Fats Domino.....Imperial  
Johnny Horton.....Columbia  
Kathy Lindon.....Felsted  
Freddie Cannon.....Suan

# 'A DISK WITH EVERY DIPLOMA'

## Thiele Launches Hanover Signature Diskery Operation With Steve Allen

Bob Thiele, who recently ankled his Dot Records vice-prexy slot, has firmed up new diskery relations with the formation of a new company, Hanover Signature Records, in association with Steve Allen. The new company represents a merger between Bob Thiele's old label, Signature Records, which he started about 20 years ago, and Hanover, in which Allen has had a substantial investment. Allen will join the new company as an artist.

Thiele will finance operations of the new company via sale of stock. It's expected that several show biz personalities with whom Thiele had been associated at Dot, and previously at Coral Records, will buy into the label. Bandleader Jackie Kane, of Toronto, who was in the Dot stable, is exiting to join Thiele as a shareholder and musical director.

In the new setup, Signature will be the main label with the Hanover operation focusing on rock 'n' roll material aimed primarily at the teen label. It's expected that many of the artists who followed Thiele from Coral to Dot may wind up with him again in his new location.

Thiele will head up the disk company in the east. Allen will continue to be active in the operation despite the fact that he plans to set up his headquarters on the Coast shortly.

## Pix Bait in Dot's Prima-Smith Pact

Louis Prima & Keely Smith are moving into the Dot Records stable as a result of a pact signed with Dot prexy Randy Wood in New York Monday (18). Deal was set at the Copacabana, where the Prima-Smith duo have been mopping up at b.o. during their stand which ends tonight (Wed.).

The Prima-Smith team, which have recently emerged as hot package sellers on Capitol Records, are due to start recording immediately for Dot. It's understood that one of the incentives in the moveover was the offer of a six-picture deal with Paramount Pictures, parent company of Dot Records.

**World Pacific:** Buddy Bregman, arranger and composer, has been added to the World Pacific roster. With a 16-piece orch, Bregman has just completed an album for the label.

**Everest:** Tony Pastor. Tony Pastor's first album for the Everest label will be "Tony Pastor & His Orch Plays and Sings Artie Shaw." Pastor is a sideman in the Shaw band during the late 1930s.

**Disneyland:** Rex Allen. Rex Allen, Hollywood singing cowboy, has moved over to the Disneyland Records stable after a seven-year stand with Decca. Allen will cut for both Walt Disney's labels, Disneyland and Vista. First project for the new company will be an album of pop and western tunes.

## UAR's 17 LPs in May

Stepping up its activity in the packaged market, United Artists Records has scheduled 17 albums for release this month, covering pop, jazz and classical field. UA is giving most of the packages both the monaural and stereo treatment. First album in a new UA spoken word series is entitled "Israel Speaks," a collection of speeches by Ambassador Abba Eban with narration by Eleanor Roosevelt.

**Kai Winding Septet** gave an outdoor jazz concert for Drake U. students in Des Moines May 13.

## Jazz Cows Lions

London, May 19.

Dig that lethal sound, Leo. Pronunciamento by Richard Clitherow, secretary of the Liverpool branch of the Royal Society for Prevention of Cruelty to Animals, is that no lion could stand up to the sound of a jazz band.

Opinion was voiced after RSPCA inspectors had heard "Wild Man's Blues" following an application by local showman Alf Lawton to install a lion in a gilded cage in his new Liverpool jazz club. Lawton nixed the notion when the RSPCA warned it would prosecute if the lion cowered in fear for a single moment.

## Dailey Estate's Loss in Case Vs. Glenn Miller, RCA

An attempt by the estate of the late Frank Dailey, owner of the Meadowbrook in Cedar Grove, N.J., to cash in on the lucrative disk sales of the late Glenn Miller orch on the RCA Victor label was turned down in N.Y. Federal Court last week by Judge John W. Clancy. Dailey's estate alleged that Miller, who played the Meadowbrook during its heyday as a terping spot in 1939, agreed to give specific property rights to Dailey in Miller recordings that were made during his performance at the Meadowbrook. Many of Miller's postmortem sides were taken from radio broadcasts from the Meadowbrook. Defendants in the case were Mrs. Helen Miller, the bandleader's widow, and RCA.

The original contract between Miller and Dailey was said to have been lost, but subsequent pacts, the judge said, created no property rights for the Meadowbrook in the Miller recordings. The judge stated that Dailey knew of the fact that NBC was making off-the-line and off-the-air recordings at the time and did nothing to stop it.

## Salkin Upped, Salidor Decca's New Promo Boss

Hollywood, May 19.

Martin Salkin, national promotion and publicity director for Decca, Coral and Brunswick, has been upped to a higher exec post. He is succeeded by Lenny Salidor, Coast promotion chief for diskery. Salidor leaves next week to take over his new duties at New York headquarters.

No replacement is set yet for Salidor, who's been with Decca nine years, two as Coast rep.

## Abba Eban as Artist

Abba Eban, the Israeli Ambassador to the U. S. who's returning to his country for a new career in politics, seems also to be leaving behind a potential disk career. He's been put into the groove by the Spoken Arts label in readings of selections from the Psalms and Ecclesiastes, and United Artists Records is readying an LP of his speeches under the title of "Israel Speaks."

On the Spoken Arts set, Ambassador Eban reads the passages in English and in Hebrew. A knowledge of the latter language isn't necessary for appreciation of these portions because his voice is so lyrical and forthright that it virtually takes on the form of music. The English sections, of course, are gems and are read with rare insight.

Gros.

## GRADS GOING FOR ALMA MATER LP'S

With graduation time approaching, a whole new potential has opened up for the music biz this year. A vast number of highschool and college graduating classes are now taking to perpetuating the nostalgic memories about alma mater on wax. Formerly, that was the exclusive domain of the photographers and yearbook publishers, but now the disk vogue is prevailing on the campus.

The school sponsors are now recording varied aspects of their activity in longplay packages for sale to the graduating students and other interested parties. Sales, while not large compared to commercial figures, are nonetheless enough to make the projects profitable. An average sale in a big city highschool is likely to average around 500 LP copies at prices comparable to regular LPs.

The music publishers are collecting their full mechanical royalties on such recordings. These usually include the school glee clubs and bands, among smaller musical units active in school. Popular standards, arranged for school use, are currently being widely used by the school groups.

Also benefitting from the school's adoption of disks are the companies who handle the pressing assignments. Custom pressing has become a highly important adjunct to the disk industry in recent years and has made possible not only the school LPs but the more basic success of the independent labels who let the majors handle the actual disk manufacturing process.

## Deejay Conclave Wide-Angle Focus On Radio's Setup

The second annual disk jockey convention, which opens in Miami Beach May 28 under the Storz Stations banner, will focus on all facets of radio programming and business operations, according to the agenda schedule. Even more so than the kickoff conclave in Kansas City last year, this year's meet is shaping up as a main sounding board for the radio broadcasters, going beyond the specific interests of the disk jockeys.

Harold Fellows, prexy of the National Assn. of Broadcasters, will deliver the keynote address Friday morning (29) and will be followed by panel discussions under such headings as "Network vs. Independent Radio," "News Should Be Too," "Radio Reps Are Salesmen Too," "What Is a Personality Today," "From Deejay To Management—It's Happening," "Evaluation of Station Promotion," "Too Many Releases," "Are Live Commercials Dead," "What Next Mr. Music Man," "Swingin' In The Smaller Markets," "Promotion Men Can Work For The Deejays," "The One-Minute Record—Good or Bad?" "Do We Live or Die By Ratings," "How You Can Better Promote Yourself and Your Stations Through The Trade Papers," "Programming—More Than Just Juggling Numbers," and "The Pros and Cons of Formula Radio."

One of the central questions before the convention will be the feasibility of forming a national disk jockey organization. Joe Csida, N.Y. publisher, will moderate a deejay panel discussion of the problem.

## ABC-Par Markets Phonos

ABC-Paramount branched out into the phonograph field last week with two models. Both players are portable models equipped to play monophonic as well as stereo records.

ABC-Paramount is gearing them for the lowprice phono market.

## MOA Busy With Poll of Jukeboxers As Ammunition for June Hearings

### Break for Fiddlers

Washington, May 19.

A violin bow, in the view of Uncle Sam's tax agents, is an "accessory" and not a "component element" of a violin. And that decision on words makes a difference. It means, Internal Revenue Service ruled, that a violin bow is therefore exempt from Federal tax on musical instruments whether bought along with a violin or separately.

Previously, IRS has held that a mouthpiece, a reed and a ligature sold with a saxophone are subject to tax. They are "component elements." If anything qualifies as an "accessory," it's tax free.

## Roosevelt Sees ASCAP Decree 'Before June 1'

Washington, May 19.

Rep. James Roosevelt (D-Calif.) said yesterday (Mon.) the latest word from the Justice Dept's antitrust division is that the ASCAP decree, tied up now on "only one point," will be signed before June 1. If it isn't, Roosevelt said he plans "drastic action." This, he said, will be calling top antitrust officials before his House Small Business Subcommittee to answer questions on why the decree has taken so long.

Roosevelt's subcommittee conducted hearings in 1958 which resulted in negotiations for a new decree. He said he has been advised "only one point" stalls final action but he hasn't been informed what that point is.

Earlier, Roosevelt had been led to believe the decree would be signed before May 1.

## Scots Fight Threat To Disband BBC Orch

Glasgow, May 12.

Music lovers here are fighting a threat to disband the British Broadcasting Corp.'s Scottish Orchestra, 57-member group which has been in existence for many years. Officials only say: "We have reached no decision."

Professor Robin Orr, Glasgow University, condemning the idea, said: "No one can work satisfactorily with the threat of unemployment hanging over them. The BBC has not been filling orchestral vacancies, and has been employing deputies on a temporary basis." Orr was formed in 1935, with Ian Whyte, now Dr. Ian Whyte, as conductor.

It's generally expected that, if the BBC Scottish Orch is disbanded, its broadcasting commitments would be divided between the Scottish National Orch and orchestras in the south. The SNO would gain financial security, and the BBC would save up to \$3,000 a week in players' wages.

## Instant Learning Disks

A new disk company, Instant Learning Records, an album series to teach foreign languages is being launched by Pickwick Sales. Diskeries already in the Pickwick orbit are Design, Stereo Spectrum, Cricket and Off-Broadway.

Abbot Lutz will head the new diskery. The first four packages set to bow next month are "Instant French," "Instant German," "Instant Spanish" and "Instant Russian." Each package contains two books, a language-to-language dictionary and two 12-inch LPs. Package will retail at \$9.95.

The Music Operators of America are aiming to prove that their profit margin is so slim that they cannot afford to pay music licensing royalties. When hearings open before the House Copyright Subcommittee June 10 on the Celler bill to amend the Copyright Act, MOA will be prepared with a statistical breakdown of the number of machines in operation, collections and costs to give a national picture of how the jukebox industry ticks.

Price, Waterhouse & Co., Washington, D. C., auditing firm handling the survey for MOA, has mailed the following questionnaire to juke operators:

1. How many jukeboxes do you operate?
2. What was your share of the total collections in 1958 after paying the location owners their share?
3. What was your total expenses in connection with your jukebox business in 1958? Do not include income taxes, Federal or State.
4. What is the value of the jukeboxes, records, trucks, automobiles and other equipment used in your jukebox business?
5. How many records did you buy in 1958?

The last query is apparently designed to show that the juke industry already makes a substantial contribution to the welfare of writers and publishers via their disk purchases. The writers and publishers split a maximum 2c per side between themselves, and the juke industry buys about 25% of the total singles sold.

The American Society of Composers, Authors & Publishers is, meantime, basing its contention that the jukes should be licensed on the fundamental principle that all media which play music for profit should also pay performance fees. ASCAP has been spearheading the drive to get the 1909 Copyright Act passed.

Rep. Emanuel Celler (D., Brooklyn) introduced his bill to remove the jukebox exemption from the Copyright Act a few months ago. Hearings were originally set to open this week in Washington, but the MOA requested a delay to complete its economic study. ASCAP, Broadcast Music Inc. and other proponents of the Celler bill will come to bat June 10-11-12. The MOA and the Automatic Phonograph Assn. will open their testimony on June 17.

## RCA Maps New Cliburn LP Push

Marking the first anni of Van Cliburn's initial Carnegie Hall, N. Y., performance on May 19, 1958, following his success in the Moscow piano competition, RCA Victor is releasing Cliburn's performance of the Rachmaninoff Third Concerto this week. The work was recorded during the concert.

New album will be the first follow-up to the pianist's recording of Tchaikovsky's First Piano Concerto to which has been the alltime top classical LP seller. The set is now around the 1,000,000 mark. Importance of the new Cliburn disk is spotlighted by the fact that the liner note consists of a message from David Sarnoff, RCA board chairman. Victor has mapped a major promotional drive to continue the sales impetus of Cliburn's first LP offering.

## AMP's Feist to Europe

Leonard Feist, vice-prexy and general manager of Associated Music Publishers, BMI's longhair subsidiary, is enroute to Europe for a five-week tour of foreign affiliates. Feist will also be an observer at the International Publishers Congress in Vienna.

# VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 17 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York—(Galexy Music Shop)	Boston—(Mosher Music)	Albany—(Van Curier Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Miami—(Spec's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titcher-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Rosa Music)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Seattle—(Sherman-Clay)	TOTAL WEEKS ON CHART
1	6	JOHNNY HORTON (Columbia) Battle of New Orleans	5	..	1	8	..	..	..	1	1	2	..	6	1	1	6	1	7	98
2	7	MARTIN DENNY (Liberty) Quiet Village	4	3	2	..	9	10	1	..	2	..	1	7	6	4	1	3	..	90
3	14	BOBBY DARIN (Atco) Dream Lover	9	1	4	4	..	1	..	3	6	..	7	5	4	3	..	2	..	83
4	2	DAVE (BABY) CORTEZ (Clock) Happy Organ	2	..	..	..	..	3	5	..	7	6	4	3	8	4	4	4	4	71
5	5	WILBERT HARRISON (Fury) Kansas City	1	8	7	2	..	6	4	5	9	5	..	8	2	..	5	..	..	70
6	4	IMPALAS (Cub) Sorry	6	..	..	5	6	2	..	..	..	3	10	2	5	2	..	2	..	67
7	3	ED BYRNES & CONNIE STEVENS (WB) Kookie, Kookie	3	7	6	..	2	3	7	..	4	..	2	..	..	7	10	9	..	61
8	13	DION & BELMONT'S (Laurie) A Teenager In Love	7	6	..	..	5	..	2	..	..	8	1	..	10	..	6	3	51	
9	1	DODIE STEVENS (Crystalette) Pink Shoe Laces	10	..	..	3	9	9	6	3	8	4	8	..	..	5	..	9	47	
10	15	SKYLINERS (Calico) Since I Don't Have You	..	..	..	..	4	..	..	1	9	..	7	..	7	..	..	..	..	27
11A	18	FRANK POURCEL (Capitol) Only You	8	..	..	..	8	10	..	8	6	..	3	..	..	..	..	..	..	23
11B	11	PLATTERS (Mercury) Enchanted	..	4	..	..	..	5	9	..	3	..	..	..	..	..	..	..	..	23
13A	12	FABIAN (Chancellor) Turn Me Loose	..	..	..	7	4	..	..	7	5	10	..	..	..	..	..	..	..	22
13B	16	BROOK BENTON (Mercury) Endlessly	..	..	..	..	..	2	..	9	10	..	..	..	5	9	9	..	..	22
15	9	VIRTUES (Hunt) Guitar Boogie Shuffle	..	..	..	4	..	8	..	..	..	..	..	..	..	3	8	..	..	20
16	24	LLOYD PRICE (ABC-Par) Personality	..	..	8	1	..	..	..	..	..	..	..	..	6	..	..	..	..	18
17	10	FLEETWOODS (Dolphin) Come Softly To Me	..	..	..	1	7	..	..	..	..	..	..	..	..	..	..	..	..	14
18A	8	ELVIS PRESLEY (Victor) A Fool Such As I	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7	9	
18B	23	KATHY LINDEN (Felsted) Goodbye, Jimmy, Goodbye	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20	..	ELVIS PRESLEY (Victor) I Need Your Love Tonight	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	7
21A	..	FATS DOMINO (Imperial) I'm Ready	..	10	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6
21B	..	DON FRENCH (Lancer) Lovely Saturday Night	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
23	..	JAMES DARREN (Colpix) Gidget	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	..	4
24A	..	EVERLY BROS. (Cadence) Take A Message To Mary	..	..	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	3
24B	19	TOMMY DEE (Crest) Three Stars	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	3



## Continued from page 2

National Rating This Last wk. wk.			Artist, Label, Title	Boston	Albany	Washingt	Philadelph	Chicago	Miami	Dallas	San Antonio	Memphis	Atlanta	Louisville	Minneapolis	Kansas C	Portland	San Francisco	Hollywood	Seattle	Total
1	1		HENRY MANCINI (Victor) Peter Gunn (LPM 1956) .....	1	7	1	1	1	1	8	1	3	3	5	10	..	2	9	..	..	92
2	3		KINGSTON TRIO (Capitol) The Hungry I (T 1107) .....	4	..	5	..	7	2	..	..	2	1	..	2	5	1	..	7	6	79
3	2		GIGI (MGM) Soundtrack (E 3641) .....	3	4	2	..	..	8	..	..	..	..	1	..	..	..	3	2	5	59
4	6		MARTIN DENNY (Liberty) Exotica No. 1 (LRP 3034) .....	..	..	..	..	6	..	1	..	1	..	..	6	1	..	7	1	..	54
5	4		77 SUNSET STRIP (WB) TV Soundtrack (W 1289) .....	..	..	2	7	5	..	2	..	..	10	..	1	..	..	4	..	4	53
6	5		FRANK SINATRA (Capitol) Come Dance With Me (W 1069) .....	..	2	6	2	..	4	..	..	5	..	6	..	..	..	..	..	..	41
7	7		JOHNNY MATHIS (Columbia) Open Fire Two Guitars (CL 1270) .....	..	3	9	8	..	3	5	7	..	4	..	..	..	..	..	..	..	38
8	..		SOUTH PACIFIC (Victor) Soundtrack (LOC 1933) .....	9	1	..	..	8	..	9	3	..	8	8	..	..	..	..	..	..	31
9	8		FRANK SINATRA (Capitol) Look To Your Heart (W 1164) .....	2	..	..	..	10	..	..	..	..	2	..	..	..	..	3	..	..	27
10	14		BUDDY HOLLY (Coral) Buddy Holly Story (CRL 57279) .....	..	..	4	..	..	..	..	2	..	..	9	3	..	..	..	..	..	26
11A	18		MANTOVANI (London) Film Encores Vol. II (LL 3117) .....	..	5	..	10	..	3	..	..	..	..	..	..	..	..	..	1	..	25
11B	10		NAT KING COLE (Capitol) Welcome to the Club (W 1120) .....	..	..	..	5	..	5	..	..	..	..	..	..	3	..	6	..	..	25
13	15		MITCH MILLER (Columbia) Folk Songs With Mitch (CL 1316) .....	7	6	..	..	..	..	..	..	..	..	..	5	..	..	..	2	..	24
14A	13		FLOWER DRUM SONG (Columbia) Original Cast (BL 5350) .....	..	..	..	..	2	9	..	10	..	7	7	..	..	..	..	..	..	20
14B	..		MANTOVANI (London) Gems Forever (LL 3032) .....	..	..	..	..	..	..	..	..	..	2	..	6	5	..	..	..	..	20
16A	19		FABIAN (Chancellor) Hold That Tiger (CHL 5003) .....	5	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	16
16B	9		MITCH MILLER (Columbia) Sue More With Mitch (CL 1283) .....	..	..	8	6	..	6	..	..	..	..	8	..	..	..	..	..	..	16
18	1		FRANK SINATRA (Capitol) Only the Lonely (W 1053) .....	..	..	..	..	..	..	5	..	..	..	..	..	..	4	..	..	..	13
19A	22		DUANE EDDY (Jamie) Twangy Guitar (JLP 3000) .....	..	..	7	3	..	..	..	..	..	..	..	..	..	..	..	..	..	12
19B	17		BILLY VAUGHN (Dot) Blue Hawaii (DLP 3165) .....	..	..	10	..	..	..	..	7	..	..	4	..	..	..	..	..	..	12
19C	..		NAT KING COLE (Capitol) To Whom It May Concern (SW 1180) .....	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	12
19D	..		ROGER WILLIAMS (Kapp) More Fabulous '50's (KL 1130) .....	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	12
23A	..		MITCH MILLER (Columbia) More Sing With Mitch (CL 1243) .....	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	10	..	11
23B	16		MILES DAVIS (Columbia) Porgy & Bess (CL 1274) .....	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	11
25	24		ROGER WILLIAMS (Kapp) Near You (KL 1112) .....	..	..	..	9	..	7	..	..	..	..	..	..	..	..	..	7	..	10

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP  
† BMI

Pos. Pos. No.  
this last weeks  
wk. wk. in log

		Artist		Label		Song		D		E		F		G		H		I		J		K		L		M		N		O		P		Q		R		S		T		U		V		W		X		Y		Z		AA		AB		AC		AD		AE		AF		AG		AH		AI		AJ		AK		AL		AM		AN		AO		AP		AQ		AR		AS		AT		AU		AV		AW		AX		AY		AZ		BA		BB		BC		BD		BE		BF		BG		BH		BI		BJ		BK		BL		BM		BN		BO		BP		BQ		BR		BS		BT		BU		BV		BW		BX		BY		BZ		CA		CB		CC		CD		CE		CF		CG		CH		CI		CJ		CK		CL		CM		CN		CO		CP		CQ		CR		CS		CT		CU		CV		CW		CX		CY		CZ		DA		DB		DC		DD		DE		DF		DG		DH		DI		DJ		DK		DL		DM		DN		DO		DP		DQ		DR		DS		DT		DU		DV		DW		DX		DY		DZ		EA		EB		EC		ED		EE		EF		EG		EH		EI		EJ		EK		EL		EM		EN		EO		EP		EQ		ER		ES		ET		EU		EV		EW		EX		EY		EZ		FA		FB		FC		FD		FE		FF		FG		FH		FI		FJ		FK		FL		FM		FN		FO		FP		FQ		FR		FS		FT		FU		FV		FW		FX		FY		FZ		GA		GB		GC		GD		GE		GF		GG		GH		GI		GJ		GK		GL		GM		GN		GO		GP		GQ		GR		GS		GT		GU		GV		GW		GX		GY		GZ		HA		HB		HC		HD		HE		HF		HG		HH		HI		HJ		HK		HL		HM		HN		HO		HP		HQ		HR		HS		HT		HU		HV		HW		HX		HY		HZ		IA		IB		IC		ID		IE		IF		IG		IH		II		IJ		IK		IL		IM		IN		IO		IP		IQ		IR		IS		IT		IU		IV		IW		IX		IY		IZ		JA		JB		JC		JD		JE		JF		JG		JH		JI		JJ		JK		JL		JM		JN		JO		JP		JQ		JR		JS		JT		JU		JV		JW		JX		JY		JZ		KA		KB		KC		KD		KE		KF		KG		KH		KI		KJ		KK		KL		KM		KN		KO		KP		KQ		KR		KS		KT		KU		KV		KW		KX		KY		KZ		LA		LB		LC		LD		LE		LF		LG		LH		LI		LJ		LK		LL		LM		LN		LO		LP		LQ		LR		LS		LT		LU		LV		LW		LX		LY		LZ		MA		MB		MC		MD		ME		MF		MG		MH		MI		MJ		MK		ML		MM		MN		MO		MP		MQ		MR		MS		MT		MU		MV		MW		MX		MY		MZ		NA		NB		NC		ND		NE		NF		NG		NH		NI		NJ		NK		NL		NM		NN		NO		NP		NQ		NR		NS		NT		NU		NV		NW		NX		NY		NZ		OA		OB		OC		OD		OE		OF		OG		OH		OI		OJ		OK		OL		OM		ON		OO		OP		OQ		OR		OS		OT		OU		OV		OW		OX		OY		OZ		PA		PB		PC		PD		PE		PF		PG		PH		PI		PJ		PK		PL		PM		PN		PO		PP		PQ		PR		PS		PT		PU		PV		PW		PX		PY		PZ		QA		QB		QC		QD		QE		QF		QG		QH		QI		QJ		QK		QL		QM		QN		QO		QP		QQ		QR		QS		QT		QU		QV		QW		QX		QY		QZ		RA		RB		RC		RD		RE		RF		RG		RH		RI		RJ		RK		RL		RM		RN		RO		RP		RQ		RR		RS		RT		RU		RV		RW		RX		RY		RZ		SA		SB		SC		SD		SE		SF		SG		SH		SI		SJ		SK		SL		SM		SN		SO		SP		SQ		SR		SS		ST		SU		SV		SW		SX		SY		SZ		TA		TB		TC		TD		TE		TF		TG		TH		TI		TJ		TK		TL		TM		TN		TO		TP		TQ		TR		TS		TT		TU		TV		TW		TX		TY		TZ		UA		UB		UC		UD		UE		UF		UG		UH		UI		UJ		UK		UL		UM		UN		UO		UP		UQ		UR		US		UT		UU		UV		UW		UX		UY		UZ		VA		VB		VC		VD		VE		VF		VG		VH		VI		VJ		VK		VL		VM		VN		VO		VP		VQ		VR		VS		VT		VU		VV		VW		VX		VY		VZ		WA		WB		WC		WD		WE		WF		WG		WH		WI		WJ		WK		WL		WM		WN		WO		WP		WQ		WR		WS		WT		WU		WV		WW		WX		WY		WZ		XA		XB		XC		XD		XE		XF		XG		XH		XI		XJ		XK		XL		XM		XN		XO		XP		XQ		XR		XS		XT		XU		XV		XW		XX		XY		XZ		YA		YB		YC		YD		YE		YF		YG		YH		YI		YJ		YK		YL		YM		YN		YO		YP		YQ		YR		YS		YT		YU		YV		YW		YX		YY		YZ		ZA		ZB		ZC		ZD		ZE		ZF		ZG		ZH		ZI		ZJ		ZK		ZL		ZM		ZN		ZO		ZP		ZQ		ZR		ZS		ZT		ZU		ZV		ZW		ZX		ZY		ZZ		AA		AB		AC		AD		AE		AF		AG		AH		AI		AJ		AK		AL		AM		AN		AO		AP		AQ		AR		AS		AT		AU		AV		AW		AX		AY		AZ		BA		BB		BC		BD		BE		BF		BG		BH		BI		BJ		BK		BL		BM		BN		BO		BP		BQ		BR		BS		BT		BU		BV		BW		BX		BY		BZ		CA		CB		CC		CD		CE		CF		CG		CH		CI		CJ		CK		CL		CM		CN		CO		CP		CQ		CR		CS		CT		CU		CV		CW		CX		CY		CZ		DA		DB		DC		DD		DE		DF		DG		DH		DI		DJ		DK		DL		DM		DN		DO		DP		DQ		DR		DS		DT		DU		DV		DW		DX		DY		DZ		EA		EB		EC		ED		EE		EF		EG		EH		EI		EJ		EK		EL		EM		EN		EO		EP		EQ		ER		ES		ET		EU		EV		EW		EX		EY		EZ		FA		FB		FC		FD		FE		FF		FG		FH		FI		FJ		FK		FL		FM		FN		FO		FP		FQ		FR		FS		FT		FU		FV		FW		FX		FY		FZ		GA		GB		GC		GD		GE		GF		GG		GH		GI		GJ		GK		GL		GM		GN		GO		GP		GQ		GR		GS		GT		GU		GV		GW		GX		GY		GZ		HA		HB		HC		HD		HE		HF		HG		HH		HI		HJ		HK		HL		HM		HN		HO		HP		HQ		HR		HS		HT		HU		HV		HW		HX		HY		HZ		IA		IB		IC		ID		IE		IF		IG		IH		II		IJ		IK		IL		IM		IN		IO		IP		IQ		IR		IS		IT		IU		IV		IW		IX		IY		IZ		JA		JB		JC		JD		JE		JF		JG		JH		JI		JJ		JK		JL		JM		JN		JO		JP		JQ		JR		JS		JT		JU		JV		JW		JX		JY		JZ		KA		KB		KC		KD		KE		KF		KG		KH		KI		KJ		KL		KM		KN		KO		KP		KQ		KR		KS		KT		KU		KV		KW		KX		KY		KZ		LA		LB		LC		LD		LE		LF		LG		LH		LI		LJ		LK		LM		LN		LO		LP		LQ		LR		LS		LT		LU		LV		LW		LX		LY		LZ		MA		MB		MC		MD		ME		MF		MG		MH		MI		MJ		MK		ML		MM		MN		MO		MP		MQ		MR		MS		MT		MU		MV		MW		MX		MY		MZ		NA		NB		NC		ND		NE		NF		NG		NH		NI		NJ		NK		NL		NM		NN		NO		NP		NQ		NR		NS		NT		NU		NV		NW		NX		NY		NZ		OA		OB		OC		OD		OE		OF		OG		OH		OI		OJ		OK		OL		OM		ON		OO		OP		OQ		OR		OS		OT		OU		OV		OW		OX		OY		OZ		PA		PB		PC		PD		PE		PF		PG		PH		PI		PJ		PK		PL		PM		PN		PO		PP		PQ		PR		PS		PT		PU		PV		PW		PX		PY		PZ		QA		QB		QC		QD		QE		QF		QG		QH		QI		QJ		QK		QL		QM		QN		QO		QP		QQ		QR		QS		QT		QU		QV		QW		QX		QY		QZ		RA		RB		RC		RD		RE		RF		RG		RH		RI		RJ		RK		RL		RM		RN		RO		RP		RQ		RR		RS		RT		RU		RV		RW		RX		RY		RZ		SA		SB		SC		SD		SE		SF		SG		SH		SI		SJ		SK		SL		SM		SN		SO		SP		SQ		SR		SS		ST		SU		SV		SW		SX		SY		SZ		TA		TB		TC		TD		TE		TF		TG		TH		TI		TJ		TK		TL		TM		TN		TO		TP		TQ		TR		TS		TT		TU		TV		TW		TX		TY		TZ		UA		UB		UC		UD		UE		UF		UG		UH		UI		UJ		UK		UL		UM		UN		UO		UP		UQ		UR		US		UT		UU		UV		UW		UX		UY		UZ		VA		VB		VC		VD		VE		VF		VG		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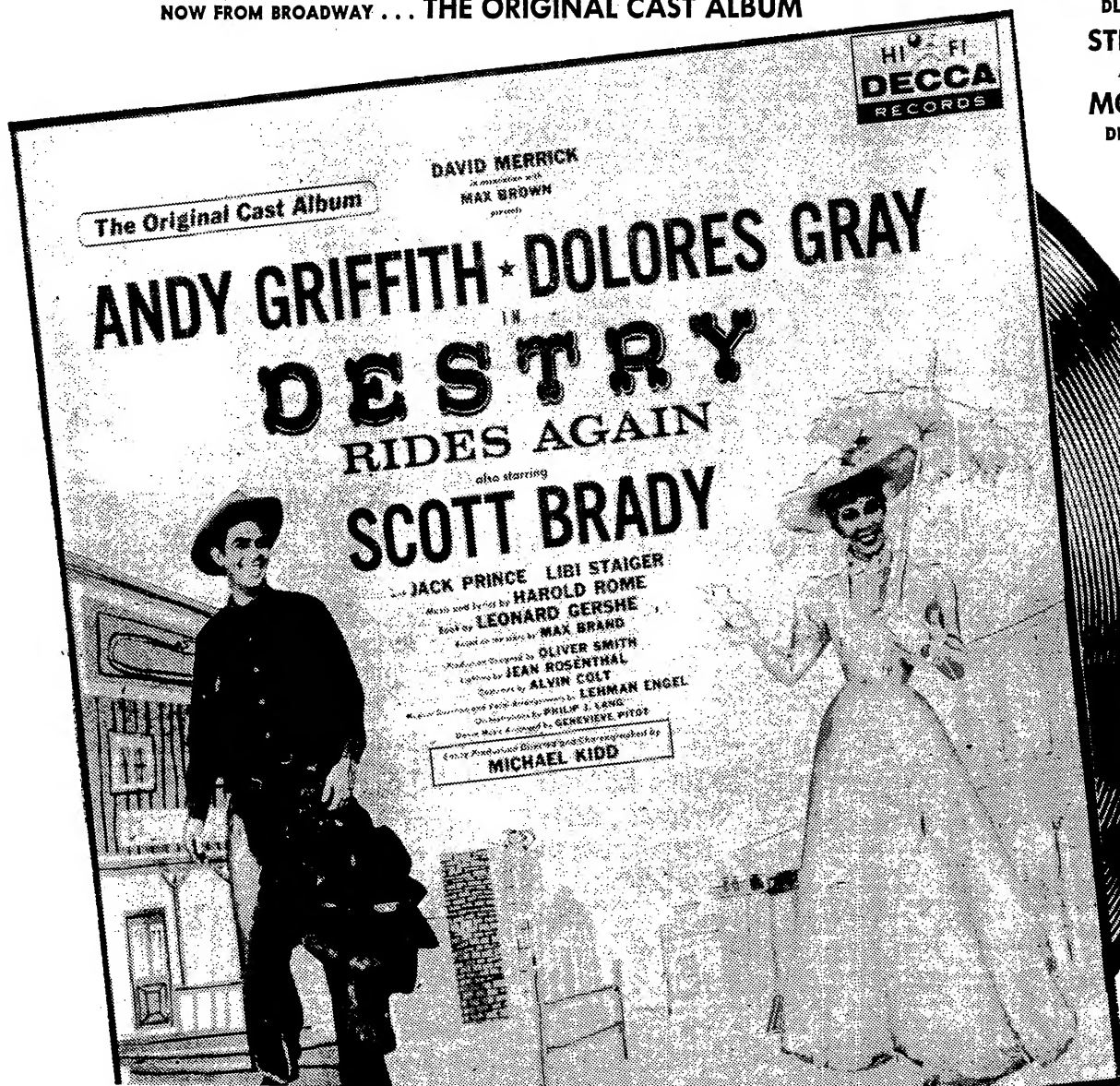
# In the DECCA Tradition

FROM "OKLAHOMA," THE LARGEST SELLING ORIGINAL CAST SHOW ALBUM EVER PRODUCED, TO "AROUND THE WORLD IN 80 DAYS," THE LARGEST SELLING HOLLYWOOD SOUND TRACK ALBUM EVER PRODUCED!



NOW FROM BROADWAY . . . THE ORIGINAL CAST ALBUM

DL 79075  
STEREO  
AND  
MONO  
DL 9075



## "BEST MUSICAL OF SEASON"

—McClain, Journal-American

"A MUSICAL COMEDY STAMPEDE." —Kerr, Herald Tribune

"YIPPEE!!! A RIPSNOTING MUSICAL. The score is Rome's best, filled to the last bar with beguiling melody and zestful rhythms." —Chapman, News

"SEASON'S BEST MUSICAL. Delightful. David Merrick has produced another 'hot ticket.' Harold Rome did himself right proud with the score. The tunes and lyrics are always entertaining." —McClain, Journal-American

"FOR LOTS OF FUN AND ACTION, CATCH A RIDE WITH DESTRY. Songs, dances are show-stoppers. First-nighters are not in the habit of hollering approval. But they let go last night. The demonstration was justified. Gay, ribald." —Aston, World Telegram and Sun

"A GENUINELY EXCELLENT SHOW."

—Morehouse, Newhouse Newspapers

"I JUST PLAIN LOVE THIS SHOW. Swift, breezy, beautiful."

—Bolton, Morning Telegram

"DESTRY PACKS A GREAT WALLOP. Will dance you right off your feet."

—Earl Wilson, Post

"A BRIGHT, LIVELY AND CONSISTENTLY ENTERTAINING SHOW."

—Watts, Post

"'DESTRY RIDES AGAIN' HAS A FRESH APPEARANCE.

Mr. Rome has written an entertaining score. Last night's audience seemed to be beside itself with admiration."

—Atkinson, Times

"SMASH HIT. A RIP-ROARING ROUSER. Another song-and-dance champ for David Merrick. It had the first-nighters cheering. Harold Rome has composed music that races the pulses."

—Coleman, Mirror

"A HIGHLY INVIGORATING MUSICAL. Melodious, exciting. Comparable to 'Oklahoma'."

—Barron, AP

"ANY THEATRE-GOER SHOULD GET A REAL BANG OUT OF IT. A bolsterous musical with a rousing score and dancing that sets the production on fire."

—Saver, United Press International

"WE LOVED EVERY MOMENT OF IT. Was a triple-A from this department."

—Louis Sabol, Journal-American



## On The Upbeat

### New York

Red Skelton is being primed for a disk bow as a folk singer by Irving Schacht and Chuck Lutfig of the World Artists Agency. Casey Anderson has returned to his Army post in Korea after cutting an album for Urania. . . . Bill Kenny on a 12-week European junket. . . . Leonard Felt, vice president and general manager of Associated Music Publishers, to Europe for huddles with publisher affiliates in London, Vienna, Munich, Milan, Paris and Madrid. . . . Carlton Records picked up the master of "I'll Hide My Love" and "The Short Cuts," by Mary-Allen and Margie Keegan, from Guaranteed Records. . . . Charles Getz Jr. has put out "The Heritage Of The Cleveland Indians" via his Sports Record Co. LP, which features sportscasters Jimmy Dudley, Bob Neal and Tom Manning, is being peddled in over 200 grocery and supermarkets in northern Ohio. . . . The Bee label will be pressed and distributed via Harold Friedman's Record Associates.

Music by Elektra Allyson will be featured Friday (22) at Temple Sinai, Forest Hills. . . . Bud Shank will compose the score for the adventure pic "Slippery When Wet." The soundtrack LP will be released by World Pacific. . . . Mark Damon, Wynne Records artist, will appear in Warner Bros. film, "All God's Children."

Paul James is shifting his deejay turntable from WTRY, Troy, to WROW, Albany. . . . Karen Chandler, Sunbeam diskier, will appear in "Say Darling" on the summer circuit. Diskery is planning to tie in her platters in areas where she'll appear. . . . Maynard Ferguson will appear on tv out of Montreal May 31. He's also slated to appear at the Toronto Jazz Festival July 23. . . . Klavan & Finch co-authored "The D. J. In America" currently running in the London Express. . . . Announcer Bill Shipley, a Northwestern U. alumus,

wrote the school's new marching song, "Forward Northwestern." . . . Mahalia Jackson will concertize at Madison Square Garden May 24. "Barnum Festival" annual will be held in Bridgeport, Conn., June 26-July 5. President of the Barnum Festival Society is Ken Raine, exec director of industrial relations for Columbia Records.

### London

Orch leaders Wally Stott and Peter Knight have signed with Pye Records. . . . EMI Records to launch its new Lansdowne Jazz Series next month on the Columbia label with Chris Barber, Kenny Baker's Dozen and Al Fairweather and Sandy Brown All Stars on LPs and with EPs by the Bill Jones Quintet and the Polka Dots. . . . Warblers Alma Cogan and Dickie Valentine, together with comic Tommy Cooper, to headline a Savoy Hotel cabaret today (Wed.) in aid of the National Deaf Children's Society. . . . The Platters' trip to Britain delayed a week by girl singer Zola Taylor's illness, so the group now kicks off its two-month tour of Leeds Monday (25). . . . Mark Murphy, U.S. vocalist recording for Capitol, plays the Astor Club in July. . . . Neil Margerison has quit as a Phillips Records exec to become director in charge of sales for Muzak which starts operating here next month. . . . EMI Records laid on a session last week to record a 12-inch LP of the new "Drumbeat" teenage show that's being aired by BBC-TV. . . . If ABC-TV can pull off its deal with American ABC-TV to get Frank Sinatra, singer would tape four spectaculars here at year's end. . . . Top Rank label last week issued an EP carrying Orson Welles' courtroom speech from "Compulsion" to launch a new disk series, King Size 45.

### Hollywood

Tony Randall cut his first album for Imperial on Monday (18). . . . Address Books have been packed by Robert Keane, prexy of Del-Fi Records. . . . The Platters kick off an eight-week trek to England this week for gummings on tv shows and to plug their latest platter, "Enchanted." . . . American International Records, subid of American International Pictures, will release an EP tagged "Tales of the Teenage Werewolf." . . . Pianist George Rosner of Perino's Restaurant has been pacted by Fess Parker and Al Kavelin's Cascade Records. Initial album will be titled "A Night at Perino's." . . . Ex-pro boxer Abe Bain's 12-year-old daughter, Bette, is turning over the 10% royalties on her new Rendezvous disk, "Graduation Night," to the PTA and the Mental Health Program.

### Chicago

Carmen McRae launches a three-weeker at the Cloister July 7. . . . The Bamboo Room on Rush St. is up with another policy switch and booked George Brunis, Beverly Kelly and the Lee Lind duo. They were to open last night (Tues.). . . . Jazzey Morris Trio launches at Jazzville U.S.A. here May 27 for a pair. . . . Al Beletto combo into the southside Rendezvous June 1. . . . Dick (Two Ton) Baker and his 88 capers current in the Spotlight Room at Isbell's Rush St. spa. . . . Mark IV Quartet plays the Decatur (Ill.) Lounge June 8-14, and two days later opens a two-week stay at the Chanute Air Force Base. They're also set for the Nevada Club, Las Vegas, starting Sept. 16. . . . Page Cavanaugh Trio to the Embers, St. Louis, June 22. . . .

Thrush Laurie Stevens set for the Colony Club, Omaha, June 12.

### Philadelphia

Sammy Kaye orch at El Ranche Club May 24. . . . LaVern Baker current at Pep's Musical Bar. . . . Johnny Smith Trio working Spider Kelly's this week. . . . George Sammer orch plays Sunnybrook Ballroom May 23. . . . Dave Miller is increasing the pressing capacity of his Stereo-Hi Fi record plant in Swarthmore. . . . Johnny Rosica is out of the Marine Corps and will handle record promotion in this area for RCA Victor. . . . Lou Graham, formerly with Bill Haley, working the Twin Bar, Gloucester. . . . Red Rodney Quintet set for the Spring Fair of Women's Medical College May 23. . . . Eydie Gorme now at Latin Casino. . . . Bernard Peiffer Trio skedded for a concert at the 43d St. Theatre May 24.

### San Francisco

Blues singer Claire Austin came out of retirement, after half a dozen years, to sing at a Dixieland Jubilee in Sacramento and at three-day jazz festival of suburban College of Marin. . . . Red Garland opens at the Jazz Workshop May 26. . . . Irving Granz's "Jazz a la Carte" set for Frisco Opera House June 13, with Ahmad Jamal Trio, Shelly Manne & His Men, Cal Tjader, Dakota Staton and comic Shelley Berman. . . . De Castro Sisters open at Bimbo's 365 Club. . . . Dizzy Gillespie did a KQED tv show.

### Detroit

Lineup at Walled Lake Casino Ballroom has Blue Barron opening session this week, followed by Pee Wee Hunt, Kirby Stone Four. Tommy Dorsey band directed by Warren Covington, Buddy Morrow, Gay Lombardo, Les Brown, Jimmy Dorsey band directed by Lee Castle, Dukes of Dixieland, Four Freshmen, Glenn Miller band directed by Ray McKinley.

### Pittsburgh

Bob Kress Quartet into the Chateau for an indefinite run, following Dan Mastri & Deuces Wild. . . . Latter combo goes back to Cow Shed in Conneaut Lake end of month for the summer. . . . Abbie Neal & Ranch Girls, winding up a stay at Harrah's Club in Reno, open a four-week stand June 1 at Golden Nugget in Las Vegas. . . . Jack Purcell orch to play Civic Light Opera's Pink Frolic Ball at Longue Vue Country Club. . . . Glenn Ross orch, out of nearby Rochester, Pa., goes into Steel Pier in Atlantic City week of Aug. 27 along with Dukes of Dixieland.

### '50 Years With Music' Sig Spaeth's Medley Of Essays for Common Man

Sigmund Spaeth, the veteran "tune detective" who has commented on all phases and forms of music during the past half century, has wrapped up some interesting literary highlights in his new book, "50 Years With Music" (Fleet; \$4.95). The book consists mainly of previously published essays, including a condensation of his 1913 doctorate thesis at Princeton U., an essay which foreshadowed his skill at popularizing things highbrow. His "Stories Behind The World's Greatest Music," for instance, gives a human dimension to the great masters. The Spaeth essays swing freely from the classics to rock 'n' roll, one of the rare musical idioms which Spaeth apparently doesn't appreciate. His description of rock 'n' roll as "a reversion to savagery" generated a storm of juvenile protests which, in their illiteracy, only confirmed his opinions.

A highlight of this tome is a series of abbreviated sketches, parables and comments assembled under the title of "They Still Sing of Love." Spaeth's essay, "The Facts of Life in Popular Song," on the influence of the popular song on the language and mores, still is of great relevancy, particularly since the pop music business has moved out of the hands of the professional Tin Pan Alley writers to the amateur youngsters now dominating the hits lists.

Spaeth manages to write about music authoritatively, but without loading down his comments with heavyweight jargon and technical paraphernalia. This book, in short, is an easy-to-read and thought-provoking medley of essays for the common man.

Herm.

## Columbia's 'Poet Lariats'

The folk-styled singers at Columbia Records are rolling at a hot pace with country & western platters that are being referred to as "narrative epics."

Leading the new trend at Col is Johnny Horton whose slicing of "Battle of New Orleans" has passed the 750,000 sale mark in only one month, and the other clickos recently let out of the stable are Lefty Frizzell's "Long Black Veil" and Stonewall Jackson's "Waterloo."

Horton knew "The Battle of New Orleans" as a fast instrumental fiddle tune" played for dancing with the lyrics in the narrative tradition of folk ballads. To all this, he added a marching beat and cut the disk for Col in Nashville.

### Franz Waxman

Continued from page 2  
so expert in propagandizing in so many other fields." One reason for America's secondary role, he opined, is the fact that more money is available for the European festivals, many of which are subsidized by state and city governments. Another plus for the European fests, he added, is the manner in which they have exploited the "settings and the atmosphere." He believes that the musical enjoyment is enhanced by the "trimmings and the way in which it is presented."

Waxman contends that if more attention were paid to festivals in the U.S., it would result in bringing more visitors from other countries who would learn "about our artists, orchestras and music." He noted that "a great deal of fine music is written in this country," but that our composers are seldom played and little is known in Europe about our music.

The composer-conductor, who is responsible for organizing, directing and conducting the Los Angeles Music Festival, said he considered government subsidies "a very healthy thing," but it didn't matter whether the money came from the government or from foundations. He expressed extreme pleasure with the American opera season that is offered annually by the New York City Opera Co. under a grant from the Ford Foundation. "If American composers know there is a place where their works can be produced, it offers them an incentive. Only by experimenting with new works can we eventually find the great ones," he declared.

Waxman disclosed that he is currently working on a new American opera. The libretto is by John Forsyth, who also provided the text for the "Joshua" oratorio. Forsyth, an Englishman known in the U.S. for his play "Heloise," recently successfully presented off-Broadway, based his opera libretto on Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde."

Waxman, who has been writing music for films since 1934, said he planned to limit himself to two pictures a year so that he could devote more time to composition and conducting. He appears regularly as guest conductor with leading orchestras abroad. In films, he won Academy Awards for "Sunset Boulevard" and "A Place in the Sun" and recently provided the music for such entries as "Peyton Place," "Sayonara," "Count Your Blessings" and "The Nun's Story." He finds that the calibre of music "has progressed tremendously in Hollywood" and he credits film music with getting audiences accustomed to contemporary music "so much of which is written in Hollywood." The status of the composer in Hollywood, he noted, is now similar to that of the writer, director and performer in that they are all freelancers without specific contract commitments to individual studios.

As a contemporary composer for concerts, Waxman has written "Carmen Fantasia," now a standard of the violin repertoire; "Sinfonietta for Strings and Timpani" and "Overture for Trumpet and Orchestra." "Joshua" is his first oratorio and it will be presented at the Dallas Temple Emanu-El with a narrator (Norman Corwin), chorus, soloists and members of the Dallas Symphony Orchestra. Featured soloists will include Mack Harrell, Virginia Botkin, R. G. Webb and Harry Wayne. The chorus will be made up of the Temple Emanu-El choir and the choir of North Texas State College. Receipts from the concert, in memory of the composer's wife, Alice, will be turned over to the American Cancer Society.

## Ken Joffe Stacks Decks With Jazz

Jazz is going on the river this summer. Ken Joffe is prepping a series of Friday night jazz bashes to be held on the decks of the Wilson Line's John A. Messick as it sails up New York's Hudson River.

Joffe, who co-produced the jazz concerts at New York's Randall's Island for the past three years, is going cruising this summer because the Randall's grant was turned over to Frank Gelman. Kickoff cruise will take place May 29 and the jazz cruises will run through Aug. 28. Joffe, who's co-producing the shows with Martin Erlichman and Mel Sponder, is also mulling the possibilities of cruises featuring folk, dixieland and gospel music.

The boat has a 3,200 capacity and is now being rewired for the musical attractions. The performers will alternate on three decks and the price of admission will be \$3 for the four-hour run. Opening cruise features the Horace Silver Quintet, the Donald Byrd-Pepper Adams Quintet, the Sam Most Quintet and singer Morganna King.

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JESSE GREER

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# Cal. Legislature Takes Stump For 'Western' Music

Sacramento, Cal., May 19. A resolution asking California Gov. Edmund G. Brown to appoint a Committee to Encourage Selection, Performance and Publication of Music of Merit by Western Composers has been introduced into the State Legislature. It's definitely anti-r&r.

Author is Assemblyman Carlos Bee, Hayward Democrat and speaker pro tem of the lower house.

Resolution claims: "There is substantial agreement that there is too little new melodious music of merit being performed for general listening," despite the fact that "music has been recognized by law enforcement officials as a positive influence for good or bad."

It goes on to note that "there is not a major publishing house on the Pacific Coast," placing "western composers at a decided disadvantage," and adds:

"Propaganda is widespread that successful music must emanate from the east, and reports are numerous of eastern publishers who will not consider music by new composers. . . millions are spent for excellent public and private instruction (but) music which reaches the public shows too little quality for the money and effort expended."

Therefore, Bee, joined by 58 co-authoring assemblyman in the 80-member house, asks appointment of this 15-member committee. Group's "duty" would be "seeking cooperation of radio, television, press, music publishers, music retailers, record companies, private and public music teachers and music associations" to push western composers and try to get some publishing begun on the Coast.

## Lion's Longhair Line

MGM Records' low-price Lion label will go classical this week with 13 LPs. Packages will list at \$1.98.

Highlighting the Lion longhairs are violinist Leonid Kogan and cellist Mstislav Rostropovich. Another spotlighted set is "The Repertoire of the Bolshoi Ballet" performed by the Bolshoi Theatre Orchestra.

Everyone Is Doing It

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PAUL HAMPTON  
Columbia Records

PARAMOUNT MUSIC CORPORATION

## Folkways Release!

BATTLE OF NEW ORLEANS

(b/w My Home's Across the Smoky Mt.)

Sung by Pete Seeger and Frank Hamilton

Write for Sample Copy—FA 45-201

FOLKWAYS RECORDS

117 W. 46th Street, New York

# VARIETY Scoreboard

OF

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

## POSITIONS

This Last  
Week Week

1 3

2 1

3 7

4 10

5 6

6 ..

7 4

8 2

9 ..

10

## ARTISTS AND LABEL

WILBERT HARRISON (Fury) ..... Kansas City†  
DAVE (BABY) CORTEZ (Clock) ..... Happy Organ†  
JOHNNY HORTON (Columbia) ..... Battle of New Orleans†  
MARTIN DENNY (Liberty) ..... Quiet Village†  
IMPALAS (Cub) ..... Sorry, I Ran All Way Home†  
BOBBY DARIN (Atco) ..... Dream Lover†  
BYRNES-STEVEN (WB) ..... Kookie, Kookie\*  
DODIE STEVENS (Crystaletto) ..... Pink Shoe Laces†  
DION & BELMONT (Laurie) ..... Teenager In Love†  
LLOYD PRICE (ABC-Par) ..... Personality†

## TALENT

## POSITIONS

This Last  
Week Week

1 2

2 1

3 7

4 10

5 6

6 ..

7 4

8 3

9 ..

10

## TUNE

†KANSAS CITY ..... Fire  
†HAPPY ORGAN ..... Lowell  
†BATTLE OF NEW ORLEANS ..... Warden  
†QUIET VILLAGE ..... Baxter Wright  
†SORRY, I RAN ALL THE WAY HOME ..... Figure  
†DREAM LOVER ..... Fern-Progressive  
\*KOOKIE, KOOKIE ..... Witmark  
†PINK SHOE LACES ..... Pioneer  
†A TEENAGER IN LOVE ..... Rumbalero  
†PERSONALITY ..... L-Logan

## TUNES

## PUBLISHER

\* ASCAP † BMI F-Film

## Re: 'Preacher and Bear'

New York.

Editor, VARIETY:

In a review of my new volume, "Tin Pan Alley In Gaslight," Jim Walsh said some nice things about the book and they are deeply appreciated. However, he refers to the inevitable inclusion of "bloopers" in a work of such wide scope as mine. No doubt there are quite a few, but the one he points out and on which he dilates is not, as he states, a "miscue" which shouldn't go unchallenged.

Walsh takes issue with my statement that "The Preacher and the Bear," which was published in 1904, was the work of Joe Arzonja, pseudonym for Arthur Longbrake, the publisher. Walsh asseverates that the song was written by one George Fairman.

"Variety Music Cavalcade," compiled by Julius Mattfeld, lists

the composition as having been the work of Joe Arzonja, both words and music. Sigmund Spaeth assures me that his records also indicate Arzonja as being the author. Finally, before me I have a letter from The Library of Congress, written by Edward N. Waters, Assistant Chief of the Music Division, under date of May 5. He states:

I have in front of me as I write this letter the copyright deposit copy of "The Preacher and the Bear." In the caption title (page 2) appears this phrase: "Words and Music by Joe Arzonja." It was published in 1904 by Capitol Music House of Columbus, the address of which is given as 207½ S. High Street. At the bottom of the first page of music (again page 2) appears: "Copyright, MCMIV, by Longbrake & Arzonja." In the records of the Copyright Office Joe Arzonja is named as the sole creator of the song (i.e., words and music), but Arthur Longbrake and Joe Arzonja are joint claimants of

the copyright.

Walsh admits, after first disagreeing with me, that when published, the song was no great shakes. He speaks of the popularity of the recording. That may have been well after the gaslight era. During that period, recordings were poor and in small demand. Remember the cylinder records of those days? Almost every home had an "upright" and sheet music was the order of the day—and night.

I repeat—there may be "bloopers" in the book. But so far no one has pointed out a real one to me.

Marwell F. Marcuse,  
President,  
Laboratory Institute of Fashion  
Merchandising.

Ray McKinley's Glenn Miller orch to provide the dance music for San Antonio Police benefit at the Joe Freeman Coliseum May 29-30.

# Test MGA Power In NLRB Ballot Of Coast Tooters

Hollywood, May 19.

In reopening of hostilities between the Musicians Guild of America and the American Federation of Musicians, the former has called on musicians to boycott AFM's skedding of election through the National Labor Relations Board June 3-4. Purpose of election, according to Robert R. Rissman, AFM Local 47 counsel, is to "withdraw authorization from the Guild," and is first official opportunity for musicians to express disapproval of Guild's new pact with the major film studios which went into effect last Sept. 3.

All tooters who have worked at least two calls in eight major studios between July 21, 1957, and May 2, 1959, will be eligible to vote in election, petitioned for by an estimated 600, according to Rissman.

If MGA authority is nixed by voters, it would still remain as the bargaining unit, but another election for a new bargaining agent would follow, Rissman said.

In opposing the election, MGA termed the AFM action a "reckless disregard of the disastrous consequences to union shop security of other AFL-CIO unions which will surely result if its attacks on the Guild are successful." Musicians, MGA contended, are being asked to choose between the Guild or no union at all to represent them and enforce their contract in studios. Present MGA contract continues to December, 1961.

## Newport's Folk Fest

A folk music festival will be held in Newport, R.I., July 11-12, under the direction of the Newport Jazz Festival. It will follow the annual jazz bash by one week.

Among the folk singers scheduled to appear are Pete Seeger, Odetta, Josh White, the Gateway Singers and Theodore Bikel. There will also be a folk music workshop. The festival will be produced by George Wein and Al Grossman.

# The HIT! OF THE WEEK

# RAY ELLIS

and His Orch.

Play

# The Duke Of Kent

and

# Ray's Blues

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M-G-M Records

# ARCESI

(RCC)

## Death Of An Amazing Performer

(Remembrances of Joe Cook)

By ROBERT J. LANDRY

Felled in 1942 by Parkinson's disease, which attacks the nervous system, Joe Cook survived his forced retirement by 17 years. To a show business which runs in short "generations" his name may have blurred. But oldtimers will salute the memory of the amazing talent which ended May 16, 1959 at Statburg, N. Y. at the age of 69.

Cook's energy was fabulous. It not only enabled him to master a dozen entertainment skills—wire-walking, knife-throwing, ball walking, juggling, dancing and sundry musical instruments—but he had a wonderful way with monolog. Whatever he did, he did in his own special style. When a mere youth he did a routine with a trick curtain hung in "one" and loaded with gimmicks for laughs. Possibly it was the combination of sight business and acrobatics with cascading gab which made him so unique a performer.

He belonged to his time, and exemplified it. Tireless in invention of stage effects he carried this over into his social life, turning his estate of long ago at Lake Hopatcong in New Jersey into the greatest "conducted tour" of practical jokes (all good-natured, Cook was never mean) and goofy funhouse stuff possibly ever devised. Until the late 1930's he was a fabulous host, his weekends a riot of vaudeville mirth, with everybody in the act.

During the depression years Cook sought for a suitable musical vehicle. Apparently a book, never financing, was the stumble. At one point, it seemed that he and Lewis Gensler had solved the problem. But meantime he was on the air, radio "discovering" in him another vaudeville wonder-kid at a time when Jack Benny, Burns & Allen, Doc Rockwell, George Price, Al Jolson, George Jessel, Block & Sully, Ed Wynn, et al., were blessing Marconi for filling in for expiring vaude.

## JOE COOK'S VENTURES IN NON-VISUAL RADIO

Rudy Vallee (VARIETY, Sept. 29, 1931): The "Four Hawaiians" routine wasn't as funny on air as in person . . . still . . . Cook was far more humorous than the average ether punster. (No Sig.)

Scoony (VARIETY, March 28, 1933): To Joe Cook goes the credit of raising this Scoony series for at least one program. To the level of first-class popular entertainment . . . Cook dished it up in a manner that was not only distinctly refreshing, but served to establish himself as a bet for a regular commercial connection. Odeco.

Goodrich Tire (VARIETY, March 13, 1935): Despite the bright interludes of Cook comedy the first Silvertown Circus was dominated by the sales copy which was repetitious, shouting, over-stressed. Land.

Shell Gas (VARIETY, Jan. 20, 1937): In Joe Cook the show has an exceptionally resourceful and alert comedian and m.c. but the load assigned him is too much. Odeco.

Rudy Vallee (VARIETY, March 8, 1939): Went along in pleasant lunatic tempo and got funnier as he went. It was a case of doing it the hard way for radio, the material requiring pin-like attentive listening and conveying only occasional mental pictures, the esperanto of radio. What emerges from these periodic appearances of Cook is a conviction that he has a lot to give radio, if the winning combination of writers and production brains can be mustered. Land.

## Standishall Reopens

Ottawa, May 19. Standishall Hotel in Hull, Que., shuttered since mid-March during court hearings on moral charges laid by Quebec provincial police arising out of a police raid on the hotel and several other Hull establishments, is open again and operating a name band policy.

Bill Haley & His Comets closed a six-day run, followed by the current Shotgun Kelley band. Others booked include the Glenn Miller band, set for early fall.

## Rooney, Forman & Maybe Joni at New Frontier

Las Vegas, May 19.

Bill Miller, who has booked a Japanese nude revue into the Venus Room of the New Frontier beginning July 1, will bring Mickey Rooney and Joey Forman into the room May 28 to cash in on the Memorial Day business. He's negotiating with Joni James to join Rooney and Forman, who are in for two weeks with options.

New Frontier casino and lounge reopened recently after a two-year shutdown, but the Venus Room has remained closed.

## Making a Mother's Day Out of Jessel's Golden Anni; 100G for Charity

Chicago, May 19.

George Jessel's latest outing for the City of Hope medical center near L.A., a 100-back-a-plate in the post-new Guildhall Ambassador West Hotel, last Sunday (10), raised close to \$100,000, and probably was as fair a sampling of a Friars' roast as is likely to be seen twixt either coast.

It was billed as a 50-years-in-show-biz salute, deep in sentiment and brash needling, some of it from in-person guests, and some by proxy from such Jessel cronies as George Burns, Milton Berle, Jack Benny, Danny Thomas and Bob Hope. The fast-cracking, both live and remote, was mostly hilarious though the cumulative effect of references to Jessel's predilection for young amours began to pall after a while, the occasion and charity being what it was.

The chairman's buildup for toast-master Irv Kupcinet brought Jessel to his feet with "This evening is for me, you know?" And later, noting Mother's Day, this borderline yock from Kupcinet: "I know of no performer more responsible for more mothers than George Jessel."

Messages were read from Harry Truman, Adlai Stevenson and Veep Richard Nixon, and then came the dais celebs to speak their tribute. Forrest Tucker, "Music Man" star, got off a couple funny yarns, followed by Jane Russell, who wished Jessel a happy Mother's Day, to which he cracked, "I wish you had been the recipient!"

Miss Russell transmitted the various congrats from the Coast. George Burns wrote that Berle couldn't be present because he had to be in Israel to explain Danny Thomas; and Benny, via postcard, said they should have named it City of Jessel instead of after that other comic.

So it went, till Col. Jacob Arvey (the Democratic bigwig) steered the proceedings back to a serious track with the presentation of a "Torch of Hope" award to the guest of honor. He then accoladed Jessel for being an entertainer who fearlessly speaks up on moral and political issues.

By this time the rock Cornish game hen (with wild rice) was a memory for the 500 or so assembled, and Jessel was off on career reminiscences, including a number of songs. He started with "Tammany," that old New York political lyric, then warbled "School Days" from his Gus Edwards period. He saluted old pals Al Jolson and Eddie Cantor, former with "California, Here I Come" and latter with "If You Knew Susie." And the windup poem, admonishing to cherish friendship, to "make new friends, but keep the old."

(Full Page Ad in VARIETY, Feb. 4, 1942)

Editor of "VARIETY."

I made my entrance into show business with a page ad in "VARIETY" and make my exit the same way.

Am very thankful for the many fine offers received this season but due to ill health am announcing my retirement.

I take my leave with deepest gratitude to the public, my fellow actors, managers, producers, representatives, critics, press agents, authors, sponsors, musicians, stage hands and everyone connected with the profession. With every good wish for their continued success and for the theatre that I love so well,

Sincerely,

JOE COOK



SUE EVANS

"Remarkable stage presence . . . Talent which blends with her personality . . . act is a natural for better class intimacies and TV spots."—VARIETY.

Thank you Morris Singer and Nat Segall for the record breaking engagement with Jack E. Leonard at the Fountainhead in New Hope, Pa.

Opening June 8:

GLEN CASINO, Buffalo, N. Y.

## Judy Garland

Continued from page 1

three hours before the kickoff. Murray Roman, eastern executive director for the charity and spearhead-liaison of the show, said writs of attachment were served by the sheriff's office at 5 o'clock to tie up the receipts, stemming from action brought by Ben Maksik, operator of the Town & Country Club in Brooklyn. It's understood that Luft persuaded the server to hold off until after the performance, fearing that Miss Garland would become "emotionally upset." As result, the papers were served later on and accepted by the singer's attorney, Chauncey Alben. The news did not become known until the next day.

## Exit And Reorganization

Maksik's suit was based on his charges that Miss Garland failed to fulfill a contract at his spot last spring. She had been signed for 50 performances and "walked off" after the 12th. Maksik's action is for \$150,000.

Boniface, who is represented by attorney Milton Sheen, reorganized the T&C under Chapter XI of the Bankruptcy Act immediately after Miss Garland's premature exit. He had been playing big names up to that point, but under rigid reorganization disciplines, his layouts were reduced to the neighborhood of \$3,500-\$4,000.

Luft was in negotiation with the unions. The charity had rented the Met and retained Luft and Zeizer to put on the show, so it was the packagers' ball after that. Involved are two upcoming stands of the Garland unit—at the Chicago Civic Theatre opening June 1 for a week with option for another frame, and the San Francisco War Memorial Opera House July 1 for 10 days. Miss Garland's show consists of comedian Alan King and dancer-singer John W. Bubbles as principals, with three dozen singers and dancers for production numbers. (After the Frisco date, King was to take six weeks' vacation in Europe, joining the sojourning Miss Garland and her husband in Italy this summer and playing a benefit in Israel Aug. 2.)

New York, Feb. 3, 1942

## 'Early Havoc': Vaude & Marathons

[THE LIFE OF JUNE HAVOC TO AGE 14]

By LEONARD TRAUBE

Everybody's doing it and it ain't the Turkey Trot: Boris Morros on his 10 years as a counterspy; Joe E. Brown on how laughter is a wonderful thing; Joey Adams with sundry entries predicated on strictly for laughs with Cindy and him or, going back, how the curtain falls from gags to riches; C. Wolfe Gilbert without rhyme or reason; Col. Serge Obolensky on one man in his time; Mary Astor's amours; and, of course, Gypsy Rose Lee's memoir.

Miss Lee can move over, for Ellen Evangelina Hovick is now an author, too, and with a much more daring autobiographical approach, because June Havoc's "Early Havoc" (Simon & Schuster, \$3.95) takes Gypsy's sister (younger by a couple of years) up to age 14. That she got a book out of it indicates that she had lived it up before scarcely reaching her teens.

If nothing else—and there's plenty else—Miss Havoc has added to the shelf of vanished Americana with the most vivid description yet of that sad, strange and dizzy field, the marathon dance. That saga alone is a see-it-in-the-movies bet and, in this day of bizarre crossovers, contains the ingredients for a musical. With the right recipe, it could be a lulu. (But older sister is still ahead; the musicalization of "Gypsy" opens this week on Broadway.)

## Baby, Dainty & Marathon

Baby June broke into vaudeville as a two-year-old, was in a picture a year or so later, a Keith (etc.) headliner supported by the Doll Girl (sister Rose Louise) and a troupe of other juveniles. Getting to be too old for the Baby billing, she became Dainty June with her company of songsters. At 13, she married Bobby, one of the boys in the troupe, and at 14, having scrambled from the act, she made her debut as a marathon dancer, joining out in New England (Massachusetts, but no town given).

The book is divided in two, commuting between the dance marathon and her formative vaude days, the latter period served up in flashbacks. Broke and hungry on the Coast, she got a connection and lit out for the endurance grind, going through the agonies of some 2,900 hours. In the final stages, having lost her clown partner who had been mickieflinched by a rival, she played it solo, got a teammate, grabbed second prize and came out of it with 50 bucks and a nearly wrecked physique. Undaunted, she thumbed her way to West Palm Beach for another go at the marathon. Finis.

## Treadmills & Dungeons

All the heartaches and vulgarities of the marathon grind are dished up by Miss Havoc in minute detail—the vicious treadmills, dead stops, dungeons; the nerve-wracking sprints and the back-breaking back-to-back action on the floor; the utter disregard for life and limb despite the presence of a nurse and first aid equipment; and always the heartless promoters, announcers, referees, bouncers and stage managers, there to make sure that the rules were being followed, the crowds caused to be keyed up by the excitement supplied by human beings sure to go "squirrelly" from their long hours on display, interrupted only by those short rest periods and "emergencies."

Hovering throughout her chronicle, more so than Louise (Gypsy), is Mother. If Miss Lee gave Mother a little workout in her "Gypsy" book, Miss Havoc doubles it in spades with biting scenes calculated to establish that if Mother knows best, it must have been someone other than Dainty June's aggressive parent. Mother went through assorted husbands and boyfriends, served as the troupe's guide and manager, kept the accounts, made the contracts, and heaven help those who crossed her. There is a historic meeting with the flamboyant Samuel L. Rothafel (Roxby).

Dainty June crossed Mother by marrying and leaving, and their daughter-mother relationship came to an end. Mother was launching Gypsy as a stripper and Broadway

talk-about girl while June was marathoning. As far as Mother was concerned, June was dead. If there was ever a reconciliation, Miss Havoc doesn't talk about it, since her narrative ends when she's hitting out for Florida.

## Traveler As Peephole

Miss Havoc is no heavy name-dropper; but she does give attention to those who crossed her path in vaudeville, the big stars personified by Pavlova, Alice Brady, Florence Reed, Sophie Tucker. She knew all the acts' routines from her-years vantage point, wrapped herself in the traveler curtain and enraptured by what she saw. At the marathon, the biggest of the visitors was Texas Guinan. Miss Havoc thought she was a mess.

It's the dance marathon that's the payoff—that phenomenon conceived during the depression which found large arenas, amusement parks, dancehalls and prizefight palaces inundated by the new-fangled segment of show business; a phenomenon latched on to by the likes of a Jack Curley, quondam wrestling promoter, or a Shirley Ross (later a state senator) of Splash Beach in Charleston, W. Va. Their precursor was "Cash & Carry" Pyle's bunion derbies and their successor the skating derbies.

## Pickford Party

Dainty June must have been quite a pocket-sized Pavlova at that Mary Pickford "command performance" gala dressed in her spangled tutu, and a silver cap with a tulle pompon perched on her peroxidized curls. Miss Havoc will probably never forget Miss Pickford, for it was America's Sweetheart who picked her up after she had done her dance and brought her to the Pickford table—peopled by Harold Lloyd, Bebe Daniels, Tom Mix, Charlie Chaplin, et al.

Chaplin knew about young beauty. He leaned over "with the clear intention of kissing me." She ducked back. "Oh, no! Kissing breeds germs," she told the old boy. "Have some nectar, little fairy queen," said Chaplin, who "laughed as he held a spoonful of ice cream to my lips." Miss Pickford tut-tutted Chaplin for offering sweets to a little darling with poor skin. "These bumps on my face aren't from sweets," said June. She was in the middle of chicken pox and high fever, but Mother knew a good name-loaded gala when she saw one.

Having grown up to conquer and attain large stature in the film legit and television media, her "Early Havoc" might well be updated one of these days by "Late June."

## TORONTO LUX STRIPS AFTER VAUDE FLOPPO

Toronto, May 19.

Burlesque is being advertised by that name here for the first time in nearly 25 years. And Toronto's second vaude house has gone strip after a lean two weeks of the clad stuff.

Ray Lux's Lux Theatre (ex-Bellevue), a nabe, teed off a teen-aimed policy with disk names headlining. Singer Johnny Desmond, here for a tv appearance, was to have topped the bill, but Lux abruptly switched to strips "to avoid going broke."

Bill opening 10 days ago starred Ilona "The Fabulous Fraulein" and Cynthia "The Girl Who Burned Chicago Down," with comic Billy Meagher, tapster Joey Hollingworth and cyclist Billy King supporting. Two shows a night, with "Indiscreet" on screen.

Lou Appleby's downtown Casino Theatre, which started 25 years ago as a burlesque house—bucking the Roxby, long since gone film grind and now yclept Broadway—has long been Canada's steady English-language vaudeville. But after a few years of disk names as toppers it again went strip, with two peelers now heading each vaude bill. The term burlesque has not been used, however. Casino is headed for demolition when town's new city hall is completed nearby.



# HAMID'S HAWAIIAN HULA HEX

## Bevy of Beverage Agents in La Raid Of Miami B'ch Clip 'n' Prostie LaRue

Miami Beach, May 19.  
State Beverage Dept. agents raided the Club LaRue, in the heart of Miami Beach's hotel row, and with the aid of local police booked seven strip dancers and a bartender on vice charges—the femme contingent for “soliciting for prostitution” and the lone male for “procuring.”

Raid was the first in many months on the Beach, although a group of doffers from the Gaiety Club in Miami and their emcee were hauled in for giving a “jewd” performance some weeks ago and fined in that city's municipal court, then released.

In the LaRue case, the operation, 24 hours before the raid, had been cited by the beverage department for violation of liquor dispensing laws; following that, two state agents visited the club. They claimed to have been clipped for \$60 in two hours spent there. One of the agents, from Jacksonville, said he was taken for \$80 during a previous visit Wednesday (13).

**‘Bad Operation’**  
Chief Beverage Agent Carl Wilson, who came in from the department's headquarters in Tallahassee to lead the raid, described the LaRue as a “bad operation” and stated that, in addition to the vice charges, administrative charges can be filed to revoke the club's license on a disorderly conduct charge.

The LaRue, located near one of the busiest corners on the Beach—on 23d St., across from the Roney Plaza—had been subject, according to the state agency, of complaints on its methods of operation.

(Continued on page 68)

## Atlanta's Motelounge

Atlanta, May 19.

New lounges are becoming common in Atlanta now that a series of swank motels are beginning to open for business. Latest in the string is Monte Carlo Lounge, part of Riviera Motor Hotel, on Peachtree St.

Monte Carlo's entertainment is provided by Gini Hayes Trio. Beate Kay at vibraphone and Johnnie Nutting at organ. In addition, spot presents Wade Creager, vet entertainer hereabouts, with guitar.

## Resort Assn. Set By Indie Agents

Resort Entertainment Producers Inc. has been formed in New York to service the mountain spots principally. It consists of independent agents who apparently are out to break through what has for years been a solid curtain in which the plum bookings are in the hands of one or two offices.

Members on the roster so far as Hal Edwards, Sam Graham, Maurice Kurtz, George Kuttin, Sid Oshrin, Ben Paust, Jack Segal, Mickey Shaw and Chuck Zitren. In elections held last week, Segal was named prexy, with Shaw as v.p., Zitren as secretary and Edwards as treasurer. REPI is negotiating with the American Guild of Variety Artists for recognition.

## VISITING BOOKER RAPPS HOTEL SHOW

By WALT CHRISTIE

Honolulu, May 19.

George Hamid, veteran showman and theatrical agency chief (prexy of GAC-Hamid), tossed an H-bomb into the hands of a Honolulu nitery columnist with some candid snipes at the calibre of entertainment offered in Walkiki.

Here with a group of 700 Shriners, Hamid told columnist Shideler Harpe that “show business here is just the way my son described it back in the 1940s. Everywhere you go, it's hula-hula. But after two or three days, or a week of hulas, you've had it. What do you do then?”

Hamid called the Polynesian show in the Sheraton-operated Royal Hawaiian Hotel's Monarch Room “a waste of time.” “It's terrible. It was slow and dull, which is a shame in one of the world's supposedly outstanding hotels,” he said.

His suggestion: “With a fast-paced show and some big name talent, they could bring four times as many people into the Monarch Room. They're not in the hands of the receivers and must be doing all right. They should spend some money for a big show.”

**‘Action, Please’**

After the initial repercussions, Harpe followed up with a column in which he asserted that the pace of most Polynesian shows should be stepped up. He called for “more action by the hip-swingers and torch-tossers” and “a little less costume description and historical background by the emcee.” He allowed that “it might be smart and profitable” to occasionally book a

(Continued on page 66)

## Court Action Shakes N.Y. Police Control Over Cabaret Work Cards

### Rocky's Haymakers

Troy, N.Y., May 19.

The Blazers, quartet, who opened last week at the Crystal Lounge here, are advertised as under “Personal Management of Rocky Marciano, former World's Heavyweight Champion.”

## 3 Campus Units Grab Cafe Pacts

Chicago, May 19.

Three of the 15 campus groups which participated in the first Midwest Collegiate Jazz Festival, staged last month at Notre Dame, are about to reap impressive dividends in the shape of their first pro bookings.

Two of the units—Bob Pearson Quartet from the U. of Detroit and the UJW Quartet from the U. of Minnesota—have signed on with Chi boniface Frank Holzfeind (one of the fest judges) for his Blue Note jazz club. They'll appear starting June 24 and July 8, respectively. Third outfit, the Notre Dame Lettermen, featuring singer Vince Mauro, are set for three weeks at the Cloister here commencing July 7.

Deals were engineered by Associated Booking veep Freddie Williamson, who also expects to land a showcase for a fourth fest participant, the Ivys, a foursome which repped Western Michigan College.

The New York Police Department's control over nitery employees was shaken last week as a result of a court action brought by a couple of musicians in N. Y. Supreme Court. While the case, which involved a challenge of the police power to issue cards for all types of cabaret employees, was settled without a resolution of the constitutional questions involved, two defendants gained their right to work in N. Y. spots. Maxwell T. Cohen, N. Y. lawyer who has been engaged in a one-man campaign against alleged arbitrary police denials of work permits, repped the plaintiffs.

As a result of an agreement in the chambers of Judge Jacob Markowitz, trombonist J. J. Johnson and pianist Beryl Rubinstein were given police okays. Both had been involved in narcotic raps. Also as a result of the court action, The Den in the Hotel Duane, N. Y., whose license had been suspended because they had booked singer David Allen who could not get a police card, was restored to good standing.

Judge Markowitz urged the N. Y. police to liberalize their policy on granting work permits and advised

(Continued on page 68)

### KINGSTON'S HAWAII PACT

Chicago, May 19.

Kingston Trio is off to Hawaii this summer.

Threesome is skedded for participation in the island's 50th state bash at Honolulu's Waikiki Shell, commencing June 23 for six days.

George Shearing, with the new unit he's now forming, plays the same site with the Honolulu Symphony night of Aug. 7.

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VIVIAN DELLA CHIESA

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and

FLORENCE HENDERSON

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# Circuses Crowding Chi; 6 Staking Claim Cued by Boff Cristiani B.O.

By JACK PITMAN

Chicago, May 19.

The circus is booming here.

Starting this month and stretching into October, Chi will be visited by no less than six sawdusters, including the granddaddy Ringling Bros. and Barnum & Bailey three-ringer.

It's been a long time since anything like that number of big tops (and excluding the Polack Bros.-Shrine company, previously in for their annual fund-raiser) have hammered down stakes here in any one season.

Besides Ringling, also due to play the town or environs are the Cristiani Bros. (for the second consecutive year), Adams Bros., Mills Bros., Harold Bros., and Hagen Bros.

Cristiani's \$75,000

While circus biz is surging generally, its marked pickup here owes to Cristiani's sock stand last season, when 17 lakefront dates (played to beacoup bally) grossed a fancy \$175,000. It was the troupe's first Windy City visit and occurred when the local appetite was properly whetted, since it was the first major circus to hit town since Ringling was sloughed in a 1955 stand. Latter apparently felt the Cristiani success augured well for another try at the locals and, sans its worn 8,000-capacity canvas, booked 10 days at the International Amphitheatre commencing June 12 and marking its initial indoor appearance here.

Cristiani, meanwhile, has chosen to raise its tent, now the largest extant (holding some 4,000), at three outlying sites between June 23 and July 12. Two are near shopping centres, and the third is the Washington Park racetrack. Cristiani's previous boxoffice wallow figures to be fortified this time by its recent ABC-TV showcasting which, probably, will benefit the other tents as well.

Of the other sawdusters mentioned, Mills will play outlying for two or three weeks starting May 25; Adams is set for Lincoln Park June 23-24; Hagen makes its usual suburban route in August; and

Harold Bros. is due in October, also at the Amphitheatre.

## Cristiani Bros.' Review

By TONY CONWAY

Washington, May 19.

From the opening whistle to the closing announcement the 1959 Cristiani Bros. Circus is a package of traditional under-canvas entertainment sure to please.

Beautifully costumed, well timed, and using typical music, the Cristiani presentation immediately refutes the argument that the tented circus is a thing of the past. Furthermore, Cristiani is making the biggest route in its brief history and embarking on a coast-to-coast tour. After playing major cities from the south through Philadelphia and the Elizabeth-Newark area just outside New York, the show heads westward for an extended stay in the Chicago area and then continues on to California.

Offered beneath a new big top 140 feet wide and 300 feet long, the largest big top on the road today, this show has such a succession of feature acts that it is difficult to single out those worthy of special notice.

Opening with the usual spec or tournament, Eddie Kuhn's mixed cat act follows to draw high interest from an appreciative audience. Frank Cook works on the high wire and Betty Elliott in trick riding. A longtime circus feature, an act which typifies real circus to many, finds the Cristiani family taking part in "the leaps."

What is probably the finest balerina or "posing act" riding presentation on tour today is provided by Corcaita Cristiani. The single trapeze act of Gerald Soules and the cloud swing presentation of Manuel Barrigon leave the crowd gasping.

All three rings are used for a display of wire wizardry in which Napoleon Zamperla works bounding rope, Luis Munoz presents an outstanding tight wire act and centre ring is occupied by that all-time circus great, the treader of the tight wire, Con Colleone.

The child star of the show, Nancy Elliott, draws immediate respect and amazement as she does Roman riding and takes her two steeds over the high barriers.

Indian dances are presented by Chief Sugar Brown and Indians from the Otoe Reservation. Daviso Cristiani presents an outstanding display of dressage riding. The Flying Ray-Dels please with sensational aerial feats. Steve Fanning and Vicki Cristiani present the Cristiani elephants.

Finale act is the Manuel Zachini Cannon with Luis Munoz as the human projectile. The nine-piece band under the direction of the veteran Ramon Escorsia is full sounding and sets the right tone for entire show.

A departure from the usual high-hatted and red-coated ringmaster type of announcer is the fine series of openings made by clown James Douglas.

Cristiani is everywhere on the show. They put it up and take it down. They supervise the concessions, oversee the performance, help with props, give their attention to the myriad details that are a part of tented operation.

## Hunt Bros.' Review

Washington, May 19.

Hunt Bros., the oldest continuously operating under-canvas circus on tour in America today, presents for 1959 one of the finest performances in its 67-year history.

Playing mostly one-day, two-performance stands, the Hunt aggregation spent over a week in the

Maryland suburbs of the nation's capital and always drew respectable crowds even when heavy rain fell.

The beautifully painted fleet of white trucks and semi-trailers offer a hard-to-resist flash to the passing motorist. And the canvas is always among the best kept of any show touring, adding to the overall effect which greets the customers.

Though Hunts and their relatives continue to be active in the management of the show, only one member of the clan bearing the family name appears in the ring today. Teenaged Marsha Hunt does the family proud as she puts a baby elephant through its paces and again when she works the show's big liberty horse group. Charlotte (Hunt) Levine is again with the family show with her trained chimpanzee act.

Four outstanding circus families contribute most of the action in the shows' three rings. These are the Bales, the Conleys, the Hoffmans, and the Montes, each of whom makes multiple appearances during the course of the performance. This should not be taken as any sign of weakness however, but rather understood as proof of the versatility of these troupers.

A four-piece band, under the direction of Stella Wirth, does a fine job of backing up the arena artists. The menagerie is included in the price of admission to the main performance and no sideshow is carried for the current season. A walk-through animal exhibit is located on the midway.

R-B \$36,000, New Haven

New Haven, May 19.

Ringling-Barnum Circus, playing its first stand at the Arena as something in the nature of an experiment, found the going satisfactory in a two-day (11-12) stopover between New York and Boston.

Experimental aspect lay in the small capacity of the local auditorium. With only around 4,000 seats, in contrast to other indoor spots holding 10,000 or more, question was whether such limited seating could be scaled to offer a black figure after a four-performance stand. Answer was yes, by utilizing a \$4 top and eliminating the half-price for small kids. A potential of \$48,000 for the four shows was realized about 75%, for an estimated take of close to \$36,000.

## Hamid's Hula Hex

Continued from page 65

big name "like Sinatra or Como." And he claimed most of the younger Isle performers have to go to the mainland to learn anything about showmanship and "the little tricks which make for a smooth show."

Just a few pages forward, fellow Star-Bulletin columnist William Drury lowered the boom. "Why is Mr. Hamid so keen on replacing hula shows with mainland entertainment and big names?" he demanded. "Well, by an amazing coincidence, he happens to be head of the second largest theatrical agency in the United States. (There might be a fight on that—Ed's note.) His business is selling mainland entertainers to hotels, clubs, and presumably steamship companies."

Drury, a transplanted Englishman, pointed out that "nobody travels all this way in the hope that Hawaii will turn out to be exactly the same as Miami or Long Beach. Hawaii offers palms and sunshine and a holiday with a Hawaiian flavor, ukuleles and hulas included. That's why they come."

During the Hamid-Harpe-Drury byplay, the town's hep entertainers confined themselves to off-the-record and don't-quote-me comments. Harpe more or less had the last word: "No one appears to be hurt badly. In fact, Mr. Hamid, hardly anyone seems mad. Now . . . they realize you weren't knocking the entertainers—just the entertainment."

And there's been a whisper from the Royal Hawaiian itself. They're stepping up the pace of the show that drew Hamid's ire.

## New York

Judy Scott into the Casa Seville, L.I., for the weekend of May 22 . . . Lou Carter set for a two-week stand at the Keyroom Lounge, Cincinnati, May 25 . . . The Hellcats have a date at the Knife & Fork Club, Detroit, June 1 for two weeks . . . Jimmy Nelson set for a return stand at the Mapes Hotel, Reno, July 9 for two weeks.

Singer Kirk Stewart added to Living Room lineup consisting of April Stevens and The Kents, with Matt Deann returning June 1 . . . Comedian Jackie Kannon starts at El Morocco, Montreal, Monday (23) for six days.

## Hollywood

Songstress Nita cruz has been set by Dick Thorne of the Club Capri as regular band chirp with the Manny Lopez orch. . . The 4 Bars hold over an additional eight weeks at the Rustic Room in Lakeview . . . Songstress Shirley Claire holding over indefinitely at Ciro's . . . The Cloister, formerly the Mocambo, reopened last week with Andy Williams, Frank Gorshin and the Terry Gibbs orch. . . Manny Harmon's orch will play for the American Cinema Editors' cocktail dance at the Beverly Hills Crystal Room May 20 . . . Chico Hamilton Quintet and the Sonny Sharrock group swing into the Seville last week for two weeks.

Art & Dottie Todd Trio are holding over indef in Casino Room of Ambassador Hotel . . . Singer-organist Earl Grant current at the Eldorado Club in Houston . . . Jimmy Durante with Eddie Jackson and Sonny King open a three-week stand at Frank Senn's Moulin Rouge June 2 . . . Miami Beach comic Charlie Carlyle opened (15) at the Slate Bros. niter, nity . . . Largo batoneer George DeCarla holds over an additional 60 days.

## Chicago

Lillian Roth launches Friday (22) at Muehlebach Hotel, Kansas City . . . Shelley Berman has a week at Frontenac Arms Hotel, Toronto, June 5 . . . Tito & Lilla Gubar set for three days at Senate Theatre, nabe Latino showcase here, May 29 . . . Chirper Peggy Taylor is on Red Skelton bill opening at Chez Paree tomorrow (Thurs.).

## San Francisco

Tempest Storm opened at Pack's II, doublebilled with singer Herb Jeffries, whom the stripper says she'll marry . . . Ronnie Schell got a hurlyburly call from the lowcase hungry's owner, Enrico Banducci, to fill in for Jonathan Winters. Banducci's paying \$175,000 for the building in which his new coffeehouse is situated . . . Myer Netter's Moulin Rouge now scheduled for completion in late June . . . Gorman's Gay 90's changing show shortly, giving Sharon Apel a much bigger part . . . Big turnout for Phyllis Diller's return to the Purple Onion.

## Detroit

Marge Cameron is at the Rooster-tail . . . Robert Cary into Gay Haven Supper Club . . . Singer Dolores Leigh new headliner at Metropole Supper Club in Windsor . . . Tinker Bell, billed as the pint-sized Lil S. Cyr, is booked for an unprecedented four weeks at Willis Show Club . . . Fisher & Marks are back at Elmwood Casino . . . Jazz singer Ernestine Anderson at Flame Show Bar . . . Comedian Bobb Shields and thrush Kathy Keegan continue at Club Alamo.

Lil S. Cyr opens a month's stand at Willis Show Bar in longest run of its kind in this town in years . . . Norm Dygon and his dummy Mr. Chips into the Knife & Fork for a fortnight . . . Joe Say quartet is playing "Scottish Jazz" at Baker's Keyboard Lounge . . . Comic Bobby Shields and vocalist Kathy Keegan at Club Alamo . . . Singing foursome, Rover Boys, starring in new Gay Haven show.

## Denver

Top of the Park has the Jimmy Clark Trio with the Mike Disalle orch. . . The Taylors (Buddy Green, Frankie Burg, Kenny Smith) are back and Clyde Rogers is at the organ at Taylor's Supper Club . . . Tura Satana, Japanese exotic, was held over at Tropics . . . The Band Box is offering Charlie Burrelli Trio featuring Rags Ragsdale at the piano and for intermissions, Sara Martha . . . Dixieland jazz by the Queens City Jazz Band is holding forth at Mon-Vue Village.

## Philadelphia

Joey Bishop currently at Celebrity Room . . . Cozy Marley works Andy's Log Cabin this week . . . Christine Jorgensen booked into Jersey spot May 29-30 . . . The Vagabonds skedded for Erie Social Club May 23-24 . . . Don Rickles forced to cancel his June 1 date at Celebrity Room because of pic assignment with James Stewart . . . Mickey Shaughnessy will replace him starting June 3 . . . Jack E. Leonard, at the Fountainhead, New Hope, has signed for a return booking early in July . . . Vocalist Jimmy Byron (known locally as Johnny O'Brien) will be featured for the summer season at Grossinger's.

## Pittsburgh

Three Stooges return to Holiday House July 12 for 19 days, followed by three one-day theatre booking in surrounding towns . . . Bitner & Shannon open 14 weeks of bookings this summer on June 8 at Henry Grady Hotel in Atlanta . . . Erroll Garner Trio set for Town House week of June 15 . . . Carmel Quinn follows Lillian Briggs into Big Mama, the Bicentennial Showboat Sprague, on May 30 for a week . . . Don Cherry set for New Arena week of July 6, which will permit singer, a crack amateur golfer, to play in the Western Open at the Pittsburgh Field Club.

## Dallas

Dick Shawn returned to the Statler-Hilton May 14 for two frames, followed by Roberta Sherwood, May 28; Yonely, June 11, and Allison Sisters, June 25. Orrin Tucker orch comes in June 11 for a fortnight, replacing Johnny Long's band. Latter goes to the Peabody Hotel, Memphis, for two weeks . . . Harry James orch inked for June 22 one-nighter at Memorial Auditorium. KLIF will sponsor the show here, and the James org will also play Houston, San Antonio and Shreveport one-nighters . . . Wyoma Winters played return date recently at Club 3525, where singer Bill Kennedy is filling in for vacationing Earl Humphreys, permanent singing emcee. Ernie Johnson Trio continues for showtime and dance turns . . . Colony Club, holding over comicee Sir Walter Hickey, brings in exotic dancer Tamara as headliner May 25. Johnny Bachemin returns June 29 for his eighth date here . . . Lucille Cunningham, singing 88er, playing a return date at Herb's Magic Grille . . . Sonny Moward & Virian Cook bowed at the Adolphus Hotel, followed by Dave Barry, May 21; Castle Sisters, June 4, and Joe E. Lewis, June 18-30 . . . Comic venturo Bill Hart into new Theatre Lounge for indefinite run.

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# Cuba Nixes Riviera Bid to Close Until Fall; New Nacional, Capri Coin

Havana, May 12.

The Havana Riviera Hotel, Havana, has been refused government permission to close for the spring and summer and reopen in the fall. On top of this refusal, matters were made worse for the inn by the demand of the Gastronomical Workers Union for a 25% increase in salary.

Business, admittedly, has been very bad for all the Havana hotels, and the Riviera management had sought to cut down on the overall nut by taking time off during the slow months.

To close without the permission of the Fidel Castro regime could conceivably invite expropriation, and it's quite possible that the government would seize the Riviera and have the union operate it for the benefit of the workers. The union already owns one hotel, the Havana Hilton, which has been leased to Hilton Hotels International.

Reportedly, all foreign operators of the major hotels would like to shutter for the summer months or retrieve their investment and get out. However, it has become increasingly evident that neither is possible now.

The hotelmen realize that to close without government permission for a period would, among other things, make them liable for salaries during the layoff span. It's recalled that during the time between the Castro takeover of the government and the resumption of gambling in the casinos, the latter had to shell out salaries for all its employees during the seven-week period they were not permitted to operate.

The casino operations are running in the red at all hotels. The gambling business without slot machines and without play by natives is so bad that the Hilton casino is currently operating without paying rent. The hotel is hopeful that it will be able to make up for this moratorium when conditions become stable.

It has also been reported that a fresh infusion of money has gone into the Nacional and Capri casinos. Backers are said to have made a killing in Florida realty and investments. They hope that it will work out the same way as buying stocks during a depression.

The talent picture remains erratic. Although no top names are playing Havana, attempts are being made to bring in U. S. acts to hypo whatever business is available. For example, Bobby Winter has been installed at the Riviera with a native show surrounding him. The Capri is scouting around for American talent, hoping to buy on the basis of having the acts take a "holiday," meaning minimal salaries.

## Sign Cugat & Lane For Houston Charity Show

Houston, May 19.

Xavier Cugat & Abbe Lane will appear at the midnight breakfast of the Pin Oak Charity Horse Show June 5. They will be supported by pianist Lalo, flamenco dancers Vitorio & Don de Natale and bongo drummer Chino Pozo.

Proceeds from the horse show, which has eight scheduled performances during June 2-7, will go to the Texas Children's Hospital. For the fourth year, Jan Garber Orch has been booked to play for the horse show and for dancing at the breakfast, to be held at the Shamrock Hilton Hotel.

## Jonathan Winters 'Just Teasing—Acting All The Time': Comedian's Mgr.

San Francisco, May 19.

Jonathan Winters, night club comedian, was taken to a suburban private hospital late last week after having been confined overnight in the psychiatric ward of San Francisco's County Hospital.

Winters, who'd been doing a \$4,500-a-week stint at the hungry I, got into trouble when he threatened to climb the rigging of a sailing ship, now a tourist attraction, on Frisco's waterfront, and told harbor police he was "the man in the moon."

The police took him, handcuffed, to the hospital and he was released by the superintendent, Dr. T. E. Albers, next day at the behest of Winters' wife and his manager, Martin Goodman.

Dr. Albers said the comedian was "quite disturbed" and "needs long-term mental treatment." He agreed to the release on condition that Winters get "competent care." Goodman poohpoohed the suggestion there was anything seriously wrong with Winters, criticized Dr. Albers for revealing "privileged information" and said the comedian was "probably just teasing—he's acting all the time."

The hungry I's owner, Enrico Banducci, said Winters wanted to finish out the fortnight left in his contract and said "we want him to go home."

Winters had been showing strain during his engagement and a waiter took him home after an unorthodox performance early in the week.

The waiter, named Quinn ("I don't use a first name"), said they sat till dawn drinking coffee and added:

"He was all wound up and began talking about AA. He told me he used to be a heavy drinker—maybe two bottles a day—but he said he hasn't had a drink for eight months."

Quinn called an old San Francisco friend and Winters' family, who sat with Winters in his hotel room the day of the next day and called a doctor to give the comedian a sedative. Later in the day Winters grew worse and the friend slipped down to the hotel lobby to call the doctor again.

When the friend returned, Winters was gone and the next anyone knew of him he was trying to clamb the sailing ship's rigging.

Goodman said "Winters has merely been under a strain," because of a recent minor operation for removal of a cyst. He said the comedian recently joined AA "because he couldn't hold the small amount of liquor he did drink," adding:

"I think it might be hard for him to work where everyone is sitting around drinking."

## ROY ROGERS' 50-70% DEAL AT OHIO FAIR

Columbus, May 19.

Roy Rogers' deal with the Ohio State Fair, signed weeks ago, gives him 50% of the first \$50,000 and 70% of the gross thereafter. Rogers will not get any of the receipts from the outside gate this year.

Rogers is slated to do a four-day stand here starting Aug. 28. He'll do two shows daily with a company between 35 and 40 performers including Dale Evans (Mrs. Rogers).

## Int'l Trade Fair In Chi Sells 'Em With 500G Talent

Chicago, May 19.

International Trade Fair here July 3-18 will showcase imported talent as well as industrial wares, and is another manifestation of the sell-'em-with-show-biz practice.

In this case, something like \$500,000 will be repped in singers and dancers from abroad, half of that in direct outlay by the sponsoring Chi Association of Commerce & Industry, and the other half produced on a cultural exchange basis by governments with pavilions at the fair.

Talent will include the Spanish Ballet, Italo tenor Elio Mauro; Jean Leon Destine, Haiti's "Ambassador of the Arts" with troupe of 15 dancers; Chung Shiu Lee, Hong Kong singer-actress; Nitta Wala Guneya and 14-member troupe of Ceylon National Dancers; Janine & Nico, Parisian songsters; a unit from the Kabuki Theatre, Japan; and a troupe of 28 entertainers from Formosa.

Fair is to be staged on the Municipal (Navy) Pier and will celebrate the opening of the St. Lawrence Seaway.

## Bernard Hilda Returning To Hilton Madrid Base After Mexico City Gala

Bernard Hilda, general music and entertainment director for all the Hilton International hotels, departed recently for Paris, en route to his Castellana Hilton, Madrid, base where he is more or less permanently stationed. Hilda just installed the new summer policy atop the Continental Hilton, Mexico City, reopening the Belvedere Roof with two Latin-American bands, the Chamacao Dominguez and Ray Montoya combos, plus Jean Freber, emcee-accordionist, and songstress Boni Dana.

Opening of the Mexico City spot was made a gala in honor of local composer Consuelo Valesquez who has "Besame Mucho" and other international ballads to her credit. A 50-people choir and a large group of native marlaches singers, locally recruited, created a little union problem for Hilda who had to stay over several days beyond the preem to straighten matters out.

Hilda, who sent the show down to the new Hilton Nile, Cairo, early this year, says that tourist business is good there. Incidentally, Warren R. Broglie, last at the Mexico City Hilton before shifting to the Egyptian capital, has resigned as managing director. Pierre Jacquillard, formerly at El Panama Hotel, another Hilton link in Panama City, is the new m.d. in Cairo.

## DEEJAY BENSON IN BIG \$30,000 AT CHI REGAL

Chicago, May 19.

Negro deejay Al Benson proved anew his local popularity last week when his stageshow for the south-side Regal Theatre racked up a sock \$30,000 gross for the frame ended last Thursday (14).

On the bill with Benson were Jackie Wilson, Sil Austin's orch, Sarah McLawler, the Channels (5), and Lorenz Alexandria. Screen offering was "Remarkable Mr. Pennypacker" (20th).

Regal's next stage presentation, a rock 'n' roller, bows May 29, with Dakota Staton and Miles Davis inked for a week in July.

## Ricky Nelson, Bing Crosby's Sons (4) Among Talent Pacted by Steel Pier

Atlantic City, May 19.

### Damone's Vegas, Reno And Strawhat Deals

Hollywood, May 19.

Vic Damone, winding a three-week stay at the Flamingo in Las Vegas Thursday (21), returns to hostelry for one month during the next two years, under a deal closed with Flamingo prexy Al Parvin. He also has inked pact with Mapes Hotel in Reno, calling for two three-week stands over the next three years.

Singer likewise signed for summer stock engagements in "The Great Waltz" at Starlight Theatre, Kansas City, and "Oklahoma," at Carousal Theatre, Framingham, Mass.

### Greenwich Village Gate's 1st Anni; Talent Lineup Shows Savvy With Maps

Village Gate, in the basement of the old Mills Hotel, has a capacity of 450, making it the largest niter in Greenwich Village, N. Y. Room is clicking off its first anniversary tomorrow (Thurs.) with the current show folksinger Leon Bibb and singer-guitarists Bud & Travis augmented by guest acts.

Under impresario Art D'Lugoff, establishment goes in for a geographic range of talent, having presented acts from Europe, Africa, West Indies, Near East, South America and the domestic scene. To wit, Israeli-Oz Folk Group, Haitian Bacalou Group, Asadata Dafora's Africans, Cuadro Flamenco, Geoffrey Holder, Rey de la Torre, Carlos Montoya and Larry Adler.

Sunday matinee concerts of classical and modern chamber have been a specialty. A lutist, Suzanne Bloch, has presented Elizabethan music.

Mixed policy has included Monday night jazz sessions supervised by Peter Long and Symphony Sid. Langston Hughes has been used for a poetry-reading-jazz combo.

### 'ICE CAPEDES' HOT IN L.A. WITH 452G GROSS

Hollywood, May 19.

"Ice Capades" closed its national tour last weekend at Pan-Pacific Auditorium here with the highest attendance and boxoffice take of any rink attraction. In 20 days here show played to 91.8% of capacity or better than 157,000 paid admissions. Iceer grossed \$452,000 or \$22,600 a day.

John H. Harris, owner-producer of "Ice Capades," said success of L.A. engagement was duplicated in other cities where show has played and set record for tour to better its own high previous mark. It was 19th time around for the iceer, ending its tour here. It is already in rehearsal for next season's opening in east.

### Exotic Tinker Bell Out On Bond in Police Raid

Indianapolis, May 19.

Tinker Bell, exotic dancer (nee Marilyn Wayne, of Miami Beach), was arrested for indecency by a five-man police party after they saw her peel down to what they thought was no clothes at all, but what Morris Rome, manager of the Fox Theatre, said was a G-string. She was freed on \$1,000 bond, and her case was continued.

While police were in the theatre, allowing her to finish her act before making the pinch, the rear seat of their squad car, parked behind the theatre, caught fire. It was believed a passerby tossed a lighted cigaret in an open window.

Ricky Nelson, who last Labor Day weekend set a record 44,221 for one day (Sunday) performances on Steel Pier, has been booked this season for Aug. 28-29. He will be followed Aug. 30 to Sept. 6 (the Sunday before Labor Day) by the Crosby Bros., Bing's four sons, who will play the spot for the first time.

Steel Pier opens for two week-ends starting this Saturday (23) when the Mariners are the vaude attraction and Al Raymond will play in the ocean ballroom. Jerry Dean comes into the theatre June 30-31 with Richard Maltby playing the ballroom.

Pier opens for season June 13 with the Quaker City Boys and Johnny Austin orch.

Policy will remain same as in other years, with one price (\$1.40) paid when getting onto pier for all amusements, including two motion pictures, vaudeville, dancing to a name band, entertainment in a theatre with moppet talent, a water circus, including diving horses and this year a porpoise, with aerial and other acts staged in a huge open air stadium at the pier's end. Grady & Hurst, disk spinners who were a popular attraction last season, are due to return for their record sessions appealing to the youngsters.

## BRIT. 'MORALS SQUAD' RAPS WEST END CAFES

London, May 19.

"Anxiety" over London West End theatre clubs and criticism of an act in last year's Royal Variety Show at the London Coliseum are voiced in the annual report of the Public Morality Council, watchdog organization of Church leaders. The tut-tuts originate from a Council subcommittee concerned with stage plays, radio and television.

Report declares that items of a very harmful nature are included in glamour revue programs in theatre clubs, which avoid prosecution for obscenity but "contrive to be salacious" thanks to the technicality that they are "private" and not "public" entertainments.

The Royal Show item came under serious criticism from the subcommittee, to use the report wording again, and this wasn't the first time such objection had been raised in connection with the event. The committee alleged that those responsible for the program were somewhat out of touch with the views of responsible members of the public on what was desirable for inclusion and what wasn't.

Next Royal variety performance will be held June 23 in Manchester, the Queen Mother attending.

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# VARIETY BILLS

WEEK OF MAY 20

## NEW YORK CITY

**MUSIC HALL 20**  
Yare! & Bailly  
Les Chanteurs  
Trio Martelli  
Maria Negrini  
Rita Lancia  
Alan Cole  
Corps de Ballet

## AUSTRALIA

**MELBOURNE**  
Will Mahoney  
Rudy Horn  
Gibson Girls  
Gordon & Colville  
Allen Bore & June  
Amazing Margos  
Anny Bervier  
Margo Glancy  
Edit Jansz  
Frank Wilson  
Loraine Brangrove  
**SYDNEY**  
Tivoli  
Johnny Lockwood  
Len Lowe

## BRITAIN

**ASTON**  
Hippodrome  
Piddock & Penny  
Annette & Noel  
Trevor Evans  
8 Pennies  
Whitlakes & Law  
Michaela Roy  
D & S Stephens  
**BIRMINGHAM**  
Max Bygraves  
June & Julie  
Hines Bros.  
Wanted Five  
Nino Prediani  
Peter Dulay  
**BLACKPOOL**  
Grand  
Leslie Crowther  
Joan Mann  
Peter Felgate  
Bryan Burdon  
Baker & Brown  
Dorothy Wayne  
Hazel Lee  
Jill Stewart  
Thomas Walling  
Harry Tait  
Jimmy Martin  
John Hammond  
Patricia Burgess  
Mickie Miller  
Valerie Sanders  
Sonia Petrie  
**LIVERPOOL**  
Hippodrome  
Bill Kenny  
Frank & Lamer  
Maurice Rocco  
J & P Barbour  
Emooney & Layton  
Al & Ethel Sis  
**COVENTRY**  
Newsome  
Lorraine Donagan  
Des O'Connor  
Miki & Gracie  
Kemp & Christine  
De Vere Dancers  
**FINSBURY PARK**  
Cliff Richard  
Kay & Kimberley  
Dallas Boys  
Reynolds  
Billy Dainty

## Cabaret Bills

## NEW YORK CITY

**Blue Angel**  
Dorothy Loudon  
Roger Brown  
K. & M. Welch  
Randy Sparks  
Jimmy Lyon  
Bart Johnson  
Bon Sol  
Kaye Ballard  
Lorraine Donagan  
Little, Deane & Mason  
Theresa James  
Jimmie Daniels  
Chateau Maudie  
Harry Mirano  
Gaines  
Ralph Font  
Panchito Ore  
Candice Ore  
Cocacola  
Tony Martin  
Alan Drake  
Zame North  
Ron Stewart  
Lou Dunn Ore  
Pagan Ore  
Lenny Bruce  
Donna Lee  
Downstairs Room  
Demi Dozen  
Sylvia Shaw  
Jane Connel  
Cecil Cabot  
Jack Fletcher  
George Her  
Gregory Mathews  
Stan Keen  
Ronny Granger  
No Fifth Ave.  
Robert Downey  
Harold Fonville  
Lorraine Donagan  
Guy Lombardo Ore  
**Hotel Plaza**  
Jane Morgan  
Donna Lee  
Mark Monte Ore  
Hotel Pierre  
Felix Knight  
Lorraine Donagan  
Dolores Perry  
Joseph Ricardel Ore  
Alan Logan Ore  
Hotel Toff  
Vincent Lopez Ore

## CHICAGO

**Black Orchid**  
Lill Sit. Cyr  
Joe E. King  
Joe Parnell (S)  
**Blue Angel**  
Mighty Panther  
Vi Velasco

Peggy Taylor  
Cock & Uggie  
Chez Adorables (S)  
Cotton Inn  
Jean Sampson  
Ramsey Lewis Trio  
Conrad Hilton  
"Rocky" Trill  
Hella Neff  
Farra & Carter  
Ben Gato & Bernie  
Harris  
Jack Kodell  
Eddie Lee  
Manuel Del Toro

## HAVANA

**Hotel Capri**  
Rosita Fodres  
Eddie Lee  
Nancy & Guile  
Natalie Herera  
Hotel Nacional  
A M Martinez  
Casado  
Gina Romand  
Crocier & Clark  
Ana & Julio

## LOS ANGELES

**Band Box**  
Billy Gray  
Mac Yea  
Mickey Katz  
Jackie Lee Cochran  
**Ben Gato's**  
Ben Gato  
Jerry Lester  
Robert Lee  
Lois Ray  
Sammy Wolf  
Dick Bernie  
Richard Tannan  
Ivan Lane Ore  
**Cloister**  
Andy Williams  
Rory Goshorn  
Terry Gibbons  
Cocoanut Grove  
Kingston Trio  
Freddie Martin Ore  
Crescendo  
Mort Sahl  
June Christy

## LAS VEGAS

**Desert Inn**  
Jimmy Durante  
Eddie Jackson  
Sonny King  
Jack Roth  
Jackie Buffano  
Al Johnson  
Don Arden Dancers  
Carlton Hayes Ore  
"1,001 Nights at  
Minsky's"  
Jimmy Martin Ore  
Janet & Arnauld  
Victor Julian &  
D'gs  
Tina Turner  
Gillian Grey  
Bob Vegas  
Allen & Dorsey  
Marilyn Linero  
Tony D'Amico  
Cee Davidson Ore  
Cortez  
Dubonnet Trio  
Eddie Rush  
Versailles  
El Rancho Vegas  
Joe E. Lewis  
Jackie Lee  
Dick Rice Ore  
Flamingo  
Ted Lewis & Co.  
Marie McGee  
Harry James  
Don Kirk  
Flamingo  
Jack Cathcart Ore  
Fremont Hotel  
Pink King & Zanica  
Make Believes  
Joe Sante 4  
Newton Bros.  
Golden Nugget  
Harry Ranch  
Lee & Faye May  
Sons of Gold'n Wat  
Hacienda  
Four Tunes  
Johnny Howard  
Shirley Scott  
Nevada Club  
Jig Addams  
Rivera-Baranco La  
Tina Turner  
Pink King IV  
Midltons  
Felix Ramirez Trio  
Lou Wolf & Joe  
Wolverton

## MIAMI - MIAMI BEACH

**Americans**  
Hiddegard  
Larry Store  
Lee Martin Ore  
Carlton  
Lou Walters Revue  
Elissa Jane  
Don Tannen  
Darryl Stewart  
Phirosha & Niki  
Christine Niki  
Jacques Monnet Ore  
Ruth Wallis  
**Clover Club**  
S. Brown Revue  
Deuville  
Billy E. Kistner  
Mr. Ballantine  
Jacques Monnet Ore  
Ruth Wallis  
**Claret**  
Jean Carroll  
Dick & Frank  
Bobby Brandt  
J. Conrad Dancers  
Malinda Coe  
Eddie R  
Jackie Heller

## RENO

**Harry's Club**  
Dick Contino  
Abbie Neal &  
Charles Glick  
Jerry Colonna  
Deede & Will  
Don Baker  
Jacques Monnet Ore  
Harold's Club  
Wier Bros.  
Carmen  
Kingspins  
Mages  
Allen & Co.  
Burt  
Exquisite  
Instrumentalists  
Glen Rolison

## SAN FRANCISCO

**Backstage**  
Stan Arnold  
Rene Joubert  
Blackhawk  
Dizzy Gillespie  
Canterbury  
Geo. Alexander  
Benny Street  
**Easy Street**  
Martie Marsala  
Wally Roy Ore  
Jack's  
Tempest Storm  
Herb Jeffries  
Dick Carroll  
**Fairmont Hotel**  
Josephine Penrice  
E. Hecsty Hecsty  
Gay 90's  
Diamond Lili  
Joy Healy Dancers  
Bee & Ray Gorman

## 'Greatest In World'

Continued from page 1

Shine" and Robert Littell spelled it out: "There is no more rich and satisfying entertainment than Joe Cook to be found anywhere. Whatever he does is perfect."

A rambling story about cornflakes he told in this show exploded like a frustrated rocket, following the pattern of his classic nonsense about the four Hawaiians, which was long and short and adapted to mood and audience. One simple version that he dictated to a stenographer at the Center Theatre I find in my Cook file of several hundred pages:

"I will give an imitation of four Hawaiians. This is one (whistles); this is another (tinkles mandolin); and this is the third (marks time with foot). I could imitate four Hawaiians just as easily but I will tell you the reason why I don't do it. You see I bought a horse for \$50 and it turned out to be a running horse. I was offered \$15,000 for him and I took it. I built a house with the \$15,000 and when it was finished a neighbor offered me \$100,000 for it. He said my house stood right where he wanted to dig a well. So I took the \$100,000 to accommodate him. I invested the \$100,000 in peanuts and that year there was a peanut famine. So I sold the peanuts for \$350,000. Now why should a man with \$350,000 bother to imitate four Hawaiians? (Joe would then pick up his prop chair and exit.)"

This is his account of how he stumbled on to his vaudeville gold mine:

"While playing on the Sullivan and Considine Circuit at the second show one night, at which there was generally a lot of hooovers, I got to fooling around with a ukulele and finally evolved a method of imitating three Hawaiians at one time. One night, for no special reason, I suddenly said 'I could imitate four Hawaiians' and then realized that I had to get out of my bragging. So I launched off into a story that had nothing to do with my claim, and finished with my explanatory line which was picked up and repeated around the drug stores, pool halls and restaurants."

Left an orphan when he was four years old, Little Joe Lopez and his older brother Leo were adopted by a prosperous widow who owned the Anne Cook Department store in Evansville. His mother never recovered from the shock at their little home in Piercetown, when the Spanish painter Joseph Lopez drowned in Reed Lake near Grand Rapids, while he was rescuing one of his students in an oil painting class.

When he was 50, Joe recalled that Mrs. Cook was about that age when she came to the deathbed of the widow Lopez.

"I can remember my mother lying in bed and giving my brother and myself to Mrs. Cook and having her promise to take care of us if anything happened to her. She died on Christmas Eve, and somebody went out in the yard and cut a small Christmas tree, and brought it in. The only decorations we had to hang on it were some oranges that somebody had sent to my mother. Always since then I have had a big Christmas tree with lots of decorations."

At the Cook house and yard and barn at the corner of Fourth and Oak Streets in Evansville there ought to be a marker (if it isn't already in place) for the orphan boy who brought so much clean fun to millions. There he learned to juggle and to walk the tight rope, to fiddle and play the cornet, to do monologues and acrobatics and so lay the foundation for the 15-minute vaudeville act in which he displayed fifteen entertaining talents.

His first theatrical job when only 12, was with Dr. Rucker's Corak

Wonder Company, and this 50c a day with a traveling medicine man he parlayed, with little formal education, into \$5,500 for many vaudeville weeks.

A devout Catholic, he was devoted to his wife and four children, who grew up at his fabulous 19-acre estate on Lake Hopatcong, New Jersey, which he remodeled at a cost of \$150,000, removing 600 large trees to lay out a nine-hole golf course. At the first tee grew a bush with red trees and a golf ball tree with the green ones not quite ripe, and never a guest played the course without getting his certificate attesting a hole-in-one on the 169-year shot onto the green shaped like a soup bowl.

"Kelly's" and "Schultz's" were two rival clubs on the "Sleepless Hollow" grounds, and there were facilities for tennis, horseshoe pitching, skating, skiing, fishing, and motor boating. On the wide veranda facing the lake a visitor one Sunday came upon the younger son sitting and sulking. "What's the matter, Leo?" "Nothing to do around here."

Left alone while her husband traveled, Beatrice Helen Cook developed a romance with the tavern keeper down the road, which led to divorce in 1931.

Some years later the star married Alice Boulden, one of the principals in "Fine and Dandy" who has been his nurse and only companion during the sad years of progressive deterioration at Candlewood Lake, Conn., and Clinton Hollow, New York. In the last decade of complete paralysis she provided the Elixir of Life more potent than any the boy Joe had hawked as assistant to the Indiana medicine man.

## Cafe Work Cards

Continued from page 65

them to adhere to civil rights and humane conceptions. The judge's comments may open the way for the N. Y. police to reconsider their former rigid policy of excluding anyone with police records, whether convictions were present or not.

Lending a key assist to the plaintiffs was Steve Allen who was the star witness on the first day of the two-day trial. Allen testified that he employed numerous persons with criminal records and never was burned by doing so. Bandleader Johnny Richards, in the original complaint, also indicated that he could not employ some qualified musicians because of the police ban on their niterly employment.

Cohen stated that he could have conclusively decided the issues in the case if he had the support of the unions covering niterly employment. However, Local 802, American Federation of Musicians, and the American Guild of Variety Artists refused to support the plaintiffs and Cohen had to go it on his own.

## LaRue La Raid

Continued from page 65

The raid came at a time when the convention season is in full swing.

Due to appear in municipal court tomorrow (Wed.) to press the charges will be reps of the state's attorney office in addition to the beverage branch men. License for the club is in name of a Peter Ganas. All those involved are out on \$500 bond.

Strippers grabbed were of the lesser-known class. Topliner was Neil Dudley who works under nom-de-plume of Pat Hobson.

Catherine Elliot, who bills herself as Toni James, got the worst break of the lot; it was her first night in the show.

The club, for months, had been using pitchen to stand at the corner of Collins Ave.—just up the block—to solicit patronage from the heavy stream of pedestrian and auto traffic along the main artery. Among charges due to be aired will be claim that the dofers deduced all the way, unto G-strings and beyond. Formerly, charges were centered around B-girl drink solicitation and check padding, in violation of local and state ordinances.

## New Acts

**TOMMY SANDS**  
With The Sharks  
Songs  
30 Mins.

**Latin Casino, Philadelphia**  
Tommy Sands, who cracked into Hollywood's new star roster with his hit rock 'n' roll recording, "Teenage Crush," is following the pattern of the disk clickers with a niterly act. Extremely youthful in appearance, Sands has a husky voice and confidential style on the standard fare.

His act really comes in two sections and seems as if it were done with a complete change in personality. He kicks off with "Hello, Young Lovers" and follows with such lulls as "Ain't We Got Fun?" "If I Loved You," "I'll Be Seeing You" and "What Is This Thing Called Love?" Songalo is on the sentimental side and ingratiatingly pitched to femmes at ringside. Diction is faultless and the music, while not allowing too much pyrotechnics, is pleasant enough. His ankles to good applause, warranting encores.

The return provides the switch. Sands is followed by a red-coated trio, the Sharks. In a rhythmic bit to bridge the change, singer is talked into shedding his white dinner jacket in favor of a scarlet coat. In addition to their vocalizing, the Sharks back up the star with two guitars (one electric) and a string bass. Sands also loops a guitar about his shoulders and they're off to "All Shook Up." Forgotten is the Hollywood diction as he tears loose with the group on such afterbeat classics as "Short Shorts," "Splish Splash" and "Houn' Dog." To solo guitar accompaniment he tallies in a moving version of "Unchained Melody" and his getoff is a rousing hillbilly refrain, "Sinner Man."

Display of talent in two fields is a certain crowd pleaser, winning adherents of both schools. Joe Frassetto's regular 10-piece house band is augmented with three extra brass for Sands' visit. Gagh.

## LES GIRLS & JERRY (3)

**Dance**  
14 Mins.

**Chaudiere, Ottawa**  
Blonde, brunet and male, Les Girls & Jerry are Johanna Carothers, Pat Edey and Gerald Gardner, who have formed this compact group to fit bookings where floors can be of various sizes and shapes. Routines are also designed to conform to rooms concerned. Ability of the threesome is unquestionable, featuring chiefly modern and ballet, nicely costumed and effectively staged.

Although it's a constructed act, the combo is being used at the Chaudiere as a line, twice each show, but flexibility of the trio makes it strong in any slot. Mainly for clubs and hotels, Les Girls & Jerry is okay to build any visual fare. Gorm.

## House Review

### Ohel Shem, Tel Aviv

Tel Aviv, May 12.

"Le Nouvel Olympia Tel Aviv, directed by Bruno Coquatrix (Paris) and Gloria Godik (Tel Aviv); featuring Hazy Osterwald & International Sextet, Delta Rhythm Boys.

The new Tel Aviv Olympia show is the most hilarious and best program so far presented by managers Bruno Coquatrix and Gloria Godik. The first part is occupied by the Hazy Osterwald group, which consists of double-bass player and singer Sunny Lang, saxophonist Dennis Armitage, versatile (piano, accordion, guitar, trumpet) Jo Curt Prina, John Ward at the drums, Werner Dies (clarinet, saxophone, guitar) and leader Osterwald (trumpet).

Troupe, hailing from Switzerland, offers abundant songs, parodies and humorous sketches. Best song presentations are the U.S. "Chanson d'Amour" and the Italian "Ciao Ciao Bambina," best parody is the "Arabian Caravan" scene on Duke Ellington's music.

Second half is given over to the Delta Rhythm Boys (Kelsey Pharr, Carl Jones, Lee Gaines, Travers Crawford, Rene de Knight) who impress with original and excellently-conceived vocal arrangements and accomplished rendering. Group sings Negro spirituals, folk-songs and modern hits with the boys taking the lead alternately. An enthusiastic public demanded many encores. Vern.

## Riviera, Las Vegas

Las Vegas, May 12.

Harry Belafonte, Jimmy Nelson, Sharon Enoch, Dean Crane, Dorothy Dorben Dancers (12), Ray Sinatra Orch (21); produced by Sammy Lewis; choreography by Dorothy Dorben; \$3 minimum.

Harry Belafonte's return to the Clover Room after an absence of 16 months is an auspicious one. With an expanded repertoire, greater vocal sensitivity, and comprehensive showmanship which includes a winning flair for offbeat comedy dialog ("Anything Sammy Davis can do I can do taller"), the artist performs with style and dignity. His numbers include "Darlin' Cora," "Hush Little Baby," "John Henry," "Man Smart," "Jamaica Farewell," "When the Saints Go Marching In," "Turn Around," "Cu Cu Ru Cu Paloma" and "Matilda," latter being his w.k. community sing-song.

Jimmy Nelson, a big-league in the voice-tossing department, is a solid cick as he trades some very funny gags with dummies Danny O'Day (a brash youngster) Humfrey (a proper Britisher) and Farful (a languid long-eared dog). Without noticeable lip movement, Nelson presents some highly impressive vocal trickery, including multiple singing, simultaneous smoking, drinking and talking.

Curtain-raiser is a notable "Rose Ballet" by the Dorothy Dorben Dancers (12), soloists Sharon Enoch and Dean Crane to Tchaikovsky's "Sleeping Beauty."

Entire show, skedded for three frames, is backed with excellence by the Ray Sinatra orch (21).

Duke.

## Cloister, Chi

Chicago, May 12.

Irwin Corey, Jean Sampson, Ramsey Lewis Trio; \$1 cover, 2-drink minimum.

Irwin Corey, in his encyclopedic professor guise, is back in this boose-only cellar for three shake 'em up (with laughter) weeks, topping a bill that offers some refreshingly sensible songology by Jean Sampson (see New Acts last week).

Corey's free-wheeling format is a consistent rouser in this room. There's plenty of appreciation for the heckling, the fake French (pure artistry), and all the other sight and sound bits that trademark his deft zaniness. That it's madness sublime, from one of cafedom's most inventive minds, seems well beyond dispute at this date. Session caught was a per usual wildie, Corey often taking his speechifying offstage to badge a hapless customer. His panto stuff has few equals. He's master of the leer, the mischievous eye-balling, the airy handwave that dismisses a salacious thought.

Ramsey Lewis unit ably accompys Miss Sampson, and furnishes agreeable between-show sets. Don Adams and Meg Myles move in May 26.

Pit.

## Dunes, Las Vegas

Las Vegas, May 12.

Pinky Lee, Janik & Arnaut, The Mathurins (2), Victor Julian & Dogs, Jamal Twins, Tony diMilo, Gillian Grey, Bob Vegas, Allen Conroy, Marya Linero, Borden Twins, Sylvia Burns, Carol Geri, Dancers (18), Models (12), Showgirls (7), Cee Davidson Orch (11); Produced by Harold Minsky; Pinky Lee's choreography by Buster Burnell; staged by Madame Komarova; musical arrangements, Joyce Brown; costumes, Max Berman; stage direction, Edward Lynch; \$3 minimum.

Pinky Lee dandily dominates Harold Minsky's most elaborate revue to date. He romps through well-balanced production which serves as excellent showcase for his versatility as a comedian, dancer and singer. Despite a recent knee injury which is still painful to him, socks across a strenuous dance routine, and gets tossed around unmercifully by his straightman, Tony diMilo. The handsome diMilo is a strong asset to Lee's act, and more yocks are added by Marilyn & Rosalyn Borden, Sylvia Burns and Carol Geri. Lee broke attendance records during his previous stint here, and certainly should repeat this time.

Entire package is labeled "1,001 Nights At Minsky's," and contains a diversified set of topnotch acts. Janik & Arnaut return with their provocative man-snake turn in which the femme partner does the slithering clad as a reptile making entrance on a rope over the audience. The Mathurins (2) get laughs and gasps with their comely sailor tumbling turn, and the act called "Victor Julian & Dogs" is the cleverest canine caper seen

here in years—complete with elaborately costumed terping and tumbling pups.

The Jamal Twins, a couple of beautiful bearded body shakers, blend neatly into the pulchritude department. Gillian Grey, a red-haired chirper with well-trained pipes, and Bob Vegas, a virile vocalist with a big voice, capably handle the production singing. Allen Conroy and Marya Linero effectively supplement the action here with their specialty dancing. Buster Burnell did the choreography for Lee, with Madame Komarova handling the overall staging. Twelve stunning nudes wander in and out of the festivities—occasionally on the well-lit runway. Also, there are 12 girl dancers, seven showgirls, and six male dancers. Show, expertly backed by the Cee Davidson orch, is set for eight weeks.

## Moulin Rouge, H'wood

Hollywood, May 12.

Sammy Davis Jr., Bob Melvin, Donn Arden's "Big Ben Beat," Dick Stable Orch (23); \$5.50 package.

Sammy Davis Jr. is a thousand people—a thousand entertainers—compressed into one highly volatile package which is exploding inside Frank Sennes' Moulin Rouge. His is a gigantic talent, wholly as big as the crowd which views it, and the current three-week engagement should be a smash.

It can't be repeated too often that Davis has something for everyone, including those who already have seen him at a night club. His singing and dancing wear beautifully, and his specialties, both old and new, are skillfully routinized with a fascinating ad-libbed air.

Davis held a packed opening night house in his hands and heart for some 80 minutes. The response was immediately powerful, and it grew to be nearly overpowering, to the point where Davis had to beg off to thunderous appreciation so the mob outside the Moulin Rouge could replace the one inside.

"Birth of the Blues," "I've Got Plenty of Nothin'" and a medley of songs which were nominated for but never won Oscars were sung by Davis with combination of sound, rhythm and feeling that marks him as one of the nitery circuit's best song stylists. His dancing fills the big room with the zest of his feet, and his drumming is of equal spirit.

The entertainer has capitalized on impersonations because he has let his own personality peek through. He does more than sound and look like the people he carbons, for he fills them from within. And yet he is always himself.

While he now works alone on-stage, the billing remains "The Will Mastin Trio" . . . starring Sammy Davis Jr. According to Davis, it always will, and that's indication of a graciousness that permeates one of the best acts show business has ever seen.

Bob Melvin, a standup comic with a good delivery, is booked in with Davis, and Donn Arden's "Big Ben Beat" is a colorful opener. Dick Stable's orch (23) is especially good in backing up the star.

## Hotel Radisson, Mpls.

Minneapolis, May 16.

Marion Marlowe (2), Don McGrane Orch (8); \$2.50-\$3.50 minimum.

Thanks to the presence of chirper Marion Marlowe and her first-rate performance, this tony Flame Room is bowing out in a blaze of entertainment glory. After Miss Marlowe's fortnight, the room goes into permanent limbo. There'll be a summer lull in the Hotel Radisson's entertainment activities and then the hostelry will tee off again in the fall.

Miss Marlowe's long absence from the Arthur Godfrey television show apparently hasn't made her any less of a name draw. At any rate, a filled room was on hand for her opening dinner show and reservations are reported heavy.

In every favorable connotation of the word, Miss Marlowe impresses as a top-drawer prima donna. With excellent pipes, ability to sell her songs, stunning looks and garb and dramatic fervor undoubtedly qualify her for the appellation.

For this engagement, Miss Marlowe in high spirits provides a highly listenable routine of mostly standards which are improved by their special arrangements and her performances. It's her first time in Minneapolis and leaves customers hoping she'll be back soon. Her pianist-arranger, Bob Reisenberg, and Don McGrane's orch back her up in big-league fashion.

Rees.

## Shoreham, Wash.

Washington, May 12.

Edith Piaf, Bob Cross Orch (12); \$2 cover.

Edith Piaf, weak and pale, returned to work after months in hospitals, and won the kind of salute from capacity crowd at her Shoreham Hotel Blue Room opener that probably has never before been paid to a nitery entertainer here. The customers twice gave her a standing ovation, while shouts of "brava" followed every number she sang.

The demonstrations were all the more remarkable because most of her audience was evidently unaware of her battle for health, including her automobile wreck, followed by operations for stomach ulcers, for removal of her appendix and for adhesions. There's been no local publicity on her recent hospitalization; so the drama of her professional comeback had no buildup here to lure sympathy.

Although she is more fragile than ever (and a doctor waited to examine her after her opening show), her voice is not changed. She is Piaf at her best as an artist. Yet, she has taken medical advice and cancelled future bookings following her fortnight here, with the single exception of a week at the Bellevue Casino in Montreal. Then she leaves for Paris to rest and regain strength.

In her comfortable shoes, that plain black dress and the gold cross around her neck, she begins with "Mon Manège." Next is the haunting "Gypsy and the Lady," with the gayer "La Foulle" following. "Mi Lord" is another number.

"Lovers for a Day" (in English) and "Je n'en Connais Pas la Fin" (in French) are two of her best. But it was "Bravo Pour le Clown," its sadness crossing the language barrier through Miss Piaf's dramatic rendition, which lifted people out of their chairs the first time. They stood for her again on her final song, "If You Love Me, Really Love Me," which she wrote a decade ago.

In all, her act took 35 minutes. The audience wanted more, but the time had been agreed upon in advance as essential to conserve her energy.

Her musical director, Robert Chauvigny, has devised superior arrangements, using an Italian accordion and guitar in addition to Bob Cross' top quality orch which has been signed to spend the summer at the Shoreham Terrace. The Terrace opens May 26 with Celeste Holm, as the Blue Room is shuttered.

Carp.

## Americana, Miami B.

Miami Beach, May 16.

Hildegard (with Martin Freed), Larry Storch, Lee Martin Orch; \$3.50-\$7.50 minimum.

It's evident that prexy Larry Tisch is maintaining a peak-budget-of-month idea in the Bal Masque of this Bal Harbour flagship inn. Once every few weeks the package installed is of the upper-bracket payoff genre; in current such installation he has himself a brace of acts worthy of a mid-winter showcasing.

Hildegard has been seen at other posh cafes in this area before, but never to better advantage. The layout, with the stage on one of the widest ringsides in town, and closeness of the terrace section, makes for an intimate setting, albeit the capacity runs well over 400 persons. Setting is perfect for the Hildegard charm-display.

Superbly gowned, per always, as peaches-a-d-cream complexioned as ever, she keeps a wily balance in her song and chatter book that allows for sock results for either a belting tune, nostalgic balladings at piano and center-stage-mike, or for the bits with the male ring-siders that build warm rapport. She's introed some new numbers to her standard book, notably from "Gigi" in which peg for the aud-mixing is contained in "The Night They Invented Champagne" for pass-out of the bubbly stuff. A full rouse—unusual at this time of year, even on an opening night—called for her identified tunes to solidify the big cick.

Larry Storch is also very much at home here. The base of his comedic approach lies in character invents and full use of a wonderfully plastic face for the sight adds. His standard stuff is laced now with a story-line approach that lends the new; with it he provides an example of what an ingenious guy with a solid comedy sense can do with an oldie, taking an often-heard premise and dressing it in a foreign-accented character delineation. The placing of these oldies in French, Russian and

Italian theme makes them all sound new and the funnier through the variations the twists provide. Result is a continuing series of hearty howls that wind him into demands for more.

Lee Martin and his orch are skillful showbackers, with Martin Freed an ace batoneer-accompanist for Hildegard. Vaughn Monroe and George Hopkins play the next weekend, then Tommy Leonetti arrives for a full week's stand.

Lary.

## Fountainhead, New Hope

New Hope, Pa., May 15.

Patrice Wymore, Guy Marks, Johnny Crawford, Buster Burnell Girls (4), Mickey Rogers Orch (5); \$5 minimum.

Patrice Wymore, a lovely red-head from the films who knows her way around a night club, and Guy Marks, a gifted satirical mimic, pace a fast-moving and tasteful show at Bucks County's Fountainhead.

Miss Wymore (Mrs. Errol Flynn) wisely made only one brief mention of her flamboyant husband. She proceeded to win over a preem crowd with a charming manner, a capable if somewhat limited voice and an energetic dancing style.

Dressed in a tight red gown slit up to the hip on one side, she rips into "Gonna Live Till I Die" and shows her forte definitely is not rhythm singing. But she persists in singing several other uptempo pieces, scoring on an updated "It Ain't Necessarily So" which she manages to sell despite flatting on some notes.

When patrician Patrice gets intimate, as per the old Irish folk tune, "Scarlet Ribbons," she does her most effective singing. She handles the ballad accompanied only by an electronic music box and shows evidence of legit training, especially on the high notes.

In a medley of pix tunes, she does some fancy stepping on "Carolina in the Morning." She dances and sings "When I Get the Blues I'm Happy," an original by Hal Borne (who whipped together her songalog), and draws heavy mitting for her enthusiastic hoofing.

A hard-working and sincere trouper with much self-confidence, she would do well to limit the uptempo songs and feature more intimately-styled tunes.

Guy Marks, who precedes Miss Wymore, has a well-paced and thoughtful act which is unique for the niteries in that it doesn't have a single indigo line. He's a calm, low-pressure comic who picks on difficult subjects to mimic—and does them well. He opens by feigning like a horse, walking like an ostrich, coughing like a senior citizen, and shrieking like a saw.

His satire of a singer with one of the "Mickey Mouse" bands of the 1930s is devastating as is his takeoff on opera in which he sings both tenor and soprano. But high spot is his four-way mimicry of a Peter Gunn stanza featuring an Indian, Humphrey Bogart, Gary Cooper and Robert Mitchum. And his Cooper impress doesn't include a single "yup." He closes to heavy applause with a calypso-singing Boris Karloff with Harry Belafonte overtones.

Singer-emcee Johnny Crawford proves a crowd-pleaser with an uptempo "Just One of Those Things," the inspirational "You'll Never Walk Alone" and a swinging "Old Man River" in which the audience is asked to clap.

A new line of comely Buster Burnell girls and the Mickey Rodgers band also are featured.

Blitt.

## Drake Hotel, Chi

Chicago, May 15.

Marion Colby, Jimmy Blade Orch (6); \$2 cover.

Marion Colby is an externalized singer who compensates by making her turn an adroit visual presentation that clicked with Camelia House preemers. She's a savvy worker in this chi chi setting favoring her belt-em catalog with a terp fillip and a series of apparel changes that winds with abbreviated costume.

Her only effort to vary the snappy pace with a ballad is "They Didn't Believe Me," but she switches the mood abruptly with a lilting second chorus. The otherwise uptempo standards are mixed with plenty of special material, the best of which is "Poor Girl." She gets off nicely with "Hallelujah" and "Happy Days," latter with diner participation. Jimmy Blade's crew are able backstoppers, per usual.

Joanne Wheatly comes in June 5.

Pit.

## Sahara, Las Vegas

Las Vegas, May 12.

Marlene Dietrich, The Szonys (2), Wazzan Troupe (7), Jody Simmons, Dale Babcock, Dick Summers, Saharem Dancers (12), Louie Basil Orch (16); produced by Stan Irwin; productions by Sonia Shaw & Bill Hitchcock; \$3 minimum.

If Marlene Dietrich ever had any qualms about continuing her career as a night club star, she can safely toss them aside. Impact of her current Congo Room stand proves that she is a potent nitery attraction. Class and glamour stamped on her act insure that it would register anywhere—and it's especially good for Vegas because Miss Dietrich is a star who lures patrons to the casino, where gambling execs couldn't help but hear the noisy ovation for her on opening night.

Miss Dietrich's entrance is an impressive sort—the kind one would expect from her—she's elaborately gowned in a Jean Louis flesh-colored creation generously splashed with canary diamonds, and flowing from her shoulders is a cape made of thousands of yellow coque feathers. Some of her songs are of the unexpected type (from her, at least), and the contrast with her sumptuous personality combine for interesting, excellently disarming effect. Included in her repertoire are "All Right, Okay, You Win," "You're the Cream In My Coffee," "My Blue Heaven," "Boys In The Backroom," "Laziest Gal In Town," "Don't Take Your Guns To Town," "Whenny," "Lili Marlene," "Whoopee," "I've Grown Accustomed To Your Face" and "I May Never Go Home." The voice is distinctive because it is an exclusive quality; Miss Dietrich shows added versatility with a neat sense of comedy in certain songs like "Whoopee," and as a terper she joins the chorus line for a graceful bit of high-kicking. Her musical director is Burt Bacharach, fronting the Louis Basil orch (16).

The Szonys, brother-sister dance team, provide European charm with their smooth lifts, spins and splits, demonstrating that they are at the top of the ladder in this field.

The Wazzan Troupe (7), is a fast-moving team of Asiatic tumblers who are skillful at pyramiding and the by-products of such activity. At one point, his six partners are held aloft by one of the husky Wazzans.

"Carnival Bells" is the curtain-raising production number, a colorfully clever original by Sonia Shaw & Bill Hitchcock, which features singing by Dick Summers, dancing by Jody Simmons and Dale Babcock. The Stan Irwin production is set for four weeks.

Duke.

## Beauville, Miami Beach

Miami Beach, May 16.

Billy Eckstine, Mr. Ballantine, Charlie Spivak Orch; \$3.50 minimum.

Opening night for Billy Eckstine saw the big Casanova Room comfortably filled for both shows—a notable pickup, what with lagging biz since the room reopened several weeks ago. If the pickup continues beyond the prom-crowd period current, bookings of the better known names here will continue. For a while, on Morris Lansburgh was seriously considering switching acts set for ensuing weeks to summer (July-August) period.

Eckstine is in fine and full-throated form for this outing. A smooth and easy songster, his gradations in melodies allows full play of deep and soft themes into the full and belting climaxes to make for palm stirrings into enthusiastic reaction. His stint has a vintage of some ancient Washington politico gypsters that's a small piece of writing. Standout in his straight segment is version of "Laugh, Clown Laugh" and his encore segment of recording cick reissues; the carbonings of contemporaries with Louis Armstrong, trumpet and all the zinger.

Mr. Ballantine is a fast working spoofer of the magics, per other viewings. His entanglements with the stunts that never come off are made merrier by mixture of inside, corn and smart line gab that ties the whole into a solidly received canto of comedy. Charlie Spivak's crew are able showbackers and pack the floor for the dance sessions—the basic reason for his booking here for the summer. Due end of week are Georgia Gibbs and Georgie Kaye.

Lary.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Beautiful Dreamer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y. director, Eddie Bracken. Available parts: middle-aged female writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer, 18-20; female lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Connecticut Summer" (MC). Producer David Merrick, 248 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers, singers, actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Happy Town" (MC). Producers, B. & M Productions; director, Allan A. Buckhanz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Part available (singing required): male, 50's, character comedy lead; male, 25, comedian, lean, slender; female, 19-23, attractive blonde, soprano; male, 25-30, baritone; female, 19-23, comedienne, attractive, chest soprano voice; female, 19-23, soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., c/o city girl, attractive, chest, N.Y. 19, Y. suite 7D. Open call for male singers June 1st from 10 a.m.-1 p.m.; June 2 female singers 10 a.m.-1 p.m.; female dancers, 2-6 p.m.; June 5 male dancers, 2-6 p.m. Auditions at the 54th Street Theatre, 152 W. 54th St., N.Y. Final Open calls June 8-9.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions; director, David Sawin, 174 W. 89th St., N.Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, soldier, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Jam Session" (C). Producer, Stella Holt, 325 W. 87th St., N.Y.; director, Adrian Hall. Casting late May for a fall production. All Negro cast. Mail photo and resume to producer. Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hambleton; stage director, Stuart Vauhan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakes-

peare, period comedy and modern prose drama. Mail to director.

### STOCK

N.Y. Theatre Co. Casting contact, Jean Leslie, 27 E. 38th St., N.Y. Holding interviews Mondays and Wednesdays 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. Also looking for directors and apprentices; casting all parts for musical comedy, "Silk Stockings." Mail application, photo and resume to above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Anything Goes" (MC). Producer, Weed-Cramer Productions, 277 Park Ave., N.Y. c/o William H. Weed & Douglas S. Cramer; director, Ronny Graham. Plan 12-week, Broadway tour, probably playing New York in September. To use eight youthful singer-dancers, including four showgirl types, four male specializing in taps; also matronly character comedienne; Englishman, 40's; Julie Andrews-type ingenue. Mail photo and resume, plus request for interviews and auditions.

"Bells Are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts.

"Boy Friend" (MC) Producer, Gus Schirmer, 16 W. 55th St., N.Y., CI 6-5542. Casting Director, Forrest Carter. Mail photo and resume to the above address, or contact casting director. Eight to 10-week season in proscenium and tent.

"Li Abner" (MC). Same casting setup as for "Bells Are Ringing" (see above).

"Yes Man" (C). Producers, Weed-Cramer, in partnership with Dan Levin; director, Levin. Plan Broadway presentation after eight weeks of stock tour. Cast of six: available parts include male lead, early 30's, handsome, suave; female, late 20's, warm-hearted, sharp-tongued; male, pompous, corporation president; female, Eve Arden type; male, 50's, eccentric inventor. Write for interviews and auditions; mail photo and resume to producers, at 277 Park Ave., N.Y.

### THEATRES

#### ALLENTOWN, PA.

Guthrie's Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre.

#### BELLPORT, N. Y.

Gateway Playhouse. Producer, H. C. Pomeran; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

#### BLAUVELT, N.Y.

Rockland County Playhouse; producer, Alvin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

#### BRAADOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining; director, Roy Franklyn. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer c/o Talent Showcase, Inc., 4545 Connecticut Ave., Washington 8, D. C.

#### BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall, 162

W. 54th St., N.Y. Will consider photo and resume applications from property man and six boys and six girl apprentices. Mail to producer.

#### CANTON, CONN.

Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

#### CAPE MAY, N.J.

Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

#### CEDAR GROVE, N. J.

Dailey's Meadowbrook (Music Theatre-in-the-Round Restaurant). Producers, Clifford Dailey, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced.

#### CHICAGO

Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 576 Fifth Ave., N.Y. 36; PL 8-2000. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

Edgewater Beach Playhouse. Producer, Noel Behn, c/o Cherry Lane Theatre, 38 Commerce St., N.Y. Opens June 22 for 11-week season, using star packages. Send photo and resume to producer.

#### CONCORDVILLE, PA.

Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions. See also: Lambertville, N.J.; Neptune, N.J.; Rosecroft, Md.; (see below).

#### CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman. Casting for resident company completed, but some jobbing parts still available. Mail photo and resume to the theatre, Box 51, Corning, N. Y.

#### DAYTON, O.

Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

#### EPHRAATA, PA.

Legion Playhouse. [Producer, Darrell Larson; casting agents, Adams & Leigh, 7 W. 46th St., N.Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency.

#### FISH CREEK, WIS.

Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

#### FORT WORTH

Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present; open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

#### HAMPTON, N. H.

Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N.Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

#### HARRISBURG, PA.

Scottish Rite Theatre. Producer, Robert T. Seymour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

#### INDIANAPOLIS

Avondale Playhouse. Producer, Jo Rosner; producer-director, William Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6844 Canal Blvd., New Orleans.

#### LA JOLLA, CAL.

La Jolla Playhouse. Producer, Ann Lee. Guest-star policy, will do casting on the Coast.

#### LACONIA-GILFORD, N.H.

Lakes Region Playhouse. Producer, Alton Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for box-office personnel, technical crew and scenic staff.

#### LAMBERTVILLE, N.J.

Music Circus. Producer, St. John Terrell. Same casting procedure as, Brandywine Music Circus, Concordville, Pa. (see above).

#### MOUNTAINHOME, PA.

Pocono Playhouse. Producer-manager, Rowena Stevens, c/o

Hotel Webster, 40 W. 45th St., N.Y.; PL 5-9283. Will interview apprentices and applicants for box-office personnel, assistant carpenter and property personnel, this Friday-Saturday (22-23). Phone for appointment.

#### NEPTUNE, N.J.

Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville Pa. (see above).

#### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N.Y. Casting for first half of season, completed.

#### NEWPORT, R. I.

Newport Casino. Producer, Sara Stamm, 200 W. 54th St., N.Y. Accepting photo and resume applications from apprentices and stage managers. Mail to producer.

#### OWINGS MILLS, MD.

Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer Don Swann Jr.; general manager, Larry Childs. Accepting photo and resume by mail for resident Equity company; also applicants from apprentices and technicians. Mail to theatre.

#### PAWLING, N.Y.

Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N.Y.

#### ROSECROFT, MD.

Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

#### RYE, N.Y.

Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

#### SKANEATELES, N. Y.

Lyric Circus Light Opera Assn. (formerly Finger Lake Lyric Circus). Producer, Walter Davis; coproducer, Robert K. Adams; director, David Davis; Business manager, Virginia Davis. Principals cast through agents only. Opening June 23.

#### SMITHTOWN, N.Y.

Marymede Playhouse, Inc. Director, James Van War. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Playhouse, Hempstead, N.Y. Also considering a few apprentices.

#### SOMERS POINT, N.J.

Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

#### TOLEDO

Toledo Summer Theatre. Artistic director, John Aronson, 211 W. 88th St., N.Y. Resident Equity company. Seeking versatile actors with classical experience; costume and scenic designer; technical and stage manager. Six-week repertory season. Will consider photo and resume by mail from actors interested in complete season only. Mail to director at above address.

#### TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barnett Owen, 337 W. 22d St., N.Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

#### WARRENSBURG, N.Y.

Green Mansion Theatre. Producer, Perry Bruskin, 2 W. 46th St., N.Y.C., PL 7-2969; choreographer, Emily Frankel. Parts still available for comedienne, tenor and male dancer with jazz and ballet background, soloist calibre, contact producer for information.

#### WASHINGTON, D.C.

Arena Stage, 26th & D Sts., N.W. Washington 7, D.C. Producing director, Zeldia Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including summer address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

#### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Harp, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E. Lafferty. Planning 26 week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

#### WOODSTOCK, N.Y.

Woodstock Playhouse. Director, David Samples. Mail photo and resume to director, c/o Westmin-

ster Players, 53th Ave. Presbyterian Church, N.Y.C.

### FUTURE SHOWS

#### BROADWAY

Alan Jay Lerner & Frederick Loewe musicals (Untitled) (120 E. 56th St., PL 3-6773).

"At the Drop of the Hat" (R). Producer, Alexander Cohen (46 W. 45th St., CI 6-0594).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. S., CO 5-2611).

"Caprice" (C). Producers, Ronald Rawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave., PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave., CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Dybbuk from Woodhaven" (D). Producers, Saint Suber (200 W. 57th St., JU 6-1890) & Arthur Cantor.

"Fiorello" (MC). Producers, Robert Griffith & Harold Prince (630 Fifth Ave., JU 2-0600).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St., PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway, JU 2-1690).

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave., TE 8-5100).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 45th St., CI 7-1161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St., CO 5-6170).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway, CI 4-6852).

"Mrs. Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway, JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St., PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St., CI 7-1380).

"On the America" (D). Producer, Herman Shumlin (11 E. 48th St., PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St., LO 4-5071).

"Saragoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., LA 4-2844).

"Saturday Night" (MC). Producers, Julie Styne & Joseph Kipness (500 Seventh Ave., PE 6-8354).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Sound of Music" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave.; MU 8-3640) in partnership with Leland Hayward & Richard Halliday.

### OFF-BROADWAY

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

### SHOWS IN REHEARSAL

#### BROADWAY

#### OFF-BROADWAY

"Buoyant Billions" (C). Producers, People's Theatre, in association with Neil Smith, (No address available).

"Dr. Willy Nilly" (MC). Producers, Alfred Drake, Howard Da Silva & Elias Jacobs, c/o Maxine Keith, 234 W. 44th St., LA 4-4228.

"Father" (D) (REP), Producers, Living Theatre Productions, 530 Sixth Ave., N.Y.

"Leave It to Jane" (MC). Producers, Joseph Baruh & Peter Stephan, c/o Sheridan Square Playhouse, Seventh Ave. and 4th St.

"Young and the Beautiful" (D). Producer, Jack Standard, Theatre East, 211 E. 60th St., N.Y.

### SIGNED

#### BROADWAY

J. B. Basil Rathbone (succeeding Raymond Massey).

#### OUT OF TOWN

Free and Easy: Sammy Davis Jr. Pink Jungle: Ginger Rogers.

### Ballet

#### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Ara, Via Messina 9, Milan. Male dancers with three years pro- (Continued on page 76)



## The Issue That Won't Close

By HOBE MORRISON

Shakespeare performances in New York's Central Park are still refusing to go away and get lost. Although Mayor Wagner indicated "irritation" at continued agitation on the matter last week and N.Y. Parks Commissioner Robert Moses called the issue "closed," Shakespeare Festival producer Joseph Papp is stubbornly declining to quit.

Papp, whose meal ticket meanwhile is a court-decision-insured job as television stage manager with CBS, obtained an order Monday (18) in N.Y. Supreme Court requiring Moses to show cause why he should not be forced to grant a permit for the presentation of the Shakespeare Festival in Central Park again this summer. The order is returnable this morning (Wed.) before Judge Samuel Gold.

The reasons behind the abrupt refusal by Moses to permit the widely-praised and enthusiastically-attended Shakespeare performances in the park for a third season, and the Mayor's unexplained reversal of his previous support of the project, appear increasingly strange. As Papp has pointed out, Moses has given various grounds for nixing continuation of the admission-free shows. Also, after a confab with the Commissioner, the Mayor declared merely that Moses had "good reasons" for the decision, but he declined to reveal what they are.

It's figured significant that Moses, at one point in the controversy, resorted to the circulation of an anonymous letter attacking Papp, including a reference to the fact that the producer used the Fifth Amendment several years ago in refusing to answer Congressional committee questions about past Communist affiliation. The Commissioner's tactics kicked back, however, with varying critical comment in the press and theatrical and political circles, including Wagner himself.

Whether, as has been hinted, there are commercial factors involved (Moses has authorized a new season of concerts and shows at the Wollman Memorial in Central Park—where one of his personally-sponsored theatrical projects was a fiasco two years ago), or perhaps a church or patriotic-group angle, remains a matter of speculation. It's evident, however, that Papp is determined not to roll over and play dead at Moses' or the Mayor's bidding, and that the press and public is perversely refusing to allow an "irritating" situation to be "closed."

## Artistic (and Propaganda) Coup

Soviet Ambassador 'Forced' Bolshoi Date—Plenty of Top Officials Attend One-Nighter

By LES CARPENTER

Washington, May 19. You could almost see canary feathers around the smiling mouth of the Soviet ambassador Mikhail A. Menshikov, who had "forced" the Bolshoi Ballet here for a one-night stand. He anticipated what would happen. It did.

After the curtain dropped on the single performance of "Highlights" Thursday (14), the capacity audience of V.I.P.s went into a frenzy of applause.

Broad statements apply. There's never in memory been anything like the response to the Bolshoi in a National Capital showplace. The thunder of noise from the 3,426 ticket holders (many on their feet to pay further tribute) brought the dancers to the footlights to clap for the audience for several minutes in return.

High-ranking politicians, normally cautious about paying compliments to anything Russian, joined the rest of the mob in overworking effusive adjectives.

Critics Mostly Rave  
Local critics raved. But the Washington Post's Jean Bettye separated from her colleagues by having two views. Along with the

(Continued on page 73)

## 'Music' Author Royalties Run About 9-10¢ a Week; Director Getting \$4,000

With "Music Man" settled in Chicago for an indefinite run, the author royalty from the road company and the original Broadway production now runs between \$9,500-\$10,000 weekly. The tuner, written by Meredith Willson, with Franklyn Lacey collaborating on the story, has been grossing between \$68,000-\$71,000 in New York and about the same in Chicago. The author royalty is 7% of the gross.

Others in on percentage deals are director Morton Da Costa, who's averaging \$4,000-\$4,300 weekly on 3% of the gross and orchestrator Don Walker, who's getting around \$700 weekly on ½% of the gross. The percentage payoffs have occasionally gone much higher in the past, particularly the week ending last Jan. 17, when the road company hit its peak of \$118,554 in Des Moines, and the Broadway company grossed \$70,019.

On the combined take of \$188,573, the author royalty was \$13,200, the director royalty was \$5,657 and the orchestrator royalty was \$943.

## Wash. Arena Stage May Do Dark-Monday Shows

Washington, May 19. Arena Stage is considering an "Opera House" on its dark Monday next season for script-in-hand performances.

Zelda Fichandler, the spot's producing director, is considering such presentations of Graham Greene's "The Living Room," Donagh MacDonagh's "Happy as Larry," Bernard Shaw's "Village Wooing" or "Dark Lady of the Sonnets" and Christopher Fry's "A Phoenix Too Frequent."

As Arena has only one more season before it must move into new quarters, not yet found. The present theatre must be torn down in mid-1960 to make way for a new Potomac River bridge.

## Fall Drama Fest Set for Dublin

Dublin, May 19. Full slate has been announced by Brendan Smith for Dublin's International Theatre, Sept. 14-27. Fest was to have been held last year, but was dropped after series of arguments about play changes and withdrawals which involved Sean O'Casey, Samuel Beckett and the stage version of an excerpt from James Joyce's "Ulysses."

Abbey Theatre has not yet nominated its contribution, but others on the list are—Oscar Wilde's "Salome," directed by Hilton Edwards for Dublin Gate Theatre; Shaw's "Simpleton of Unexpected Isles," Dublin Globe Theatre; preem of Abbey playwright Seamus Byrne's "The Little City," Orion Productions; Diego Fabbrini's "Inquisition" and Dominic Behan's "Prosperity Be Damned," Pike Theatre; and Oliver Goldsmith's "The Goodnatured Man," Longford Productions.

Visiting groups include Old Vic productions of Strindberg's "Miss Julie" and Shaw's "Man of Destiny," directed by Douglas Seale; the Lotte Goslar dance group from Holland and the London Festival Ballet preem of "Full Moon for Bride."

The Downtown Theatre, N.Y., has been leased to Jon W. Schwartz and Frederick Halaman-Daris for 14 weeks, beginning June 1. Their opening bill for two weeks starting June 3 will be Jane Moultrie's one-woman show, "The Mad Straw-hatter." Oscar Wilde's "Salome" is scheduled as the second offering.

## SUES JACKIE COOGAN; AVERS BARN RUN-OUT

Los Angeles, May 19. Jackie Coogan is charged with reneging on a skedded theatrical engagement, in a suit filed in Superior Court asking \$3,300 damages.

Complaint, brought for Ruth Bailey, identified as producer last summer of the play, "My Three Angels," in Travers City, Mich., claims that actor signed a contract May 9, 1958, to start an appearance in play Aug. 12 of that year at \$1,000 weekly salary, plus 10% of gross above \$6,000.

Coogan allegedly repudiated the pact June 18, after numerous expenses assertedly incurred in prepping legit.

## 'Music Man' Tops \$1,300,000 Profit

"Music Man" has passed the 400% profit mark. The two-company operation is figured to have netted over \$1,300,000 thus far on its \$300,000 investment. That's based on a May 2 accounting, plus estimated subsequent income.

As of the audit, the combined Broadway and road company profit was \$1,258,777. Of that amount, \$173,600 had been distributed equally between the management and the backers, giving the latter a 195½% return on their investment. It's estimated that the profit on the venture has increased approximately \$65,000 since the accounting.

The road company, with Forrest Tucker in the lead role played by Robert Preston on Broadway, began an indefinite run at the Shubert Theatre, Chicago, last Feb. 12. Costs connected with Windy City opening ran about \$62,000. That included moving the production from Kansas City, special rehearsals and a hefty advance ad campaign.

The tuner is currently in its 15th week at the Shubert, while the original New York company is now in its 74th week at the Majestic Theatre.

"Music," written by Meredith Willson, with Franklyn Lacey collaborating on the story, is a Kermit Bloomgarden production.

## 'J.B.' WILL 'VACATION' IN CENTRAL CITY, COL.

A hiatus in the Broadway run of "J. B." is reportedly planned for the summer. It's understood the management intends continuing the Pulitzer prize-winning play at the ANTA Theatre, N. Y., until the last week in July, when a move to Central City, Colo., is contemplated. The play would remain there several weeks and then return to Broadway.

The show's continuation at the ANTA, however, is naturally contingent on business holding up during the traditional early-summer slump. Incidentally, Basil Rathbone is scheduled to take over Raymond Massey's costarring assignment June 8.

## Meredith Will Costar In 'Vagabond' at Dallas

Dallas, May 19. Burgess Meredith will make legit tuner appearance July 6-19 at the State Fair Musicals in a new version of Rudolf Friml's "Vagabond King." He'll portray King Louis XI and double as narrator. The cast will also include Richard Torrig, Lee Venora and Jean Sanders.

Meredith, who appeared at the State Fair in "Teahouse of the August Moon" in 1955, is currently in London.

## Yank Singers' Slavic Hit

Belgrade, May 12. Two young American Opera singers, Joan Marie Noyahg, soprano, and James Cosenza, tenor, scored with remarkable cheers and applause in "Rigoletto," "Tosca," "Lucia" and "Traviata" in Split, Ljubljana, and Sarajevo, Bosnia. Sarajevo public was so pleased with Yanks' singing that director of Bosnian national theatre signed pair to return to Sarajevo after brief visit to Rome.

## Figure 9 B'way Summer Holdovers; 5 Others Possible; 2 to Lay Off

### Hunterdon Hills Barn Reopens After 7 Years

The Hunterdon Hills Playhouse, Jutland, N. J., is scheduled to reopen June 23. The spot, in Hunterdon County near Clinton, about 15 miles from Phillipsburg, has been closed for the last seven years. It will be operated by Joseph Eastburn Blankenship, a business man of Morristown, N. J.

A 12-week season will be launched with Elaine Stritch in "Time of the Cuckoo." The Playhouse is being redecorated and a new blacktop road leading to the theatre is being laid. Howard Hoyt, of Ingalls & Hoyt agency in New York, will be in charge of casting, and George Lipton will serve as consulting and producing director.

## Rate 'Stairs' Net Around \$260,000

The profit on "Dark at the Top of the Stairs" at the close of its regular post-Broadway tour Saturday (16) is figured to be around \$260,000. As of a Feb. 14 accounting, the William Inge play had netted \$259,075 on its \$100,000 investment. On the basis of out-of-town business since then, the financial situation is figured to have undergone little change.

The profit divvy on the Saint Subber-Elia Kazan production, as of the audit, was \$210,000 split 40% to the backers, 25% to Kazan, 23% to Saint Subber and 12% to Inge. The net take, according to the audit, represented \$144,007 in operating profit and \$115,068 in miscellaneous income, including revenue from the sale of the film rights to Warner Bros.

The cost of sending the show on the road, after the windup of a 59-week Broadway run last Jan. 17, was \$18,509. That amount has been amortized as an operating expense at the rate of \$1.101 weekly. The Feb. 14 audit covered the play's first four weeks on tour, with the operating profit for the period hitting \$6,341. That was after the deduction of \$1,778 dropped on two of the four frames. Royalties were waived, except by scenic designer Ben Edwards, on the losing weeks.

Besides their cut of the profit, author Inge, stager, Kazan and co-producer Subber share in the gross. The author's slice is 10%, the director's 3% and Saint Subber's 12%.

"Dark" is scheduled to close May 30 at the Coconut Grove (Fla.) Playhouse, where it opened last Monday (18).

## OSTERMAN SYNDICATE BUYS B'WAY CORONET

The Coronet Theatre, N.Y., has been sold by the City Investing Co. to a syndicate headed by Lester Osterman, Broadway producer and investment broker. Osterman will take over the operation of the house next Sept. 30. The reported price in the deal was \$1,200,000.

The theatre, which opened in 1925 as the Forrest, was purchased in 1945 by City Investing for \$265,500 and renovated at a cost of about \$200,000. City Investing began acquiring theatres in 1943, running up a string of eight in New York, plus the National in Washington (in which Richard Aldrich and Richard Myers are partnered). The Coronet, the first theatre to be sold by the firm, has been operated by City Playhouses, Inc., a City Investing subsidiary, under the supervision of Louis A. Lotito.

The Broadway legit houses, other than the Coronet, either purchased, leased or booked by City Playhouses, include the ANTA, Martin Beck, Bijou, 46th Street, Helen Hayes, Lunt-Fontanne and Morosco. All but the Bijou (which is under sublease to Cheryl Crawford and Joel Schenker) and the 46th Street, are under the management of Producers Theatre on a sub-let arrangement.

Of 24 shows currently on the boards, a minimum of nine are expected to run through the summer on Broadway. Two others are due to take hot weather lay-offs. Included in the summer-spanner prospects is "Gypsy," which opens tomorrow night (Thurs.) as the last entry of the 1958-59 season.

Those considered likely to hold on during the general June-September b.o. decline are "Destiny Rides Again," "Flower Drum Song," "Majority of One," "Music Man," "My Fair Lady," "Raisin in the Sun," "Redhead," "Sweet Bird of Youth" and "Gypsy." The layoff entries are "La Plume de Ma Tante," July 6-Aug. 1 and "Marriage-Go-Round," June 15-Sept. 12. "J.B." is reportedly set to leave town for an August booking in Central City, Col.

In the uncertain holdover category are "Pleasure of His Company," "Two for the Seesaw," "World of Suzie Wong" and "Make a Million." Considered doubtful to be able to hang on throughout the summer are "Gazebo," "Once More With Feeling," "Nervous Set" and "First Impressions." The balance of the shows currently on tap have already set closing dates. "Party" bows out next Saturday (23), with "Sunrise at Campobello" exiting to tour the following Saturday (30). "Rashomon" and "Touch of the Poet" call it quits June 13 and "West Side Story" exits June 27 to tour.

## It's Worry, Worry, Worry For 'Slickie' Producers, Besides London Pans

London, May 19. "The World of Paul Slickie" is loaded with more problems than its bad press. That's evident in the series of negative events tied in with the John Osborne musical since its opening here May 5 to a unanimous critical drubbing. Hardest hit has been Mrs. Gilda Dahlberg, an American backer with an approximate \$14,000 stake in the venture.

Mrs. Dahlberg, billed as one of the associate producers, entered London Clinic last week because of nervous exhaustion. Besides being disappointed by the beating given the show by the reviewers, she was also robbed of a mink coat and over \$8,000 in cash. The theft took place at her apartment while she was tossing a post-prem party for the production.

On top of that, Mrs. Dahlberg had a run-in with leading lady Adrienne Corri, who objected to public criticism of the show by Mrs. Dahlberg. Miss Corri bluntly requested that any opinions be addressed solely to the company. Producer David Pelham also had extra worries when some prop suppliers complained they hadn't been given sufficient credit in the program at the Palace Theatre, where the show is running.

In checking the beef, Pelham was told that the suppliers had been allowed all the credit that Palace owner Emile Littler was prepared to concede under his standing rules. Pelham's solution was to buy a quarter-page ad in the program to satisfy the squawkers. Pelham has also been pitching to various unions to tout its members on the tuner. In line with this, he's sent around 4,300 circulars to organizations.

## Comden-Green Nix Tour, May Play a Few Barns

The Broadway run of "Party," the Betty Comden-Adolph Green show, may be followed by bookings at a few of the larger summer theatres. The team, however, has nixed an offer to tour as a Theatre Guild-American Theatre Society subscription entry next season. The show ends a six-week return stand next Saturday (23) at the Golden Theatre, N. Y.

It's understood that Comden-Green have turned down the offer to tour because of several scripting commitments. Another factor is that Miss Comden prefers remaining in New York with her husband and children.

## Show on Broadway

### The Nervous Set

Robert Lantz presentation of two-act (10 scenes) musical comedy, book: Jay Landeman and Theodore J. Flicker; music: Tommy Wolf; lyrics: Fran Goodman; based on novel by Jay Landeman. Staging: Theodore J. Flicker; scenery and costumes: Richard Hayes; lighting: Susan Hagman; Del Close, Gerald Hiken, Thomas Aldredge. Opened May 12, '59, at Henry Miller's Theatre, N. Y.: \$6.50 top (\$5.00 open).  
 Bummy Carwell ..... Larry Hagman  
 Brad ..... Richard Hayes  
 (Don Heller for matinee)  
 Danny ..... Thomas Aldredge  
 Jan ..... Tani Seitz  
 Yogi ..... Del Close  
 Customer ..... Barry Primus  
 Landlady ..... Florence Gassner  
 Sari Shaw ..... Gerald Hiken  
 Danny's Girl ..... Elvira Pallas  
 Max the Millionaire ..... Gerald Hiken  
 Henry Calhoun ..... David Sallade  
 Katherine Sloan-Whittaker ..... Florence Gassner  
 Irving ..... Lee Lindsey  
 Tony ..... Zale Kessler  
 Rejected Boy ..... Tom Corby  
 Songs: "Man, We're Beat," "What's to Lose," "Stars Have Shown My Way," "Fun Life," "How Do You Like Your Love," "Party Song," "If I Could Find a Girl to Love," "If I Could Find a Girl to Love About Life," "Rejection," "The Ballad of the Sad Young Men," "A Rejection," "Max the Millionaire," "Laugh," "I Thought I'd Die," "Travel the Road of Love."

The "beat" generation, as presented in a musical comedy titled "The Nervous Set," is apparently just an unkempt, lugubrious and tiresome version of the "lost" generation of the 1920's. As shown, this St. Louis cabaret production is sub-standard off-Broadway, with negligible boxoffice prospects or as stock or film material.

It's possible to imagine how former talent agent and film company representative Robert Lantz might have been misled when he scouted the offering in its native habitat. But in the glare of Broadway, it's pathetically bad, with not a single dance, hardly a song with a perceptible tune, rather primitive staging, skimpy scenery and costumes and a strictly who-dat cast.

The title refers to the bluejeans, pony-tail denizens of Greenwich Village, N.Y. But while outwardly scornful of contemporary mores, the beatniks turn out to be merely unhappy misfits who yearn for respectability and a bank balance. Although they call themselves "contacts with the heartbeat of a nation in decay," they occasionally admit recognizing each other as "creeps."

Against a scenic arrangement limited to about a half-dozen reversible panels, the show opens with a clutch of unwashed, uncombed Manhattan Square idlers chanting "Man, We're Beat," which seems to promise at least a point of view. Then an attractive dressed girl enters, and one of the sad sack Villagers remarks, "Jesus, it's nice to see someone in a skirt again." The note of originality quickly evaporates. One of the less untidy loungers strikes up a conversation with the newcomer, and presently asks, "You in analysis?" She replies, "Not right now—are you?" He repeats her answer, and it's evident that they were made for each other.

It takes the young fellow (who edits a terribly advanced magazine called *Nerves*, which is presently merged with an even farther out one called *Cesspool*) about five minutes to invite the girl to his apartment, and she accepts, only taking time out to sing what may conceivably be a ballad, "What's to Lose."

Nothing sinful is involved, however, for it's quickly and rather painstakingly explained in the next scene that the two are married. The hitch, it develops, is that the artsy-craftsy magazine business is overrun with "creeps," and the only escape is agonizing weekend visits to Fairfield, Conn., where hubby becomes entangled with suburban nymphomaniacs and his dotting mate gets so upset she seduces one of his Village pals (called Bummy) with a song titled "I've Got to Learn About Life."

The hero has a number (as melodyless as the others) about the free souls of Bohemia, "Night People," but the little woman is disillusioned. "I'm tired of fun," she insists. "I'd like to start living." So there's a psychiatry-jargon number called "Rejection," and then what could be the theme song, "The Ballad of the Sad Young Man."

Except for "Travel the Road of Love," which is the one number sung by a singer and, according to observers aware of such matters, has some offensive double-entendre lyrics, all the songs sound tuneless, particularly as done with a purely rhythmic accompaniment. There are occasionally clever lyrics, but most seem old hat, as for example "New York," which is pitifully inferior restatement of the Rodgers-

Hart hit of 20 years ago, "Give It Back to the Indians." Even in performance tempo, the musical numbers are lethal.

Of the cast leads, Richard Hayes has occasionally acceptable moments (when the material permits) as the publisher-husband-hero, Tony Seitz is monotonous in the monotone marathon role of the fugitive belle from Gramercy Park, Gerald Hiken is passable in the minor part of a dilettante Village poet, Larry Hagman manages to give the impression of meaning what he has to say, Del Close is briefly amusing in the one-dimensional role of what used to be called a parlor pink, and Thomas Aldredge is adequate as one of the less creepy creeps.

If the show itself is uninteresting, at least the background of the production is unusual. The musical is based on an unpublished novel by Jay Landeman and has been adapted by him and Theodore J. Flicker, (who also staged it) with whom he is partnered in the operation of the Crystal Palace, the St. Louis nitery-theatre where the production premiered. Fran Landeman, who wrote the lyrics, is the wife of the novelist-librettist-caffe owner, Landeman and Flicker are expatriot New Yorkers.

Half the modest (\$50,000) capital to bring the offering to New York was put up by CBS, which thereby has the dubious privilege of making the original cast album and may be able to figure some way of salvaging something on the television rights. The balance of the investment was supplied by St. Louis residents, including Joseph Pulitzer Jr., publisher of the Post-Dispatch.

## 'Best Sport' Had \$53,879 Deficit

"Third Best Sport," which ended a 79-performance Broadway run March 7, was in the hole for \$53,879 as of a March 31 accounting. The audit on the Theatre Guild production also reflected a \$22,080 repayment to the backers on their \$76,580 investment.

The Celeste Holm-starrer had an 11-week pre-Broadway tuncup. Production costs on the Eleanor and Leo Bayer comedy were \$53,045, including \$7,607 less for a straw hat tryout the previous summer, \$2,313 in management fees and office expenses and \$6,126 tryout deficit.

The operating profit on Broadway was \$454, although the comedy had only two losing weeks. Preliminary New York expenses accounted for \$2,344 and closing expenses for another \$1,018. There was, however, \$7,200 in subsidiary revenue, representing the production's 40% share of an initial \$18,000 payment on the Dramatists Play Service purchase of the amateur rights for an advance of \$23,500. That means the production is in for another \$2,200 as its share of the balance.

Miss Holm was apparently paid a straight \$1,750 weekly against 10% of the gross over a certain figure and then an additional \$100 weekly at a higher gross mark. The star was also in for 2½% of the profits, which was to have been paid to her prior to the regular split between the management and the backers. In addition, she also had a 2½% investor's interest in the venture.

The author's share of the gross hit the Dramatists Guild minimum (5% of the first \$5,000, 7½% of the next \$2,000 and 10% of the balance) on only six weeks, three out-of-town and three in New York. Their tryout take averaged \$750 weekly, while their payoff on Broadway came to \$1,000 weekly for three weeks and 50% of the Guild minimum during the final four weeks of the run.

Director Michael Howard got 1½% of the gross and a steady \$500 weekly represented office expense and management fee. Guild exec Lawrence Langer guaranteed \$5,600 in bonds, representing a 4% share in the venture. Of that amount, he was to have received 2% of the net profits, with the limited partners sharing the remaining 2% pro rata.

An untitled comedy by Charles O'Neal is planned for Broadway production by William Hammerstein and Michael Ellis.

## Stock Review

### Puntilla

Boston, May 15.

Repertory Boston, Inc. presentation of three-act (plus prolog and epilog) drama by Bert Brecht, based on the tales of Helia Woolf. English adaptation by Gerhard Neuhaus. Staging: Alex Horn; costumes: Len Lassell; settings: Robert Seiner; Lorna Krueger; lighting: Susan Cole. Opened May 14, '59, at the Wilbur Theatre, Boston: \$3.85 top.

Puntilla	Ray Reinhardt
Judge	Charles Lewsen
Waiter	John Heffernan
Matti	John Lassell
Lina	Helena England
Finia	Frances West
Eva	Ann Meara
Home Brew Emma	John Heffernan
Horace Doctor	Ann Meara
Apothecary Miss	Charles Lewsen
Milkmaid	Maggie Putnam
Telephone Operator	Frances West
Redheaded Worker	John Heffernan
Scrawny Worker	Charles Lewsen
Strong Worker	Nick Smith
Other Workers	Edward Zang, Jack Gates
Sunkula	Randy Echols
Lawyer	Randy Echols
Reverend	John Heffernan
Reverend's Wife	Helena England

This is the finale of Boston Repertory's financially harassed season, which started as a repertory company, switched to stock, shuttered and then scraped up enough coin to do Bert Brecht's lusty but labored Finnish backwoods comedy. In keeping with the group's previous productions of "Six Characters in Search of an Author," "Importance of Being Earnest" and "Power and Glory," it is unseasonable.

Archaic, dated and remote, it generates no contact betwixt and with players. The story of a Jekyll and Hyde character who would give his shirt when drunk, but is a skintiffler when sober has a barnyard flavor, is in doubtful taste, and except for occasional spots is dull. It runs three uncomfortable hours.

Puntilla is a lustful souse who chases the village maids when in his cups and wishes to make brothers of all men. In his sobriety he is a wealthy feudal landowner, with a daughter he seeks to marry to nobility. Drunk, he urges the marriage of the daughter to his chauffeur. Sober, it's no dice. With the mouthpiece for the author's tirade against the smugness of the rich, it's the necessity for herring-eating among the poor.

The story is told in nine episodes, prolog and epilog (with two intermissions) of grotesque burlesque and stylized acting. Ray Reinhardt plays the title part in rip-roaring style, while John Lassell is fine as the laconic chauffeur. Anne Meara as the daughter, stands out in a flapperish style as if she had stepped out of "Boy Friend." Helena England is good in roles as the Apothecary Miss and the Reverend's wife. Charles Lewsen displays comic ability in a number of character parts.

Alex Horn's direction seems on the right path, but the play could stand at least 30 minutes' cutting. The sets are simple, with emphasis on exaggerated aspects. On the whole, the actors come out best in this Finnish-born, Communist German-bred "Tobacco Road." Guy.

## Magnier's French Farce Is Success in Berlin

Berlin, May 12.

"Ein Klarer Fall" ("A Clear Case"), translated by Georg Muenter from Claude Magnier's Parisian success, "Monsieur Masure," is a new hit at the Komodie here. The three-character farce, done in London as "Odd Man In" (adapted by Robin Maugham) and reportedly slated for Broadway presentation under the same title, is a featherweight piece that succeeds on deft direction and generally expert performance.

Harry Meyen has staged and doubles as the ardent motorist who accidentally takes a sleeping pill and is found in bed with a strange woman. Hans Putz plays the confused and understandably jealous husband who discovers the pair, and Eva Kerbler is properly seductive as the innocent wife who also took a sleeping pill.

## Touring Shows

(May 17-31)

**Sells Are Ringing Gudy Holiday**—Philharmonic, L.A. (18-30).  
**Garden District**—Cathleen Nesbitt, Diana Barrymore, L.A. (18-30).  
**L'I Abner-Curran**, S.F. (18-23); Baltimore, L.A. (25-30).  
**Man and Co.**—Shubert, Chi (18-30).  
**My Fair Lady** (2d Co.)—Michael Evans, Doree Rodgers, L.A. (18-23); Russ And, San Diego (26-31).  
**Once More With Feeling** (Coast Co.)—Geraldine McEwan, Marjorie Lord—Hartford, L.A. (18-30).  
**Two for the Seesaw** (2d Co.)—Ruth Roman, Jeffrey Lynn—Baltimore, L.A. (18-23); Gary, S.F. 25-30.

## Lincoln Centre: The Shovels Tune Up

By ROBERT J. LANDRY

President Dwight Eisenhower, looking ruddy and able to handle a shovel any old day, turned over the symbolic first shovel of dirt at Lincoln Centre last Thursday (14). Whereupon the steam-shovel, taking cue, began scooping up earth, also symbolically, as the invited guests drifted off the site and the Secret Service whisked El to his next stop, the Coliseum.

In what seemed like a genuine impromptu witticism, worthy of Adlai Stevenson, the President remarked of the concert talent under his hired canopy, "If they can perform so well under a tent it brings up the question—why Lincoln Centre?"

The President's humor, Commissioner Robert Moses' literary jabs at critics of slum clearance—"we can seldom give tenants and their lawyers all they want"—and Leonard Bernstein's remarkably poised comments gave the occasion a certain éclat not expected of "ground-breaking ceremonies," classically pretty dull occasions.

Four years hence, barring war or runaway inflation, the Centre will stand in replacement of what Moses called civic "rot." The hand-shovel of the President, the steam-shovel of the contractor, the chest-nike of Conductor Bernstein were all omens of a new kind of New York. It was possible to "feel" the pride of the doers, including John D. Rockefeller 3d, and a certain answering gesture of theirs—nothing vulgar with the thumb, of course—to the fault-finders.

Nobody accented the positive more than Bernstein. He almost made people forget that Philharmonic conductors have not heretofore dispensed words with the same facility and felicity as music. Musically the ceremonies had those dependable artists Leonard Warren and Rise Stevens from the Met (she also fronting for the Juilliard School, of which she's an alumnus) and Eisenhower in passing out of the grounds stopped to shake hands with the talent, very graciously.

At this point the unreserved (non-Secret Service-checked) public broke ranks and crowded in on the V.I.P.'s who found themselves momentarily under the hoofs of wild horses out of chute number three. However the SS counter-attacked and the worse that happened was a little strange shoe-dust on prominent coats.

All in all it was a rather satisfying advance hint of something potentially pretty splendid in the town.

## Shows Abroad

### Change of Tune

London, May 14.

Gilbert Miller & Toby Rowland (by arrangement with Send Manor Trust) presentation of two-act (four scenes) comedy by Alan Melville, based on an original play by Anna Bonnacci. Staging: Vida Hope; decor: Richard Beer. Stars Geraldine McEwan, Dilys Laye, Michael Goodliffe, Latimer, Dilys Laye. Opened May 13, '59, at the Strand Theatre, London: £2.50 top.

Alan Melville	Geraldine McEwan
Madeleine	Hope Jackman
Louis Renaud	Michael Goodliffe
Alan Melville	Patricia Roberts
Mlle. Fournier	Joan Stenderale Bennett
Mlle. Lepicier	Valerie Hermanni
Mrs. Renaud	John Glynn
Martin	Dilys Laye
Mme. Rocher	Rita Varian
Marquis de Castellane	Ruth Lemer
Annette	Ann Saker
Brazier	James Hayter
Vasse	Keith Baxter

This transplanted comedy by Alan Melville, based on an original by Anna Bonnacci suggests an Italian lace bikini adapted in knitting wool by a frustrated English spinster. What ought to be brief and light and risqué emerges as protracted, earnest and smutty. That may indicate a hit, considering the popularity of dirty jokes and the current London emphasis on severe, socially-conscious drama.

The typically French story involves a 19th century provincial musician who hopes to advance his career by persuading his wife to sleep with a lecherous aristocrat. When she refuses he arranges for a local prostitute to pose as the wife, and he moves into her house to win credibility to the setup. He falls for the prostitute, however, and kicks out the aristocrat, who thereupon goes to the musician's home and sleeps with the by-now disillusioned wife.

The thin yarn isn't without its pliancy, but the relentless treatment labors every situation and painfully over-uses doubles entendres. It occasionally sparks into wit, notably in a scene wherein the modest wife gets herself up as a tart and, after several drinks, finds herself entertaining a couple of commercial travelers in her negligé. An oddly jarring note is the romantic scene between the musician and the prostitute. It is too sincere a situation, though on a sentimental and superficial plane, for the general tone of high jinks.

The cast plays expertly, with Geraldine McEwan contributing much with her presentation of demure housewife and then lady of pleasure. Michael Goodliffe gives presence to the boring, self-centered musician, while Dilys Laye sparkles as the gal of the town.

Hugh Latimer is excellent as the self-controlled and singleminded aristocrat, while in supporting roles James Hayter, Ann Saker, Hope Jackman and Keith Baxter score solidly.

The settings are delightful, while the incidental music is tuneful and narratively functional. Ermi.

The same play, adapted by Albert Verly with dialog by Henri Jeanson, was presented in Paris early in 1953 under the title, "L'Heure Ebouissante," with Pierre Blanchard, Suzanne Flon and

Jeanne Moreau in the leading roles. Gilbert Miller acquired the English rights and, in partnership with Jose Ferrer, tried out the comedy as "The Dazzling Hour" in July of that year at the La Jolla (Cal.) Playhouse. It was adapted by Ketti Frings and Ferrer, with the latter staging and the leads including Olivia de Havilland, Kent Smith, John Emery and Mary Sinclair. The locale of that version was England.

Miller retained the rights and had another treatment done by Nancy Mitford, British adaptor of several other French comedies, including "The Little Hut." The new version, with the locale shifted back to France, was tried out in August, 1957, at the Pocono Playhouse, Mountaintop, Pa., with Comedie Francaise actors Morny Dalme making her English language debut as costar with Francis Lederer and Miss Sinclair.

VARIETY reviews of both the Frings-Ferrer and the Mitford versions indicated a play was not strong enough for Broadway.—Ed.

### Il Benessere

(Fortunate Ones)

Milan, April 30.

Three-act drama by Franco Brusati and Fabio Mauri, staging, Luigi Squarzina. Cast: Laura, Adami Vittorio Sanpolti, Maria Fabbi, Franco Parenti, Zora Piazza, Franco Grazioli, Armando Migliari, Paolo Dapino, Renzo Palmer, Leonardo Severini, Lidia Benetti, Franco Bertoni, Miriam Rizzi, Esperia Pieralisi. At the Teatro Comunale, Milan.

Although this drama doesn't quite register in its present form, it could be a success in the American theatre, depending (as always) on the adaptation. A simple translation would be a waste of time and money, but the play suggests possibilities for intelligent rewriting.

"Il Benessere" is an interesting amalgam of Tennessee Williams and T. S. Eliot (or Graham Greene in his most Catholic mood.) There is a strong strain of religiosity in much of the current Italian theatre. Almost all of Diego Fabbi's plays are marked with it, as are Paolo Levi's and others. The same is true of this, and it could be good, not so forced.

The story involves a "modern" married couple, both by agreement playing around, which leads to eventual disaster, of course. The first and second acts, seem to be strongly influenced by Tennessee Williams. The realistic setting, the realistic movement, action and dialogue, mixed with violence and disastrous mounting tension are all there, plus the poetic overtones.

But after the wife is murdered by an errant lover, with her husband in the next room suffering from a heart attack, comes the labored religious theme as already indicated in the ironic title. It's not convincing, but is strangely fascinating.

The acting, as seen here, is okay but of no importance. The staging is good, with a deep bow to Elia Kazan. Kauf.

# Road O.K. As List Shrinks To 9; 'Seesaw' \$29,000, 'Feeling' 21G, L.A.

The road, with five musicals and four straight plays on tap, was generally satisfactory last week. The musicals were strong again, although "Gypsy" dropped substantially in its late-scheduled fifth and final tryout frame in Philadelphia.

"Dark at the Top of the Stairs" ended its regular road tour last Saturday (16), but continues an additional two weeks on guarantee at the Coconut Grove (Fla.) Playhouse.

## Estimates for Last Week

Paraphrased designations for out-of-town shows are the same as for Broadway, except that hyphenated T show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

## CHICAGO

**Garden District**, Civic (D-RS) (6th wk) (\$450-\$550; 910; \$26,000) (Cathleen Nesbitt, Diana Barrymore). Almost \$11,500. Previous week, \$10,500. Has posted a May 30 closing notice.

**Music Man**, Shubert (MC-RS) (14th wk) (\$550-\$660; 2,100; \$71,450). Nearly \$67,000. Previous week, \$63,000.

## LOS ANGELES

**Bells Are Ringing**, Philharmonic Aud. (MC-RS) (4th wk) (\$575-\$850; 2,670; \$78,200) (Judy Holliday). Over \$78,300 with Civic Light Opera Subscription. Previous week, \$78,200 with subscription.

**Once More With Feeling**, Hartford (C-RS) (1st wk) (\$485-\$540; 1,024; \$27,600) (Fernando Lamas, Marjorie Lord). Nearly \$21,000.

**Two for the Seesaw**, Biltmore (CD-RS) (2d wk) (\$440-\$495; 1,636; \$41,500) (Ruth Roman, Jeffrey Lynn). Over \$29,000. Previous week, \$22,000.

## MILWAUKEE

**Dark at the Top of the Stairs**, Pabst (D-RS). Over \$15,000. Previous week, \$23,300 at the State, Minneapolis.

## PHILADELPHIA

**Gypsy**, Shubert (MC-T) (6th wk) (\$67,500; 1,884; \$68,000) (Ethel Merman). Almost \$68,000. Previous week, \$65,200.

## ST. FRANCISCO

**Li'l Abner**, Curran (MC-RS) (3rd wk) (\$50-\$66; 1,758; \$56,000). Almost \$34,000. Previous week, \$36,200.

## ST. LOUIS

**My Fair Lady**, Kiel Aud. (2d wk) (Michael Evans, Diane Todd). Almost \$61,500. Previous week, \$58,700.

## Comprehensive Book On U. S. Theatre, 1668-1957

"Theatre U. S. A. 1668-1957" by Bernard Hewitt (McGraw-Hill; \$9.95), is a comprehensive selection of material about the American stage from its beginnings. Prof. Hewitt (U. of Ill.) has culled from almost all outstanding sources. His pages contain scores of illustrations.

Author, in preface, indicates he does not present chronological history of theatre, and that many plays and persons are not listed. Rather, he states, he has tried to use contemporary accounts and some interpretive entries, to follow changing patterns of drama, music, acting, lighting, scenery, costume, playhouses, audiences, organization and operation.

Book is a notable reference, quickly guiding scholar to further reading, but it is difficult to understand how our musical stage is properly assessed with no mention of the contributions of Cole Porter, Ethel Merman, Jerome Robbins and Michael Kidd, for example; or why, in legit bracket, there is no record of Leslie Howard, Jeanne Eagels, "Rain," Claire Eames, and Percy MacKaye, among others.

Rodo.

## Scheduled B'way Prems

**Much Ado**, Lunt-Fontanne (6-17-59).  
**Gang's All Here**, Ambassador (9-24-59).  
**Drop of a Hat**, Golden (10-8-59).  
**Miracle Worker**, Playhouse (10-19-59).  
**Connecticut Summer**, Shubert (10-22-59).  
**Warm Pansies**, Hayes (10-22-59).  
**Sound Music**, Lunt-Fontanne (11-12-59).  
**5 Finger**, Music Box (12-2-59).  
**Silent Night**, Morosco (12-2-59).

## Chi Legit Tent Books

### Louis Armstrong Band

Chicago, May 19.

Louis Armstrong will hit the summer theatre circuit this year, but not as an actor in a play. The vet jazz trumpeter and his seven-piece unit have been booked for a week at Tenthouse Theatre in Highland Park, Ill., an 11-year-old operation that has never before deviated from a straight-play policy. Armstrong opens July 27.

Herb Rogers, producer of the strawhatter, expects to gross \$30,000 on the show, and figures he'll also get helpful publicity and new patronage. First two nights of the Armstrong engagement are already sold out to benefit parties at full price, he said. Prior to playing here, Armstrong will put in a week, July 7-12, at St. John Terrell's Lambertville (N.J.) Music Circus.

After a decade of operating with a resident stock company, Rogers determined at the close of last season that summer theatre audiences now want name stars. "We'll give them names," he said, "even if we have to switch occasionally from legitimate plays to vaudeville."

So far, with two weeks still to be filled and a few others not yet definite, Armstrong is the only non-legit attraction on the Tenthouse schedule this season. Joe E. Brown starts the season June 19 in "Harvey." Peggy Cass is doing two weeks in "Born Yesterday" starting July 6, and Joan Fontaine is inked for the pre-Broadway tryout of "Hilary," a new play by Gerald Savory. Still tentative is the Joan Caulfield-John Lund package of "Who Was That Lady?"

## Off-Broadway Shows

(Figures denote opening dates)

### NEW YORK

**And Which Way?**, Mark (4-28-59).  
**Boy Friend**, City Line (4-28-59).  
**Chic**, Orpheum (5-18-59).  
**Crucible**, Martinique (3-11-59).  
**Enemy of the People**, Actors (2-4-59).  
**Family Portrait**, Seven Arts (5-5-59).  
**Lysistrata**, E. 74th St. (3-19-59).  
**One Flew Over the Cuckoo's Nest**, Lunt (3-19-59).  
**Our Town**, Circle in Square (3-23-59).  
**Tie City**, Shubert (4-17-59).  
**Three Little Words**, Playhouse (4-17-59).  
**Waltz of the Toreadors**, Jan Hus (4-15-59).  
**Wildflowers**, Houses, Downtown (3-25-59).

### LOS ANGELES

**Failout**, Rensla (5-20-59).  
**Leave it to Jane**, Sheridan Sq. (5-25-59).  
**Shard Rapertory**, Provincetown (5-28-59).  
**Young & Buful**, Theatre East (5-28-59).  
**On Borrowed Time**, Players (6-1-59).  
**Red Strawhatter**, Downtown (6-5-59).  
**My Fair Lady**, Broadway (6-5-59).  
**Billy Barnes**, Revue, York (6-9-59).  
**Drunkard**, Gate (6-17-59).  
**Three Sisters**, Fourth St. (9-10-59).  
**Shunkafela**, St. Mark's (9-29-59).

### CLOSED

**Royal Gambit**, Sullivan St. (3-4-59); closed last Sunday (17).  
**Innocents**, Gramercy Arts (4-20-59); closed last Sunday (17).

### LOS ANGELES

**Be An Angel**, Civic (5-11-59).  
**Billy Barnes**, Revue, Las Palmas (10-13-59).  
**Blue Denim**, Players Ring (12-26-59).  
**Chic**, City Line (4-28-59).  
**Compulsion**, Omnibus (3-10-59).  
**Fair Game**, LaGrand (4-23-59).  
**My Fair Lady**, Broadway (6-5-59).  
**Good Night Ladies**, Music Box (4-7-59).  
**No Time for Sins**, Pasadena (4-17-59).  
**Treasure**, His Co. (4-28-59).  
**Rose Tattoo**, Valle (4-24-59).  
**Shrike**, Horseshoe (6-25-59).  
**Silver Whistle**, Centre (4-13-59).  
**Who's the Boss**, Ring (4-13-59).

### SCHEDULED OPENINGS

**Circle**, Wheels, El Capitan (5-22-59; reopening).  
**Mendel Beathik**, Le Grand (5-28-59).

## London Shows

(Figures denote opening dates)

**Auntie Mame**, Adelphi (10-10-58).  
**Blue Magic**, Revue, Valet (2-19-59).  
**Change of Tune**, Strand (5-13-59).  
**Crown Jewels**, Valet Palace (3-5-59).  
**Good Night Ladies**, Music Box (4-7-59).  
**Five Finger Exercise**, Comedy (7-16-58).  
**Foot's Paradise**, Apollo (4-1-59).  
**Gold**, Princess (4-25-59).  
**Gilf, Gingerbread**, Duke York's (4-17-59).  
**Grass Is Greener**, St. Mart. (12-2-58).  
**My Fair Lady**, Broadway (6-5-59).  
**Irma La Douce**, Lyric (7-17-58).  
**Let 'Em Eat Cake**, Cambridge (5-6-59).  
**Living for Pleasure**, Garrick (7-10-58).  
**Unexpected Guest**, Duchess (4-25-58).  
**West Side Story**, Majestic's (12-12-58).  
**Wolf's Clothing**, Strand (3-17-59).  
**World of Suzie Wong**, Palace (5-5-59).  
**Ulysses in Nighttown**, Arts (5-19-59).  
**Savoy Fair**, Fortune (5-20-59).  
**My Fair Lady**, Broadway (6-5-59).  
**Beau of Angels**, Westminster (5-26-59).  
**Margold**, Savoy (5-27-59).  
**Fredal**, Savoy (5-27-59).  
**Day in Life**, Savoy (10-1-58).

## Israel Govt. Going Into Concert Field

Tel Aviv, May 12.

Israel's citizen are used to government control and interference in many affairs. Now, the latest venture of this government is in the field of concert-management. A committee formed last year to sponsor and assist world-wide celebrations in honor of the State of Israel's tenth anniversary, is now coming forward with show programs of national and international character.

First of these was a nostalgic "Ten Year Hit Parade" at Tel Aviv's Mott Auditorium, devoted to war, patriotic and popular songs of the decade. Next is to be an international show staged by the French Broadcasting Services for Israel.

## Bolshoi Coup

Continued from page 71

"wonders," she wrote, were "limitations." She noted "little choreographic invention to mention" and felt two of the "Highlights" items, "Dance Suite" and the Three Warriors from "Spartacus," contained "rather trite ballet routines." But, otherwise, she called it "pretty much of a slam-bang evening all the way" full of "dazzling moments."

Both President and Mrs. Eisenhower were out of the city (he, New York; she, Denver), and Vice President and Mrs. Richard Nixon, who've never exhibited particular interest in the classical arts, turned down an invitation to the ballet from Ambassador Menshikov to go, instead, to a Washington Senators baseball game (Washington lost).

Menshikov bought 100 choice seats. In the package, he took the Loew's Capitol boxes, always occupied on such occasions by Sen. and Mrs. J. William Fulbright (he's Senate Foreign Affairs Committee chairman) and by Mr. and Mrs. Herbert A. May (she was the wife of the late Joseph E. Davies when he was U.S. Ambassador to Russia). Menshikov solved the matter by inviting the Fulbrights and Mays as his guests to sit in their own seats. Otherwise, he used his tickets for numerous other Ambassadors and their ladies who represent governments on both sides of the Iron Curtain.

Washington society was well sprinkled the dowagers in their most dazzling jewels, gowns and furs (chilly night). Down from New York were Sol Hurot and Robert Dowling of ANTA, who had joined (or been joined?) in bringing Bolshoi across the Atlantic. Washington's home impresario, Patrick Hayes, handled local arrangements.

Government figures were in abundance. Highest ranking State Dept. officials in the city were there. Chief Justice Earl Warren and Justice William O. Douglas and Tom Clark of the Supreme Court came. There were Attorney General and Mrs. William P. Rogers, the wives of the Secretaries of Commerce and Agriculture and the daughter of the Secretary of Defense (he was away). More than a dozen Senators countless Congressmen and several White House staff members attended. For a commercial cultural presentation with no domestic political attachment (in fact it was, to some, a political gamble to make the extent of Government rank in the audience was obviously an all-time high here).

Galina Ulanova appeared in two numbers, taking five curtain calls after her "Dying Swan." Special audience favorite here, also, were Maya Plisetskaya (in "A Composition from 'Walpurgis Night'") and Raisa Struchkova and Georgi Farmayants separately, both in two selections. Because Ambassador Menshikov wanted to overwhelm Washington, almost all stars of the company danced at least once. The full orchestra was used. Scenery was not moved here on the Madison Square Garden off-night (much was already in Los Angeles). Back drops were not missed. But Hayes still wound up with 30 stagehands. Selections, in order, were: "Chopiniana," "Sleeping Beauty," "Walpurgis Night," "Polonaise" from Ivan Susanin, "We Stalingraders," "The Flame of Paris," "Dance of the Acrobat from 'The Red Poppy,'" "Rose Adagio" from "Dying Swan," "Spring Waters," "Spartacus," "Gayne Sabre Dance," "Romance," "Dance Suite," "Ostap's Variation" from "Tara Boulba," and "Waltz."

# B'way Buckles; 'Nervous' 11½G (7), 'Feeling' \$20,800, 'Million' \$16,400, 'Pleasure' \$27,600, 'Seesaw' \$22,100

Business was down for most Broadway shows last week, with a substantial drop for several entries. Activity this frame is expected to hold fairly steady. The seasonal exodus of shows got underway last Saturday (16) with two closings. A number of other shows are scheduled to bow out during the next few weeks.

The slouts and virtual capacity entries last week included "Destiny Rides Again," "Flower Drum Song," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "My Fair Lady," "Raisin in the Sun" and "Redhead." The grosses, although still big, for "Music Man" and "Sweet Bird of Youth" were off from previous weeks' takes.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Destiny Rides Again**, Imperial (MD) (4th wk; 28 p) (\$835-\$940; 1,427; \$65,000) (Andy Griffith, Dolores Gray). Another new house record, \$65,697 with parties. Previous week, \$65,256, with parties.

**First Impressions**, Alvin (MC) (9th wk; 68 p) (\$835-\$920; 1,453; \$61,568) (Hermione Gingold, Farley Granger, Ellen Hanley). Over \$40,800. Previous week, \$41,900 with parties.

**Flower Drum Song**, St. James (MD) (24th wk; 192 p) (\$805; 1,615; \$63,046). Almost \$63,100 with parties. Previous week new house at \$63,146 with parties.

**Gazebo**, Lyceum (C) (23d wk; 178 p) (\$690; 995; \$29,600) (Walter Slezak, Jayne Meadows). Nearly \$12,700. Previous week, \$14,800.

**J.B. ANTA** (D) (23d wk; 180 p) (\$690; 1,185; \$46,743) (Christopher Plummer, Raymond Massey, James Daly). Over \$27,100. Previous week, \$28,000.

**La Plume de Ma Tante**, Royale (R) (27th wk; 215 p) (\$805; 1,050; \$44,500) (Robert Doherty). Nearly \$45,000. Previous week, \$45,900.

**Majority of One**, Shubert (C) (13th wk; 104 p) (\$690; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Almost \$53,300 with parties. Previous week, \$53,300 with parties.

**Make a Million**, Morosco (C) (30th wk; 236 p) (\$690; 946; \$35,300) (Sam Levene). Almost \$16,400 with twofers. Previous week, \$16,300 with twofers.

**Marriage-Go-Round**, Plymouth (C) (29th wk; 223 p) (\$690; 1,062; \$43,000) (Charles Boyer, Claudette Colbert). Nearly \$43,400. Previous week, \$43,400. Lays off June 15-Sept. 12.

**Music Man**, Majestic (74th wk; 588 p) (\$805; 1,626; \$70,500). Nearly \$67,500. Previous week, \$71,100.

**My Fair Lady**, Hellinger (MC) (166th wk; 1,223 p) (\$805; 1,551; \$69,500) (Edward Mulhare, Pamela Charles). Held at \$70,400.

**Nervous Set**, Miller (R) (1st wk; 7 p) (\$690; 946; \$46,000). Opened last Tuesday (12) to one affirmative review (Atkinson, Times) and six negative (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post). Nearly \$11,500 for first seven performances.

**Once More With Feeling**, National (C) (30th wk; 239 p) (\$690; 1,162; \$43,800) (Joseph Cotton, Astery Francis). Almost \$20,800 with twofers. Previous week, \$20,200 with twofers.

**Party**, Golden (R) (5th wk; 36 p) (\$575; 800; \$25,152) (Betty Comden, Adolph Green). Nearly \$6,600. Previous week, \$6,800. Closes next Saturday (23).

**Pleasure of His Company**, Longacre (C) (30th wk; 238 p) (\$690; 1,101; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost \$27,600. Previous week, \$30,800.

**Raisin in the Sun**, Barrymore (D) (10th wk; 78 p) (\$690; 1,076; \$41,569) (Sidney Poitier). Almost

\$41,800. Previous week, \$41,600, with parties.

**Rashomon**, Music Box (D) (16th wk; 127 p) (\$690-\$750; 1,101; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Nearly \$19,300. Previous week, \$22,000. Closes June 13.

**Redhead**, 46th St. (MD) (15th wk; 116 p) (\$920; 1,297; \$62,410) (Gwen Verdon). Over \$61,700 with parties. Previous week, \$62,100 with parties.

**Sunrise at Campobello**, Cort (D) (68th wk; 540 p) (\$690; 1,155; \$38,300) (Ralph Bellamy). Nearly \$25,800. Previous week, \$26,300. Exits May 30 to tour.

**Sweet Bird of Youth**, Beck (D) (10th wk; 79 p) (\$690; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Nearly \$45,300 with parties. Previous week, \$47,500 with parties.

**Touch of the Poet**, Hayes (D) (32d wk; 252 p) (\$750; 1,139; \$43,887) (Helen Hayes, Eric Portman, Betty Field). Over \$18,800 with twofers. Previous week, \$17,500 with twofers. Closes June 13.

**Two for the Seesaw**, Booth (CD) (70th wk; 556 p) (\$690; 780; \$32,300) (Dana Andrews, Anne Bancroft). Over \$22,100. Previous week, \$24,000.

**West Side Story**, Winter Garden (MD) (86th wk; 684 p) (\$8; 1,404; \$64,200). Over \$42,600 with twofers. Previous week at the Broadway, \$50,000 with twofers. Exits June 27 to tour.

**World of Suzie Wong**, Broadhurst (D) (31st wk; 247 p) (\$690; 1,214; \$47,400). Over \$28,100. Previous week, \$32,500.

## Closed Last Week

**Disenchanted**, Coronet (D) (24th wk; 189 p) (\$690; 1,101; \$36,131) (Jason Robards, Jr., Joan Chandler). Nearly \$17,700 with twofers. Previous week, \$13,300 on twofers. Closed last Saturday (16).

**Triple Play**, Playhouse (CD) (5th wk; 37 p) (\$590; 994; \$36,700) (Jessica Andrus, Hume Cronyn). Almost \$10,700. Previous week, \$15,300 with Guild subscription. Closed last Saturday (16).

## Opening This Week

**Gypsy**, Broadway (MC) (\$8,600-\$9,400; 1,900; \$50,500) (Ethel Merman). David Merrick and Leland Hayward presentation of musical suggested by the memoirs of Gypsy Rose Lee, with book by Arthur Laurents, music by Julie Styne and lyrics by Stephen Sondheim; opens tomorrow night (Thurs.).

## Last of 'Tobys'

Continued from page 2

and to call himself "Toby" in all the plays. Each comedy character was renamed to fit the bucolic nature of Toby.

By 1916 there were perhaps 200 comedians out of Chicago calling themselves "Toby." Nearly all became "famous," though in a small area geographically.

Some of the better known Tobys of that period were: Toby Wilson, Neil Schaffner, Toby Young, Wallace Bruce, Harley Sadler, Toby Morgan, Toby Nevius, Ed Ward, Ray Zarrington, Rod Brasfield, Boob Brasfield, Nat Cross, Abe Rosewald, George Crawley, Christy Obrecht, Jack King, Jack Donegan, Toby Gunn, Otto Imig, Bush Burrichter, Ernie Brown, Skeeter Kell, Edgar Jones, Herb Walters, Harvey Haverstock, Billy Plumlee, Paul Zalee, Billy Topp, Bobby Warren, Henry Brunk, Don Dixon, Loren Sterling, Verne Slout, Monte Montrose, Bob LaTey, and many more whose names are not available at this writing.

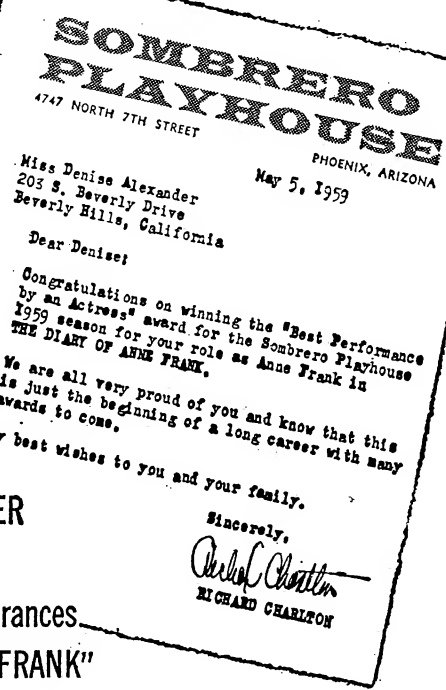
To fill the demand for "Toby" plays, midwestern playwrights of the day started turning them out by the dozens. These ranged in quality from high to none at all. Most were written with scissors and gluepot. In other words, whole scenes were lifted bodily from standard plays and the space between filled with gagging sequences for Toby.

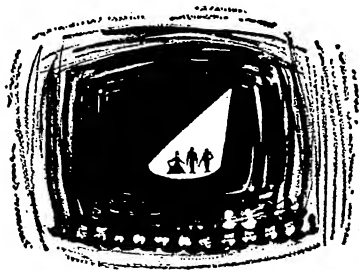
Neil Schaffner, fated to be the last of the breed, has rolled his own, he and his wife turned out over a hundred scripts. All of the Schaffner plays were in the past presented by other "Toby" shows by lease arrangement.



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## Stock Items

Johnny Price's Musicarnival, Cleveland, launches its sixth season May 29 with "The King and I." The semester will run through Sept. 23.

Stuart Damon will play the title role in "L'il Abner" in an eight-week tour of tents operated by Lee Guber, Frank Ford and Shelly Gross.

Charles Hill and Bob Buzzell have taken over the Mt. Kisco (N.Y.) Theatre for a 10-week summer season, beginning June 30 with Martha Wright and Jack Sterling in "Tunnel of Love."

Phil Moloney's Rye (N.Y.) Music Theatre begins its third season June 16 with Edward Eager's updated version of Franz Lehár's "Merry Widow."

The staff for Michael Ellis' Bucks County Playhouse, New Hope, Pa., includes John J. Crowley, general manager; Ned Armstrong, pressagent; W. Broderick Hackett, scenic designer; Leonard A. Mulhern, treasurer; Robert Brand, lighting designer and technical director; Harvey Medlinsky, stage manager; Walter Perner, Jr., assistant to the producer; Barbara Roberts, assistant manager, and Margot Toomer, assistant treasurer.

A touring package of "Auntie Mame," with Constance Carpenter in the title role, is scheduled to be sent out by Peter Flournoy.

James Hammerstein will direct the Pine Brook (N.J.) Show Tent production of "Show Boat," which begins a fortnight's run July 16. That presentation will be followed by a two-week run of "Wish You Were Here," to be directed by Stanley Prager.

Edward M. Greenberg has been signed for his third season as stage director of the St. Louis Municipal Opera, which opens June 11 with "The King and I."

Bill Conroy is returning for his second season as pressagent for Eddie Rich's Colonie Musical Theatre, Latham, N.Y.

David Hayes and Tharon Musser will design the scenery and lighting, respectively, for the first two plays of the American Shakespeare Festival, Stratford, Conn., opening June 12 with "Romeo and Ju-

liet," followed by "A Midsummer Night's Dream." Thea Nue designed the costumes for "Romeo" and Dorothy Jeakins designed the costumes for "Dream."

Sam Schwartz, who toured with the recently-closed "Girls in 509," will make one of his numerous appearances as Nathan Detroit in "Guys and Dolls" at the Pittsburgh Civic Light Opera the week of Aug. 31.

A tryout of "The Queen and the Rebels," Gilbert Peariman's adaptation of Ugo Betti's Italian play, is planned for Michael Ellis' Bucks County Playhouse, New Hope, Pa. Ellis and William Hamerstein are contemplating presenting the play on Broadway.

Jerry Adler will take a four-month leave of absence as stage manager of the Broadway production of "My Fair Lady" to fill the post of resident director at the Playhouse - in - the - Park, Philadelphia.

Gloria Swanson and Buddy Rogers are scheduled to tour the strawhat circuit for 11 weeks in Arnold Rosenthal's "Red Letter Day," which had a 107-performance London run in 1952. The property is controlled by Bruce Becker and Harold J. Kennedy, operators, respectively, of the Tapan Zee Playhouse, Nyack, N.Y., and the Grist Mill Playhouse, Andover, N.J. Becker, in partnership with Floyd Ackerman, is also sending out a package of "The Happy Time," with Margaret Truman starred. The tour will be limited to four weeks.

## 'AFRICANS' BRA STUNT COSTS CENSOR HIS JOB

Chicago, May 19. Chicago has a new censor board topper, thanks to another of those sweeping police department shake-ups that periodically erupt here. Popping last Friday (15), the wholesale transfers moved incumbent censor chief Lt. Edward O'Malley to a nabe district post, with Sgt. Vincent Nolan replacing. As usual in these upheavals, Commissioner Tim O'Connor "explained" them only as "for the good of the service." It's to be noted in the case of O'Malley's ouster, however, that he was recently overruled by O'Connor in the matter of bras, the Luben Vichey press stunt, for the local engagement of "Les Ballets Africains." O'Malley had said he would permit bare bosoms for the initial performance, at least, with experts in attendance to determine if the nudity was art or lewd. O'Connor, however, prejudged by ordering bras all the way. O'Malley was generally thought to be relatively realistic on picture and stage censorship. His successor in these matters is an unknown quantity, but from the buffeting Chi blue pencils have met of late via the courts, Nolan won't be a question mark for long.

## Floradora Gal's Case

"The Nan Patterson case" by Newman Levy (Simon & Schuster; \$3.75), relates the true story of a former Floradora Girl's 1904 connection with the death of "Caesar" Young, gambler, bookie and man-about-town, who was shot in a hansom cab in West Broadway while Nan was the only other occupant of the vehicle. Accused of murder, the show girl alleged that her friend's death was "suicide." Abraham Levy, father of the author, defended Miss Patterson. His son has had access to records that make this book an unusual contribution both to crime reporting and to reflecting the mores of a colorful era; for Newman Levy is himself a criminal lawyer, as well as an aficionado of the stage—author of many humorous verse books. He resisted "fictionalizing" the Patterson story, but by virtue of Levy's style and legal savvy, time is amusing, vivid and authentic. Rodo.

## Hurok Raps 'Tiny' Lincoln Houses As 'Snobbish'

Washington, May 19. Sol Hurok is unhappy about seating capacities planned for the Lincoln Center of the Performing Arts. "What are they trying to do," he asked during a Washington visit, "return to the days of the royal courts and make it exclusive?" Hurok said the capacities are not realistic considering today's show business economics. He told a group of Washington reporters that he is considering holding a New York press conference to discuss his views in detail. The proposed Philharmonic Hall will seat 2,400. "No concert hall should be built in New York today with fewer than 3,500 seats," declared Hurok. The theatre for dance and opera will seat 2,200. It should be built to take care of a minimum of 4,500, he said. "Any one who understands what it costs to put on programs these days knows better," he said of the Lincoln Center planning. He said his time is always available to discuss proposed new showplaces, but no one has consulted him either on Lincoln Center or Washington's proposed National Cultural Center.

## Redlands Bowl Bookings

Redlands, Cal., May 19. June 30, Redlands Bowl Symphony. Harry Farberman, Musical Director; Baritone, Louis Sudler. July 3, Luisa Triana Spanish Dancers. July 7, John Browning, Pianist. July 10, Jean Fenn, Soprano. July 14, "Pinafore" with John Charles Thomas. July 17, "Cinderella" by Rossini; Curtis Stearns, Director. July 21, Symphony Concert. July 24, San Francisco Operatic Quartet, Nino Cornel, Director. July 28, "L'Enfance du Christ" by Berlioz; Carlton Martin, Conductor. July 31, Symphony with Cellist Joseph Schuster. Aug. 4, Ballet Celeste, Merriem Lanova Bischof, Director. Aug. 7, Grant Johanssen, Pianist. Aug. 11, Allan Keller, Tenor; Richard Tetley-Kardos, Pianist. Aug. 14, Symphony Concert with Violinist, John Golz. Aug. 18, Arnold Sukonick, Violinist; Max Rabinowitch, Pianist. Aug. 21, Ballet Concerto of Los Angeles. Aug. 25, Symphony Concert with Marilyn Horne, Soprano. Aug. 28, "Aida."

Mrs. Jean Guest, formerly a production assistant with Frederick Brisson and the Playwrights Co., will succeed Mrs. Ellen Perkins, who's leaving as head of the American National Theatre & Academy's Placement Service and Guest Artists Program because of approaching motherhood.

## Casting News

Continued from page 70

professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

## Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

"Blue Men," CBS, Casting director, Alixe Gordin. Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barrie Norris, 68 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y. Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for t.v. films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 13 E. 48th St.; casting director, Marshal Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercials only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape none-recorded acceptable of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail

photo and resume for consideration.

Reach, McClinton & Co., 505 Park Ave.; casting, Esther Latterell. Photo and resume accepted via mail only for commercials; boys, girls; middleaged and elderly men and women; also young and mature women for shampoo commercials. "Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) query the Bob Barry Agency, 40 W. 57th St., N. Y., CL 6-5740, for details about Florida contact and location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Lunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Casting to start late in April. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

## Met Big in Memphis

Memphis, May 19.

Some 7,000 patronized the two-day s.and of the annual visit of the Met Opera here. Local impresario was Ike Myers, leader of Arts Appreciation here. This is the 14th year for Myers in promoting the Met for the natives.

A crowd of 3,500 was on hand for opening night of the double bill which comprised "Cavalleria Rusticana" and "Pagliacci," while 2,500 die-hards were on hand for the second night to take in "La Boheme." House was scaled at \$9 top in the City's main auditorium. Show moved on to Dallas from here.

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## Doing The Cannes-Cannes

Continued from page 5

festival, is the forerunner of increasing production activities. Already partnered with the BBC in the "Third Man" series which is being filmed in Hollywood and London, the company plans additional skeins with the British web.

It also has plans for the production of further series in other parts of the world, the first of which will be made in Australia.

At a press conference and reception to announce its plans, guests received a brief case which contained a detailed dossier of the NTA International activities, including copies of the company's balance sheet to illustrate the progress that had been made over the past few years.

### She Sounds Like Francoise Sagan

Yael Dayan, daughter of Moïse Dayan, Israeli army head, was at Cannes last week. Her book on Israeli youth, "New Faces In The Mirror," has been bought for an Anglo film by Wolfe Mankowitz who will also script. Miss Dayan, a 20-year-old looker, is quite blasé about fest activities and opines she does not like films nor the advances made by producers, press and public. All this may show up in her next book.

### Mexicans' Big Party

Mexicans threw an all-night shindig at the Casino in Juan Les Pins after the unreeling of their Mex Revolution pic, "La Cucaracha." Pic got fair response but the party was a humdrum and someone had to say they should have entered the party in competition and withheld the film. Ex-director Emilio Fernandez was present this time as an actor in the pic which passed as a fair oater but sans the needed depth in characterization or the feel for time and place to make it any great shakes abroad.

### Le Bret Comments on Cannes Fest

Le Bret feels the 12th was successful but there are still changes to be made. The ever-widening scope and popularity of Cannes demands a budget hike. He has been assured an appreciable raise for next year by Paris and the city of Cannes.

Le Bret points out that the festival has created other cultural manifestations like painting exhibits and meetings of international film authors and film-makers, and that one of the important aspects of the fest was in allowing film people from all the world to meet and exchange ideas.

He also saw Cannes as helping unveil new talents from the smaller producing countries.

Le Bret said that the fest attempted to discourage the sending of unworthy films by trying to convince the country and producers that press reaction could hurt these films. Yet some countries still insist on sending low-quality pic.

Le Bret reveals that new projection rooms would be installed in the Film Palace next year to allow for easier reshowings for press people arriving in town late, of pic already shown. It would also allow for unspooling out of competition pic for the many buyers attending.

### Reade's Credo

Walter Reade Jr. may set up a special company for pre-production investments in French features for Yank, as well as world markets. Reade feels that the days of "art" pic are over and a film has to have an international quality to make it.

### U.S.-Russe Co-Production?

Victor Alexandrov, a French scripter, interested Gene Kelly and Russo reps on a possible U.S.-Russo coproduction on a dance subject.

### A Ratoff Series

Richard Davis, besides possibly buying some pic here, is also prepping a future video series in Paris starring Gregory Ratoff.

### Andre Malraux's Speech

Andre Malraux, Minister of Cultural Affairs, broke precedent in making a speech to close the Festival Friday (15) after the handing out of the awards and before the out-of-competition screening of "The Diary of Anna Frank" (20th). Malraux said he would turn the now impoverished French Film Museum, the Cinematheque Francaise, into a sort of Comedie-Francaise of the cinema.

He pegged pic as the leading world art form and pointed out that a film version of the Russo "Anna Karenina" made by an American company had made the world cry.

## Eyelash Splits Profits-Loss

Continued from page 7

that many theatres would be forced out of business," he said.

Brylawski also criticized the bill's exemption of establishments grossing less than \$500,000 a year, terming it "rank discrimination" against chain operators who, he said, now number over 450 and represent a majority of the nation's theatres. Referring to the "desperate" competitive struggle, Brylawski declared:

"The smallest advantage in the overhead cost of the theatres may prove to be a deciding factor in the securing of the scarce hit product by which alone they may live; the smallest advantage of one theatre over another may be the weakened link that leads to disaster."

Brylawski said this year's reduction in admission taxes undoubtedly saved many sick theatres from folding. But he added, the threatened extension of wage standards could contribute to more closings, "enormous losses" and "the almost inevitable retrogression of any business community that has lost the bright lights and the customer-attraction of the motion picture theatre."

Sellings, peaking for ACE, maintained that states are in a "far better position" to set minimum wage standards than the federal government. In this connection,

he said that of the 34 state minimum wage laws, only 19 affect theatre employees to any degree.

Ushers, concession attendants and minor theatre help, Sellings testified, are generally only temporary, part-time employees. If they are covered by the minimum wage law, he predicted that 90% of them would lose their jobs either by theatre shut-downs or their replacement by full-time workers.

Outlining the faltering finances of exhibitors, Sellings testified that the "industry in general, and the motion picture theatres individually, cannot survive under the provisions of this legislation." He warned that a wage hike for some employees would kick off a spiral of new salary demands and theatre managers would be "juggling a hot potato every month or so in the future."

Lydon submitted a statement given three years ago by his New England organization opposing similar legislation as discriminatory, unfair and "un-American."

Morse, explaining that the subcommittee would need more facts and figures, directed the staff to prepare a memo furnishing an estimate on the number of theatre employees that might be affected, and their present pay scales and age brackets, as well as information on the general financial shape of the industry.

## Literati

**Shuffle Portland, Me., Scribes**  
Several editorial staff changes have been disclosed by the Guy Gannett Publishing Co. in Portland, Me., Roland M. Wirths has been named administrative sports editor of the Portland Press Herald and Telegram.

Blaine E. Davis, present sports editor, was named an editorial-feature writer; Delma L. Galbraith, city editor of the Evening Express, will become assistant promotion editor to succeed Wirths, and Harry T. Foote, now Galbraith's assistant, will become city editor.

### Curtis Earnings Climb

Curtis Publishing Co. reports a hike of 91% to \$479,433 in its first quarter earnings, or one-cent a common share on revenues of \$50,782,981. A year ago the firm earned \$250,472, a loss of five cents a share after preferred dividends. Revenues amounted to \$45,060,879.

Robert E. MacNeal, president, predicted "further improvement during the second half of 1959." Installation of new presses was progressing satisfactorily, the exec stated, and should have a favorable effect on overtime costs.

### Revive See/Hear

Recently suspended See/Hear, tv-radio program listing mag, will be reactivated by newly-formed Miles-Frank Publishing Co.

Incorporation papers for new firm were filed last week in Sacramento, Cal., by Peter Frank, prexy of Stars International Inc., and Omar Music Corp.

### CHATTER

Bert Orde, motion picture dept. manager for Redbook, in Hollywood for week of studio gander-ing.

Newsweek Inc. increased its capital stock from \$30,000 to \$33,000 according to a certificate filed in Albany by Whitman, Ranson & Coulson, attorneys.

James R. Kelley, a copy writer with TV Guide since 1956, appointed newstand promotion manager to supervise mag's sales at newstands, supermarkets, drugs stores and other outlets throughout the country.

Raymond I. Borst, legislative correspondent for the Buffalo Evening News, named by Gov. Nelson A. Rockefeller to a new five-member combined Hudson River-Black River Regulating District Board. It's an unsalaried post.

Madison Avenue Magazine Inc. authorized to conduct a publishing business at 575 Madison Ave., New York. Capital stock is 200 shares. No par value. Directors are: Carl S. Rogers, Reuben H. Siegel, and attorney Stanley T. Lesser.

Kent Foster, city editor of the Lewiston Daily Sun, elected president of the Maine Associated Press Editors' Assn. at the organization's annual meeting in Waterville, Me. He succeeds A. Keith Glazier, sta. editor of the Portland Press Herald.

Pearl S. Buck, who is chairman of Gov. David Lawrence's Committee on Handicapped Children, will speak at the closing luncheon Saturday (23) of the 36th annual convention of the Pennsylvania Society for Crippled Children and Adults held in Harrisburg.

Pennsylvania Society of Newspaper Editors, at their annual meeting in University Park, named John J. Quigley, Lewisburg Union County Standard-Journal, president for the coming year. Other officers elected were Quinton E. Beauge, Williamsport Sun-Gazette, vice-president; James A. Dunlap, Sharon Herald, secretary-treasurer.

## Exhibs Pony Up

Continued from page 7

equipment are United Paramount's loop State, the Volk brothers' neighborhood Terrace and Harold Field's uptown St. Louis Park. Still other Minneapolis exhibitors undoubtedly will follow the aforesaid leads, in industry circle's belief.

Until now the territory's only theatre with this gear has been Ted Mann's Minneapolis Academy which has played "Around the World in 80 Days" and "South Pacific" as hard-ticket attractions and "Sleeping Beauty" with the extra wide projection.

Scudder Boyd Films Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Directors are: Alvin B. and Joan Bucholz, Suzanne M. Levy, all of Yonkers. Gabriel I. Levy was filing attorney at Albany.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 19.

Nothing dies more slowly than a legend which wasn't true in the first place. Take the one about Hollywood being the only place to learn how to make pictures.

For years at home and abroad I was among the army of sycophants who liked to believe that myth. Even when a batch of boxoffice pix came out of Germany after the First World War, I was sure it was a flash in the pan and they couldn't keep it up. They couldn't either, because in those days Hollywood had scouts all over the world whose job it was to scoop up such talent and ship it to Hollywood.

Few could resist the lure of the dollar and all the luxuries that went with producing, directing or starring in the Hollywood product. Among those few was Michael Powell who now produces, directs and does much of the writing of his productions from London.

His latest, just completed, is called "Honeymoon." He made it in Spain. Like "Red Shoes," "Tales of Hoffmann" and several others he has had a hand in, it has two entertainment features which zoom across language frontiers like guided missiles. That's music and dancing.

"Honeymoon" stars Anthony Steel, Ludmilla Tcherina, Antonio and Massine. I have just received a 98-page brochure dealing with the opus, written by Dr. Monk Gibbon who wrote books on the Powell-Pressburger productions of "Red Shoes" and "Hoffmann." These were published by the Saturn Press in London and I suspect this one, too, is headed for hard covers.

### What Happened To His 'Decline And Fall'?

Though hired to exploit the pic, Dr. Gibbon writes like a critic who having seen the picture gives it a balanced but favorable notice. His producer believes that in making pictures for the international market it pays to play up to the public and not down to them.

With the critique of "Honeymoon" came a note from the producer. "I am sending you," he wrote, "two handouts to show you (a) that I have an interesting movie in 'Honeymoon' and (b) that I haven't forgotten some of the things you taught me years ago in Nice about exploitation and quotable material. The film is good; superb music and soundtrack, and has captured the mystique of Spain."

Gibbon, who is a Ph.D. and a Fellow of the Royal Society of Letters, says the same thing, but more elegantly and longer. Since he took the 20 minutes of the ballet in "Red Shoes" and wrote a book about that which sold several editions, it would be silly to argue that he doesn't know his biz.

I read every word, not every other word, or every other page but every word, he wrote about "Honeymoon" and I was inwardly warmed to think that my Micky could be the inspiration of such a rhapsody. Though he has not changed much physically in 30 years (he was bald at 19) Powell obviously has grown tremendously in all other respects.

### The Boy Struck Left Behind Him

When I first met him he had come down from Dulwich, where P. G. Wodehouse had gone to school too, to a small hotel his father owned on Cap Ferrat, not far from Somerset Maugham's Riviera villa. I had inherited him from Howard Strickling who had gone back to the MGM lot in Culver City after handling the publicity on Rex Ingram's productions of "Mare Nostrum" and "The Magician." Ingram had next decided to remake "The Garden of Allah" which by then had about as much glamour left in it as an Algerian junkyard.

Powell was written in to carry the comedy. gram's sense of comedy wouldn't make Third Grade comic book, but he was Rex, the King, and though he had gone native nobody, at least not in those days, argued with the reigning monarch of the Riviera's attempt to set up a European Hollywood.

Micky was costumed in a Sudan hat and ordered to chase butterflies around the Sahara Desert between the hot love scenes of Alice Terry and a Roumanian named Ivan Petrovich. When not following Ingram's dismal comedy sense, Powell was acting as fourth assistant still cameraman and feeding me tidbits which could be manufactured into publicity releases.

I remember when the company went to North Africa he used to send me long and gay letters of what went on among the sand dunes. I pieced these together and they made quite a feature for the old Sunday World. His humor in those days was not unlike Wodehouse's and if it had been given full play might have saved "The Garden of Allah" from being Ingram's last picture for MGM.

### British Interurban Pix, Eh?

After this fiasco Powell returned to London and got a job with British International which was then making interurban pictures under its more grandiose billing. Then Jerry Jackson, who was with UA in London, starred Micky in a hybrid pic that caused quite a stir around town. It was neither a short nor a feature. In fact, it was a very funny length—four reels. Nevertheless, it made money.

Powell soon launched out as a full length director. One about a bumptious member of the military made quite a hit as a comedy, well liked in both England and America. But he didn't hit the international market right on the button until he directed "One of Our Aircraft Is Missing."

There is no director or producer quite like him in Hollywood. He did a picture about Fala in the Shetland Islands and then wrote a book about his adventures there. Another time he reversed the formula. He wrote a book called "The Battle of the River Plate," swinging from ballets to battleships. It was about the last days of the kraut sea raider, the Graf Spee. Later he turned his book into a picture and it earned him a command performance.

After years of free-wheeling he has come back to his first love—dancing and dancers. He and Antonio (Ruiz Soler) have wanted to do a picture together for years, ever since 1951 when Antonio and Rosaro (Tony's cousin), after touring South America and not doing badly at the Waldorf, were a smash hit in London. "But a whole evening of classical ballet or even Spanish dancing bores me," Antonio told Powell.

Micky agreed. "We have to chercher une bougie," said Powell. That translates "find a wienie." I guess. They found it in Manuel de Falla's "El Amor Brujo" which Monk tells me translates into "Love, the Magician." Powell didn't think they needed a story because dances tell their own stories. All they needed was a situation. They found one when Powell hit on the idea of Antonio trying to lure an English dancer on her honeymoon in Spain to return to dancing.

I guess that dancer would be Monica Tcherina whom Lifar renamed Ludmilla Tcherina, though the nuance would elude even a Tcheroffedrop. She had danced for Powell in "Red Shoes." Moira Shearer had first refusal but she thought the part too tough for her frail form.

### Anyone For Tap-Dancing?

Leonide Massine, who just about stole "Shoes" with his shoemaker bit, is pitting his ballet dancing against Antonio's Spanish steps, which should be the best piece of stepping since Sugar Ray Robinson gave up dancing for boxing, or vice versa.

George Perinal, who did the photography on Rene Claire's best pix and Alexander Korda's, too, handles the cameras on "Honeymoon." He previously photographed Powell's "Colonel Blimp." He was the first cameraman of British films to win an Oscar.

I naturally hope mon cher Micky comes out of Spain with something better than "The Naked Maja." Even I, who have never even directed a Caahuila Indian to the postoffice, couldn't have done worse. But the most cheerful part of the monograph is that Micky Powell has succeeded in making pictures for a world market without having put in a hitch in a Hollywood film factory. The news should buck up those who are still pitching for individual merit in a free world.

## Broadway

Murray Lenekoff, on vacation cruise off Florida.

Winter Garden will house Bayanihan Dancers from Philippines starting Oct. 13 via Hurok.

Andy Griffith of "Destry Rides Again" was one of the names on the dais at the Friars' luncheon for Milton Berle yesterday (Tues.).

Emlyn Williams made it 54 cities and finale when he played San Francisco last week. He flew directly from L.A. to London.

"But Will They Get It In Des Moines?" is the title of new novel about the tv world, published this week by Simon & Schuster. Author is Stanley Flink.

Solomon Guggenheim Museum of N.Y. has 11 modern paintings on loan to U. of Alaska currently, as one of the growing number of tourist-baitings in the 49th State.

Bolshoi Ballet dates are as follows: May 19, Shrine Aud, L.A.; June 5-7, Opera House, Frisco; June 11-13, Maple Leaf Gardens, Toronto; June 16-20, Forum, Montreal.

Jeanne L. Meyer is joining Leukemia Society as Director of Public Relations. She's the onetime CBS staff writer who in recent years has worked for several PR shops in the medical and science fields.

Plandome Records Inc. has been authorized to conduct a motion pictures and broadcasting business in New York, with capital stock of 200 shares, no par value. Mc Kay & Greeley, 60 East 42nd street, were filing attorneys at Albany.

Former actress Grace Menken (Mrs. Bert Lytell), recuperated from her major surgery, now with American Theatre Wing (where sister Helen is Queen) three days a week and two days at the dress biz.

Choreographer Hanya Holm will produce the Gluck opera "Orpheus and Eurydice" at Vancouver Festival. Job premised on theory this venerable work is 50% balletic. Olvin Fielstad of Norwegian State Opera will conduct.

The Freddie Brissons (Rosalind Russell) sailing for Europe today (Wed.) on the Queen Mary.

Bert Lahr, author Thomas B. Costain and producer Robert Lewis back from Europe yesterday (Tues.) on the Queen Mary.

For pop kicks Lewishohn Stadium has booked Eartha Kitt this summer. Hawaiian tenor Charles K. L. Davis, Dorothy Simpson Smith, Renato Premezzi and Anna Xydias are other first-timers at the CCNY open-air series. Usual "Viennese Night" will include Elaine Malbin, Martha Raye to receive the first "Troupers' Frunk" and "Troupers of Year" accolade for her efforts in behalf of children at 11th annual edition of "Short Time" by the Troupers at the Latin Quarter Sunday (24). The Troupers is the showgirls' organization that takes care of needy theatrical children.

Margaret Webster staging "Simon Boccanegra" at Met Opera next season to Fred Fox's decor. Work is in repertory first time in decade. If he's well, Dimitri Mitropoulos will conduct. Singers: Renata Tebaldi, Leonard Warren, Richard Tucker, Gorgia Tozzi. It's a third-time staging chore at the Met for Miss W.

Police of the 17th Precinct were trying last week to get a return of \$25,000 in jewelry through a bizarre clue. A woman passenger was dropped at the Lombardy Hotel and then remembered leaving the jewelry in the cab. Only hint there was that the hackie kept chattering about when he was in vaude with Rochester (Eddie Anderson).

## Australia

By Eric Gorriek

"Film House, Sydney" Censorship authorities maintaining strict taboo on horror pks here. Paramount's "10 C's" continues a major grosser in the Aussie nabes.

"Grab a Gondola" looks a sure hit for J. C. Williamson Ltd. at Empire, Sydney.

Exhibitors are pressing for a wipeout of entertainment tax in West Australia.

Greater Union Theatres shuttering several nabe cinemas over the winter span as biz drops.

Moir Lister playing her one-woman show in Adelaide under the Garnet Carroll management.

John Evans, veepee of Greater Union Theatres, back at his Sydney base after Overseas' looksee.

Government has declined to ban poker machines in clubs despite heavy protests from film industry.

Eric Linklater, British scripter, here to do a commercial chore instead of usual celluloid assignment.

German exporters are hoping to

break into the Aussie distribution field shortly in foreign language houses.

Will Mahoney playing the Tivoli, Melbourne, in "Diamond Horseshoe" revue. This is Mahoney's fourth Down Under visit.

Gordon Cooper, general manager of Tivoli loop, planes to the U.S. May 24 on a talent looksee. Goes on to London and Paris before returning to Sydney.

A. Ben Fuller, son of the late Sir Ben Fuller, is producing local teevee shorts at his Pagewood studio. He quit the stage field some years ago for a celluloid break-in. Exhibitors will press the government to greenlight opening of cinemas on Sabbath as a means of saving many cinemas from shuttering because of slow week night biz.

Herman Flynn, Aussie pic ad vet, appointed in charge of industry publicity campaign to win people back to the cinema. Flynn for many years was in charge of Paramount publicity here.

## Westport, Conn.

By Humphrey Douless

Eva LeGallienne's at her place here.

Dorothy Sands here for a lecture.

Fred Cuneo will handle the fall tour of "Dark at the Top of the Stairs."

Peter Walters, long a standby at Stonehenge eatery, returns to its piano this week.

Jean Barrere, a Broadway stage manager, goes on tour with the original production of "Sunrise at Campobello."

Lella Glazer and Rich Brower have checked in at the front of the house at American Shakespeare Festival Theatre, at Stratford.

Lanny Bunce, son of Alan and Ruth Nugent Bunce, out of the Army, has joined the entertainment branch of Ogilvy, Benson & Mather.

June Havoc may do "Once More With Feeling" at the Westport Country Playhouse this summer, indicating early release of the screen version now being made in Europe.

## Industry 'Summit'

Continued from page 7

elaborate scale, supported by the producers and exhibitors, and probably by distributors.

The convening of a summit was the main item on the agenda when the International Federation was in session in Venice last September, when it was felt that top level talks would give the industry an opportunity to plan a campaign to fight tv. At that time the British FIDO scheme had just been inaugurated, and was cited as an example of the way in which an industry could unite to keep features off the home screens.

Now, with the growing use of Eurovision, which links the whole of the European network, here is a growing fear that the good intentions of FIDO could be licked if a feature length movie emanated, say, from France, and as shown on one of the British networks. One of the main objectives of the summit, therefore, would be to see how national agreements such as FIDO could be preserved, as well as seeing how local laws could be honored.

## Yank Distribs

Continued from page 3

up against a much more stiffly "official" attitude, which of course could be either more liberal than Flaud's or else may be formed along more restrictive lines.

Whether and how the Centre will survive is a question nobody in authority here pretends to be able to answer. Much depends on what the Government will decide on the question of film aid. That law expires on June 17, and so far has not been replaced. Opinion is that there will be some form of subsidy, but it may very well come from the Government directly and no longer out of funds which—essentially—are derived from the industry itself. If the Government takes over, which also may mean a much greater direct Government say in industry affairs, the Centre may be abolished. In that case, a new attitude towards films, possibly negating some of the work of the Centre to date, may be established. This would, unquestionably, affect the U. S. distributors.

## London

(COvent Garden 0135/6/7)

Robert Taylor planned in last week for "House of The Seven Hawks" at Metro's British studios.

Variety Club of Great Britain staged its annual Golden Disk lunch at the Dorchester Thursday (14).

Old Vic Company sets Barbara Jefford to play Shaw's "St. Joan" next season following actress's work in Shelley's "The Cenci." Carol Reed and Alec Guinness arrived back from Cuba shooting on Columbia's "Our Man In Havana." Pic moves to Shepperton Studios.

Sam Spiegel in last week from South of France for "Suddenly, Last Summer" confabs with Montgomery Clift and director Joseph Mankiewicz.

Associated TeleVision held cocktail party to introduce Michael Redgrave as principal of "A Touch of the Sun," the play marking the actor's debut on British commercial tv.

New Graham Greene comedy, "The Complainant Lover," inked for Globe Theatre June 18 with Sir Ralph Richardson, Paul Scofield and Phyllis Calvert topping cast.

Charles Schnee arrived from N.Y. Thursday (14) with Ray Harryhausen who did special effects work on the producer's "Seventh Voyage of Sinbad." Plans to stay a couple of weeks.

United Artists threw a cocktail party for Billy Wilder, Walter Mirisch, Jack Lemmon and writer I. A. L. Diamond Thursday (14). Foursome in for that night's London Pavilion preem of "Some Like It Hot" and five-week promotional tour.

Covent Garden Opera to present five performances of the Dallas, Texas, production of Cherubini's "Medea" starting June 17, with Maria Callas. Move is first part of exchange between two opera houses, with Dallas getting the Zeffirelli production of "Lucia di Lammermoor" later in year.

## Paris

By Gene Moskowitz

(66 Aoe. Breteuil-SUF. 59-20)

"I Want to Live" (UFA) opened to good reviews in Paris and probable biz to match.

Jazz at the Philharmonic had three solidly attended concerts at the big Salle Pleyel last week.

Garson Kanin in to see "La Bonne Soupe" which he has adapted for legit staging in N.Y. next season. He also directs and Ruth Gordon stars.

Alan Jay Lerner and Fritz Loewe to the South of France to work on a new musical for Broadway next season. There is no title yet but it is based on the legends of King Arthur.

After the success of his first play "Tchin Tchin," which he wrote and starred in, Francois Billeloux has two plays ready for next season, an acting stint with the Jean-Louis Barrault Co. and will direct his first pic, a musical.

Berlin Comic Opera scoring roundly at the Theatre of Nations, at the Sarah Bernhard, with two loaded entries, Jacques Offenbach's "Tales of Hoffman" and Benjamin Britten's "Albert Herring." Stagings were singled out.

A. M. Julien, new head of the state run Opera and Opera-Comique, will use film and legit directors on various operas and ballets next season. Among those who will do this are Raymond Rouleau, Andre Barsacq, Jean-Louis Barrault, Jean Mercure and Yves Robert.

## Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Anouk Aimee and Magali Noel in to work on Federico Fellini's "The Sweet Life" (Riama).

Carroll Baker expected here during her vacation trip after winding "But Not For Me."

Bella Darvi here to do lead in "The Mercenaries" previously titled "The Swordsman of Venice." Pedro Urbina and his Cha-Cha Orchestra signed by Antonio Gerini for his "Pipistrello" (The Bat) nitery.

WB acquired English language release rights to "The Sword and the Cross," made here by Ottavio Poggi's Liber Film.

Vittorio Gassmann began work on "The Check," opposite Georgia Moll, Sylva Koscina and Ugo Tognazzi, for Jolly Films.

Fred Annunziata of Rome's Colony Restaurant opened a new bar and snackery on Via Veneto, dubbed Carpano's Tavern.

Hazel Scott due in for guest stint on RAI-TV Sunday night variety stanza; also to feature Ren-

ato Carosone, Fred Buscaglione, and Spanish Jose Torres terp group.

Giancarlo Menotti called a press confab here to illustrate plans for this year's Spoleto Festival. Hopes to get railway trains to shuttle spectators back and forth from Rome, relieving crowded hotel facilities in the small resort.

## Pittsburgh

By Hal V. Cohen

John Bos will press-agent the William Penn Playhouse this summer.

Sun-Tele critic Karl Krug on job again after tussle with bronchial pneumonia.

Paul Kyros, of the Tin Angel, and his wife have returned from visit to Greece.

Ed Wynn and Gusti Huber due today (Wed.) for Nixon preem of "Diary of Anne Frank."

Jules Curley's son, Edwin, graduating from Lafayette, awarded a fellowship to Duke U. next year.

Arthur Manson in from N. Y. to set campaign for return of Cinerama's "Seven Wonders of World" at Warner.

Sammy Schwartz coming home in August to play Nathan Detroit in "Guys and Dolls" for Civic Light Opera.

Bishop John J. Wright is new Catholic chaplain of Variety Club, succeeding the late Father Vincent Brennan.

## Miami Beach

By Lary Solloway

(1755 Calais Dr.; UNION 5-5389)

Milton Rackmil and Vivian Blaine honeymooning at the Eden Roc.

Lou Walters' "French Dressing" held over again by the Carillon; may stay through June.

Charlie Spivak orch replaced Henry Levine's crew in the Deauville's Casanova Room.

Pupl Campa (in his fourth year) drawing the cha-cha contingent to the Fontainebleau's Boom Boom Room.

Mal Malkin orch departs the Diplomat's Cafe Cristal for summer stand at the Mayflower in Massachusetts.

Skitch Henderson on list of guest conductors booked for Miami U's Pop Concert series this summer.

Havana casinos offering bargain-package weekend deals (room, board, etc.) via ads in the Miami dailies, to boost lagging tourist trade.

Jackie Heller back at his host-singing emcee chores at Eden Roc Harry's American Bar. He was out for a time after collapse from over-exhaustion.

## Par Dropping 100

Continued from page 4

of relinquishing properties which are not paying off. Prez related management has had talks with bowling interests about converting some situations, where feasible, to 10-pins enterprises.

Stockholder session was a serene one, devoid of any disgruntled questions from stockholders. It was the first to take place at the ABC studios on N. Y.'s 66th Street.

Goldenson and all other incumbents were reelected to the board and new directors voted in were Joseph A. Martino, president of National Lead Co., and Alger B. Chapman, chairman and chief executive officer of Beech Nut-Life Savers Inc. Chapman also is exec director and trustee of the Edward John Noble Foundation.

## Off-Lot Film

Continued from page 1

unexpected bonanza. As far as possible, Premiering purchased items locally, including props, chairs, furnishings, wardrobe, etc.

The contribution the Hollywood unit made in Michigan is evidenced by the fact that the picture was selected as the "state's product of the year."

The picture will preem in Detroit on July 1 and opens in New York, Chicago and Los Angeles on July 2. Premiering said he had a two-fold reason for releasing the film so quickly—(1) a business reason: to make full use of the popularity of the book on which the film is based and (2) personal: to have the same feeling of bringing in a film as one does a legit play after an out-of-town tryout.

## Hollywood

Rudy Vallee home from Hawaii. Robert A. Palmer rejoined 20th-Fox in exec capacity.

Helen Traubel to make Far East concert tour in Fall.

Norman Rosemont named veepee of Alfred Productions.

Barney Balaban arrived for studio confabs.

Alfred L. Mendelsohn here from Gotham.

Heddo Golden arrived for UA producer meetings.

William Hornbeck planed to London for "Suddenly Last Summer."

David Rose formed Holiday Productions Inc., as canopy for his biz activities.

Maria Little and Pat Smith joined Jack Wrather's ITC as assistant story editors.

Herman Cohen returned from six-week bally tour for "Horrors of Black Museum."

Pete Latis upped to assistant for Fay S. Reeder, ad-pub chief of Fox West Coast Theatres.

Technicolor opened its new \$2,000,000 Coast amateur film processing plant Monday (18).

Elmer Ellsworth reelected biz rep of Motion Picture Costumers Local 705, IATSE, for two-year term.

Robert Stack and Dorothy Malone skied to Tokyo to join Andrew L. Stone's "The Last Voyage" Metro troupe.

Operatic soprano Jean Maderia makes her Coast bow this summer at Hollywood Bowl in a specially-staged version of "Carmen."

William Perlberg to Stockholm. Clark George accepted Sigma Delta Chi's award in Chicago to KNXT for its "Thou Shalt Not Kill" telecast.

Ritz Bros. presented with Mt. Sinai Hospital Men's Club's 12th Annual Heart of Gold Award for fund-raising activities.

Irving Rogosin resigned as general counsel-exec veepee of Independent Motion Picture Producers Assn., to set up own practice.

Sam Ciangoff on two-month tour of Europe and Far East to set co-production deals and open new branch offices for Bernard L. Schubert Inc.

Stan Freberg returned from Australian-New Zealand p.a. tour. Charlton Heston narrated six-minute promotional short for Metro's "Ben Hur."

## Chicago

(Delaware 7-4984)

Genevieve in last week to plug her new Cadence album.

Olsen and Johnson opening the suburban Mist tonight (Wed.).

The Chase, whose recent bookings included the Harmonicats, Eddie F. Fendy and Jan August, has shuttered.

Blue Angel staging Calypso competition, as it is done in the carnival tents of Trinidad, with Duke of Iron, Jamaica Slim Henry and Mighty Panther on current bill.

Kenny Bowers, onetime musical-comedy and tele performer, back in the Windy City with plans to settle here. He opened a two week engagement at Pedicone's in Lyons, Ill. this week.

Cecil Barker, producer of "Red Skelton Show," in town last week to cast featured parts in "Mr. and Mrs.," original comedy getting pre-Broadway tryout at Hinsdale Theatre June 1-14.

Fred Miller Theatre, Milwaukee-stock company extending current production of "Pal Joey" a third week through June 6, having sold out all night performances the first week in advance.

Edison Dick and Ray Castro, who recently purchased Maison LaFite in the Churchill Hotel, a room that had been a three-time loser as restaurant and/or cabaret, now are buying the hostelry too.

Boardman O'Connor of WTTW, his wife Sara, freelance film producer William Macdonald, and German actress Erika Stallwitz formed new semi-pro-theatre group known as Company of the Four.

## San Francisco

By William Steif

(Evergreen 6-9201)

"Porgy and Bess," opening at the Coronet July 22, will be a Travelers' Aid benefit with \$25 top.

Stanley Kramer shooting final scenes of "On the Beach," including shots off the Golden Gate Bridge.

William Perlberg and George Seaton sneaked "But Not for Me" in the Frisco area and huddled with Larry Adler about doing score for "The Hook."

Edwin Lester, general director of the Frisco and Los Angeles Civic Light Opera, reported L.A. subscription season figures to be "biggest ever," by about 20%.

# OBITUARIES

## JOE COOK

Joe Cook, 69, died May 16 at his home in Staatsburg, N.Y. One of the great figures of show business for many years, spanning vaudeville, musical comedy and radio he was remarkable for the scope of his talents. Onset of Parkinson's disease forced his retirement in 1942.

Widow, Alice Boulden Cook, survives as do children of a previous marriage, Joe Cook Jr., Leo Cook, Mrs. E. C. Lee and Mrs. Raymond Bernaby.

A fuller account of this performer's career appears in the vaude section, also on page 1.

## SIDNEY BECHET

Sidney Bechet, 70, the American Negro soprano sax jazz player, died in Paris from cancer of the throat and stomach. Bechet, one of the early New Orleans jazz style creators and advocates, settled in Paris after World War II. He was im-

collaborated with Crane Wilbur and Anthony Veiller in writing "Monkey on My Back," film based on the experiences of Barney Ross. His wife, brother and sister survive.

## MARJORIE CANTOR

Marjorie Cantor, 44, eldest of comedian Eddie Cantor's five daughters, died May 17 in Hollywood. The 67-year-old comedian was put under sedation and was unable to speak to anyone.

Surviving besides her father is her mother and four sisters.

## NATHAN M. ABRAMSON

Nathan M. Abramson, 68, head of radio station WOR's entertainment department, died May 12 in New York. He founded the WOR dept., which supplies entertainment for banquets, cruise ships and social affairs, some 25 years ago. He also was a founder in 1944 of Camp Loyaltown at Hunter, N.Y.,

ton four and a half years ago.

A former high school English teacher, Goldstein cast his lot with many of the radio-TV comics. Among them were Milton Berle, Alan Young, Ed Wynn, Eddie Cantor, Victor Borge, Joan Davis, Judy Canova, Jack Carson and Burns & Allen.

His wife and five children survive.

## WALTER E. POWELL JR.

Walter R. Powell Jr., counsel for the National Assn. of Broadcasters, died May 13 of a heart ailment in Washington. He had held his post with NAB four years, serving immediately before as chief of the Renewal and Transfer Division of the Federal Communications Commission.

Previously, Powell had been a trial attorney with the Justice Dept.'s Anti-Trust Division. His wife, two daughters and mother survive.

## SOPHUS EMMELUTH

Sophus Emmeluth, 75, vet musician, died May 5 in Regina, Sask. As a youth he was sent by the Danish government to study percussion instruments at the Gottschalk Orchestra school in Berlin. From 1907 to 1914 he played drums in film theatres in Winnipeg, Man., and Regina and then toured with the Pawnee Bill show. He had been a tympanist with the Regina Symphony orchestra for 27 years. Surviving are his wife and daughter.

## SAMUEL SILIN

Samuel Silin, 60, formerly first trumpet player with the Chicago Civic Symphony orch of Sigmund Romberg, and who also played with Rudy Vallee and Ferde Grofe orchs, died May 8 in Brookline, Mass. He taught music in Boston and New York until his retirement two years ago when he moved to Brookline.

Surviving are two brothers and four sisters.

## GENE HAVLICK

Gene Havlick, 85, vet film editor who won an Academy Oscar in 1937 for his work on "The Lost Horizon," died of a lengthy illness in Hollywood May 11. He had been with Columbia Pictures for 25 years.

A charter member of Film Editors Local 776, IATSE, he was a former director of Society of Motion Picture Film Editors. His wife and sister survive.

## NOTEN R. BALLENTINE

Noten R. Ballentine, 47, harmonica player who with his wife were known as "The Ballentines," died May 15 in Chicago. Police said he either leaped or fell to his death from a Loop building. Team was a popular club date act, and had appeared in theatres and on network radio shows. Survived by wife.

## MICHAEL MCCARTHY

Michael McCarthy, 42, film director, died May 7 in St. Leonard's, Sussex, Eng. Regarded as a director of considerable promise, he had "Operation Amsterdam" as his most recent credit. Surviving are his wife and three children.

## DICK CHIPPERFIELD

Dick Chipperfield, 84, dean of the circus family that's been in the biz some 300 years, died May 8 in Wishford, Eng. Surviving are five children who carry on the big top tradition.

Doris E. Gulick, 28, daughter of J. Robert Gulick, assistant general manager of Steinman Stations, Inc. (WGAL, WGAL-TV), Lancaster, Pa., was one of 31 persons killed May 12 in mid-air explosion of Capital Airlines' N.Y.-Atlanta flight at Baltimore, Md. She was senior hostess for Capital.

Milo L. Green, radio announcer and Community Playhouse actor, died May 2 in Omaha. In 1948 he received the latter group's "Oscar" for best performance of the year in "Song of Bridge." No survivors.

Paul Irving, 82, vet character actor, died in Hollywood May 8. In retirement since 1943, he had appeared in such films as "Bill of Divorcement," "The Silver Cord," "Balalaika" and "Gold Diggers of '39."

Eduard Pfleger, 35, reputedly the last of the military band leaders of former Austria-Hungary, died May 4 in Vienna. He left a collection of 3,000 marches to Museum of City of Vienna.

## RANDALL E. CLARK, 44

business manager for the Long Theatre chain and Long Radio Enterprises, died May 15 in Bay City, Tex. His

wife, daughter, son and two stepdaughters survive.

Theodore James Dawes, 68, longtime vaude performer, died recently in Middlesbrough, Eng. He toured with his two sisters and brother-in-law as The Royals, a dancing act.

Stan Lewis, 51, a former vaudeville actor and dancer, and later a tv puppeteer known as T. V. Lewis, died May 11 in Columbus, Ohio. Two brothers and a sister survive.

Mrs. Gertrude Freedman Cowen, 84, a former concert manager and music critic, died May 13 in New York. At one time she had also been a concert pianist.

William "Smitty" Kahn, 77, vet film and tv actor, died May 14 after brief illness in Hollywood. Two daughters survive.

George Muhlhauser, 72, veteran tenor soloist, died of a heart attack May 6 in Cincinnati. His wife and daughter survive.

Father, 68, of Jack Sherry of the Kenneth Later Agency cafe dept., died May 3 in New York of a heart attack.

Wife, 37, of Troy Mallory, San Antonio radio-tv announcer, died May 1 in Houston after heart surgery.

Jack Lomas, 48, vet actor, died May 13 in Hollywood after a brief illness. Wife and daughter survive.

George J. Howard, 95, burlesque and vaude performer for 50 years, died May 5 in Springfield, O.

Son, 31, of Alfredo Salmaggi, opera impresario, died May 8 in New York, after a long illness.

Jim Deland, 44, disk jockey with WWJ, Detroit, died of a heart attack May 13 in that city.

## Can Sue Occupation

Continued from page 1

tin and J. B. Sweet; Sp 3 Lance Randall; and two civilian technicians, F. T. McLaughlin and W. W. Bogie.

AFN's attorney, Dr. Gerhard Weisner, has worked to fend off the suit onto the Bonn government. He contends the seven AFN personnel can't be sued because they enjoy diplomatic immunity; nor can the military web, because it is an arm of the U.S. Government.

The proper defendant, Dr. Weisner argues, is the defense costs office of the Bonn government, which was established to handle damage claims against the Allied forces.

GEMA's attorney, Dr. Heinz Klein, complains that existing treaties regulating legal relations between the Allied Forces and the German population are worthless doubletalk insofar as his client's suit is concerned.

"There are two documents, the Bonn Conventions of 1952 and the Paris Treaties of 1955," Klein explained. "They are equally ambiguous and loaded with doubletalk. Passages of one treaty conflict those of the other treaty. That's not all; each document comes in three languages, English, French and German; and it is impossible to get agreement on a translation for purposes of my suit."

The Bonn Foreign Office is promising Dr. Klein, however, that the new Status of Forces Treaty buttons up the jurisdiction issue.

"The Allied Forces, including the U.S. Forces, are placed under the jurisdiction of German law with respect to civil matters," a Foreign Office spokesman said.

GEMA expects to amend its suit to claim that AFN is not only entertaining its official military audience, but also an estimated 25 million Europeans who listen regularly to AFN stations.

GEMA surveys have turned up regular listeners in Scandinavia, Iceland, Finland, the Middle East, North Africa and even the Soviet Union. GEMA claims, and AFN does not dispute, that the military web has saturation listening in Western Europe.

AFN's German operation employs stations broadcasting on wave lengths assigned under the Copenhagen Convention. AFN stations being situated in Berlin, Frankfurt, Kaiserslautern, Stuttgart, Munich and Bremerhaven.

## MARRIAGES

Deon Adair Raab to Dave Burgess, Van Nuys, Cal., May 17. Bride's a dancer; he's leader of The Champs, instrumental combo.

Rita Moran Oleson to George Comte, Miami, May 11. He's veepee and general manager of WTMJ-WTMD-TV, Milwaukee; bride's an employee of WTMJ-TV.

Cara d'Amato to Barry E. Blitzer, New York, May 8. He's a tv writer on staff of Goodson-Todman Productions.

Sally Starr Cary to John Kovacevich, Miami Beach, May 1. Bride's a former stage and screen actress.

Elizabeth Taylor to Eddie Fisher, Las Vegas, May 12. Bride's the actress; he's a singer.

Mary Markham to Paul Markham, Las Vegas, May 15. Bride is talent producer for Ralph Edwards' tv show.

Beverly Chase to Larry Weber in N.Y. May 14. She's the former CBS program dept. aide and latterly casting exec with Henry C. Brown agency. Her late mother was the talent agent, Mary Chase. He's the television actor and son of the late legit producer, L. Lawrence Weber.

Marina Eden to Roderick Anderson, London, recently. Bride's a singer.

Joyce M. Jackson to James N. Alexander III, Camden, N.J., May 2. He is manager of the Camden County Music Fair.

Jeanne Caldarola to Bud Giandana, New York, May 16. She is secretary to Robert Dale Martin, head of CBS casting.

Joan Kohn to Henry Schiffer, May 8, Amsterdam, Holland. Bride was public relations head for Chicago educational station WTTW.

## BIRTHS

Mr. and Mrs. Robert Dorman, son, Hollywood, May 13. Father's an actor.

Mr. and Mrs. Thomas R. Fox, daughter, Washington, April 20. Father is assistant manager of National Theatre there.

Mr. and Mrs. Bill Adler, daughter, New York, May 14. Father is an account exec at Grey Advertising; mother, the former Gloria Goodman, was a production assistant for NBC-TV public affairs department.

Mr. and Mrs. Barr Sheets, son, Detroit, May 13. Father is a manager of CBS Films in Detroit.

Mr. and Mrs. Mark Avery, daughter, Dayton, O., recently. Father is disk jockey on staff of KTIE, San Antonio.

Mr. and Mrs. Fred Tucker, son, Newcastle, Eng., recently. Father is head of films at Tyne-Tees commercial tv station.

Mr. and Mrs. Gene Love, daughter, Amarillo, Tex., May 1. Father is engineer for KFDD-TV in that city.

Mr. and Mrs. Ray Pardue, daughter, Amarillo, Tex., May 3. Father is weather director for KFDD-TV in that city.

Mr. and Mrs. John McGinnis, son, Peoria, Ill., May 10. Father is editor-publisher of TV TimeTab, a central Illinois weekly.

Mr. and Mrs. Tommy Sawyer, son, Glendale, Cal., May 12. Father's a film technician.

Mr. and Mrs. Sid O. Fields, daughter, Hollywood, May 7. Mother is Joan Kaye, Miss New York City in 1953. Miss America Pageant; father's former Ben Blue personal manager.

Mr. and Mrs. David Poleri, daughter, Hollywood, May 10. Mother's actress Ilse Jorglyn; father's a singer.

Mr. and Mrs. M. W. (Hank) Shepherd, daughter, Pittsburgh, May 12. Father's manager of WAMP, NBC-owned radio station in Pitt.

Mr. and Mrs. Arthur Cantor, son, May 15, New York. Father is a legit-television pressagent.

Mr. and Mrs. Fred Cox, daughter, May 14, New York. Father is the legit and television producer.

Mr. and Mrs. David Linden, daughter, New York, May 15. Father is research analyst with CBS-TV.

Mr. and Mrs. Bill Haggett, daughter, New York, May 19. Parents are a song-dance team known as Midge & Bill Haggett.

Mr. and Mrs. George Wood, daughter, New York, May 15. Mother is actress Lois O'Brien; father is with the William Morris Agency.

Mr. and Mrs. Ecco La Rue, son, Muskego, Okla., April 8. Mother is Trisxie, the skating juggler; father is also an ice performer. Both are touring in "Ice Frolics."

In Loving Memory of

## PAUL DUDLEY

I'll bet he's still trying.

PAUL.

diately adopted by jazz buffs and decided to stay indefinitely.

Keeping alive the N.O. style he had many French disciples. He played in many Paris jazz boites and did annual tours around France and Europe with his own jazz combo. His records were big-sellers here and his own composition "Les Oignons" one of the top platter sellers since the war.

Bechet also wrote the score for a ballet "Night is a Sorcerer" and appeared in pit at its premiere. He also appeared in several French features. He is survived by his

In Loving Memory

## HOWARD R. MALCOLM

May 19, 1955

RUTH

wife, a Frenchwoman he married when settling here, and a five-year-old son.

## PAUL DUDLEY

Paul Dudley, 46, a script writer for radio-tv and films, died May 18 at the City of Hope Hospital in Duarte, Calif., after a long illness. Born in Esston, he worked as a page boy in a theatre while in high school, and later joined a combination vaudeville radio troupe as a dancer. He then got a chance to become an announcer and worked on several Boston stations.

He wrote numerous radio scripts including four different series of the "Martin Kane" private eye programs. He also wrote for the "O.S.S." tv series and Douglas Fairbanks' "Rheingold Theatre."

## GENIA NIROVA

A dynamic thrush is silent.

Sylvia and Dave Bader

He produced the Dorothy Dix radio show and the "Teentimer Club," and scripted for the "Pot O' Gold" radio show. He did work for the Jack Paar tv show and for many of Frank Sinatra's shows. During the last world war, he was production officer of the Glenn Miller Army Air Force Band shows and continued after Miller's death. He was co-author of the book for the "Solomon and Sheba" film which Tyrone Power was starring in at the time of his death in Spain, last Nov. 15. He also

where about 600 N.Y.C. underprivileged boys receive two-week vacations each summer.

As a boy, he acted as stage electrician during shows at the Educational Alliance, a welfare center. He received a law degree but never practiced. After two years in the Navy, he re-entered the entertainment field, supplying talent for almost anything from benefit shows to birthday parties.

In the 1930s when many entertainers were out of work, he developed "club dates" on ocean cruises. He booked more than 1,000 entertainers a season to perform for passenger or cruise ships. His wife, two sons, two brothers and two sisters survive.

## PAUL BYRON

Paul Byron, 68, stage and screen actor for nearly half a century, died of a heart attack May 12 in San Diego, Cal., while being rushed to the U.S. Naval Hospital from his home in nearby El Cajon. Due to a heart condition he retired several years ago.

Byron started his acting career in New York as a member of Proctor's 128th St. stock company in 1910. He later appeared in such Broadway plays as "Abraham Lincoln," "East Is West" and "Grand Hotel."

He toured Australia in "The Rosary" before joining Universal Pictures in Hollywood in 1915 as a leading man. For years he appeared in stock in Los Angeles, San Diego, Oakland and Seattle. His last legit appearance was with Ralph Bellamy in the Chicago company of "Oh Men! Oh Women!"

Surviving are his wife, daughter, son and brother.

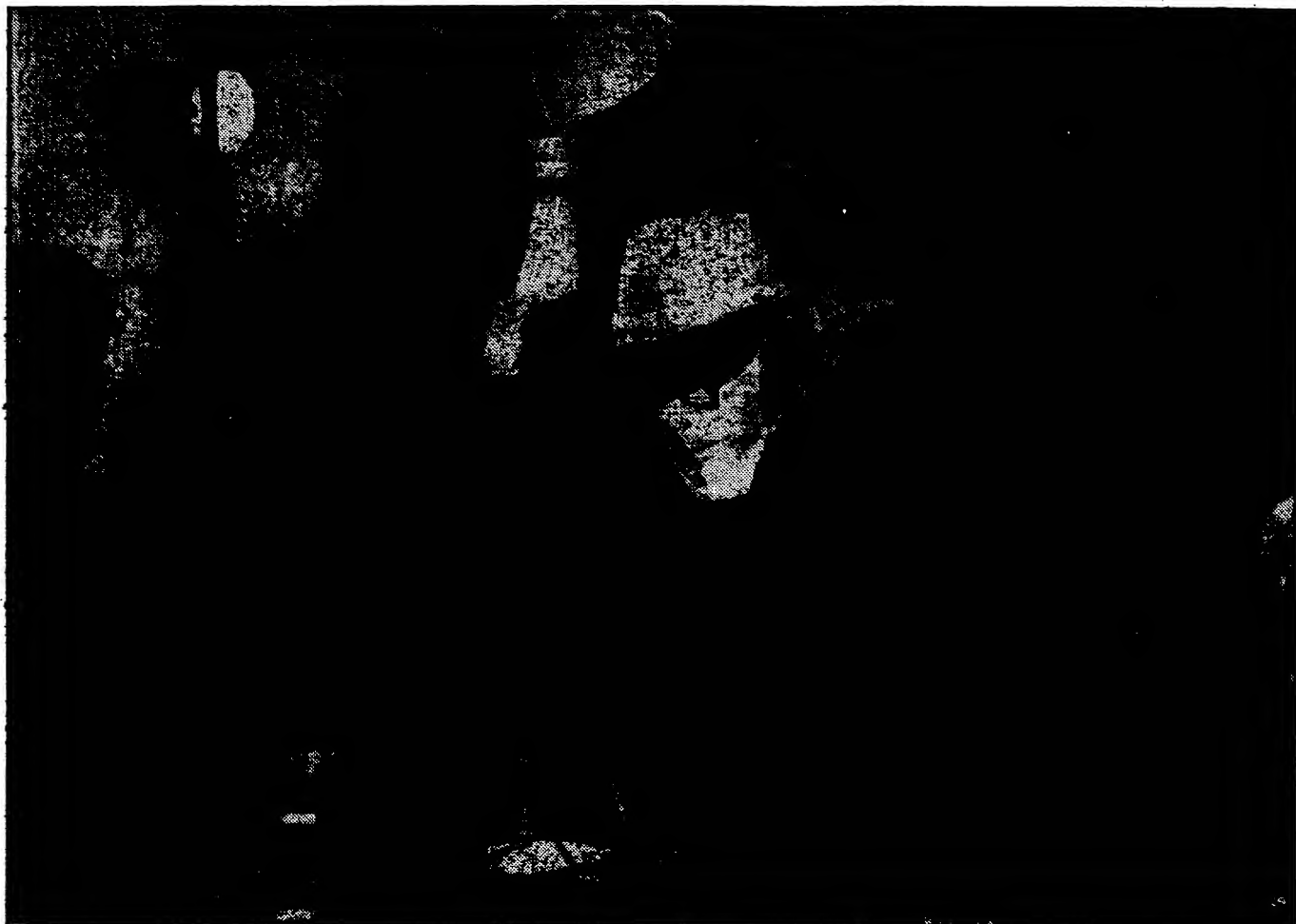
## REV. DR. J. W. HOLLAND

Rev. Dr. John Wesley Holland, 82, longtime pastor of nonsectarian "Little Brown Church of the Air" on Chicago station WLS, died May 15 in Chicago after a long illness. Dr. John, as he was known to his radio congregation, was the first ordained minister to be appointed fulltime pastor for a radio parish. This was in 1933, by the Methodist bishop. In addition to "Little Church" he delivered daily closing meditation on WLS' "Dinner Bell Show" and gave consultation to radio listeners. He retired from radio in 1958 and was at work on his ninth book at his death. Wife, daughter and brother survive.

## JESSE GOLDSTEIN

Jesse Goldstein, 43, comedy writer for Red Skelton, died May 14 in Beverly Hills, Cal., after a lingering illness. He joined Skel-





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## PUGS PLUGGED ELECTRONICALLY

### Get Your Discomfort Index

Albany, May 26.

A Discomfort Index, predicting the amount expected each day during the summer and to be issued starting June 15 by the Weather Bureau in Albany and other key cities, "should be useful to managers of hotels, film houses, office buildings and the like, who can judge air conditioning requirements." So Ernest C. Johnson, meteorologist in charge at Albany, commented.

Long unhappy over the public's failure to understand the real meaning of "relative humidity," the Weather Bureau will combine the temperature and moisture factors into a single value.

Bureau has four categories of Discomfort: generally comfortable, less than 70; moderately uncomfortable, 70-74; uncomfortable, 75-80; oppressive, over 80.

### Yanks Fear Moscow Film Festival

#### Booby-Trapped for Red Propaganda

The upcoming international film festival in Moscow, Aug. 3-17, is giving the American film industry a headache. Extent of the U. S. participation at the fest is strictly confused.

According to the Motion Picture Export Assn., each individual company will have to decide whether to go to Moscow or not since the International Federation merely recognized the competition and did not recommend it. There appears, for the moment, to be no question of "industry" participation as such, though insiders say that if the Yanks go in at all, it'll certainly be as a "unit."

However, the Moscow festival poses a diplomatic problem as well. The reason why the Americans on the Federation Council abstained from voting on the Moscow fest was that they didn't know the official Washington attitude towards it. This attitude—as usual—hasn't been clearly defined.

On the one hand, the Government appears eager to implement the terms of the cultural exchange agreement with the Soviets, and in this spirit participation at the Moscow event certainly would appear to be desirable. On the other

(Continued on page 77)

### JAZZ SUCCEEDS ORGAN IN METHODIST CHAPEL

Dallas, May 26.

Ed Summerlin, a young Denton, Tex., composer, will premiere his new creation—jazz music for a Protestant worship service—at 10 a.m. tomorrow (Wed.) at the Southern Methodist U.'s Perkins Chapel.

The religious syncopation, played by a nine-man combo, will take the role usually carried by an organ in church.

Summerlin is both a student, working for a Ph.D. in composition, and a teacher of music at North Texas State College. His new composition was commissioned by SMU's Perkins School of Theology. Summerlin has great faith in

(Continued on page 16)

### Barbs At Bolshoi By Eugene Castle Ire Toronto Panel

Toronto, May 26.

Three weeks in advance of the June 11-13 appearance at Maple Leaf Gardens here of the Bolshoi Ballet from Moscow, a CBC television panel program, "Fighting Words," completely lived up to its title when a guest speaker from Manhattan, Eugene W. Castle, called the company a "\$12,000,000 propaganda weapon" which travelled under heavy Communist Party control.

Castle argued that the western democracies should treat the Soviets "coldly, correctly and courageously and advertise them as little as possible."

Facing three Canadian panelists, author Morley Callaghan, lawyer E. B. Jolliffe and Stratford Shakespeare Festival associate director Douglas Campbell, the American retorted to a jab that he was intolerant: "I plead guilty to having

(Continued on page 79)

### ABOUT ECONOMICS NOW 'GEARED' UP

By HY HOLLINGER

The new era in electronic communication, particularly closed-circuit television, is revolutionizing the boxing industry. Future economics will be similar to the film business, according to Irving B. Kahn, president of TelePrompster Corp. As he sees it, closed-cv firms such as TelePrompster, will become the dominant factor in the promotion of all big boxing bouts.

Just as a major film company assembles a package and assigns a producer to execute it or finances a package that is put together by an independent producer, so would an electronics firm arrange a boxing match, Kahn notes. He pointed out that the electronics company, under certain circumstances, (1) would sign up the fighters by providing the guarantee to each of the opponents and would assign a promoter to stage the match or (2)

(Continued on page 77)

### Bill in Senate Aimed at Nix Of Swindle Sheets

Washington, May 26.

Cabaret operators have been trying to catch Congress' attention on their tax problems. Now they've got it—but the wrong way.

Five Democratic Senators joined in proposing a bill which would virtually wipe out niteries' expense account trade. Specifically, the bill would nullify tax deductions for cabaret or theatre entertaining. It would also eliminate tax deductions for sporting events, business gifts, maintenance of yachts and hunting lodges, country club dues

(Continued on page 77)

### MINOR LEAGUE TRYING TICKETS ON CREDIT

Minneapolis, May 26.

In a desperate effort to stimulate brutally poor attendance, the winning Minneapolis American Association baseball club, hurt badly the past two seasons by daylight saving time, has launched a tickets on credit selling plan.

Arrangements were completed with a local bank to allow fans to charge their tickets. On the first of the month the bank will send the purchaser his bill. A separate window at the stadium has been set up for the chargers who also can buy the tickets on credit at the downtown ticket office.

### Consumers Union to Test Hi-Fi, Stereo Gear Before Invited Jurors June 17

#### Wynn on Tempus Fugit

Washington, May 26.

Ed Wynn ran into Brooks Atkinson recently.

"You haven't changed in appearance in 40 years," the N.Y. Times man told Wynn. "Then," said Wynn, "I must have been the oldest looking man in his 30s that ever lived!"

Consumer's Union Reports has stirred up a furore in the equipment trade, and its press, by "evaluating" hi-fi and stereo gear. Resultantly the consumer's service has itself been criticized, one sheet cracking "the technician wore a white jacket long enough to be photographed."

Angered by the charge that the CU tests were not scientific, Dexter Masters, the director-editor, is organizing a "come-and-see-us-test-your-gear-right-before-your-eyes" junket from Times Square to Mt. Vernon on June 17. It will be an all-courtesy trip, special bus, luncheon and refreshments provided by CU for manufacturers, sound engineers, admen, disk critics, hi-fi pundits and others. At least 50 are expected. As far as known nothing like a trial run of hi-fi and stereo equipment under non-commercial auspices has ever before been attempted.

Masters' burn-up stems from Consumer's Union spending \$60,000 creating a special sound laboratory before making the tests upon which its evaluations, as published, were based.

### Buff in Huff As Negro Is Shunted Off TV Program

Buffalo, May 26.

With irate viewers swamping the switchboard of WGR-TV, Buffalo, Negro Clayton Johnson, Toronto collegiate visitor, was ordered off the floor on Dance Party by Pat Fagan, emcee, when former was partnered by Patty Banks, a white girl. Johnston was one of 48 Toronto high school youths who traveled to Buffalo with two chaperones to participate in a program which appears Saturdays from noon to 2 p.m.

Negro student's father, Leonard Johnston, sleeping car attendant, will ask the union of Canadian Pacific Railways (Toronto Division) of the Brotherhood of Sleeping Car Porters to protest the Buffalo

(Continued on page 70)

### HECHT-HILL-LANCASTER MAY GO OWN WAYS

There are strong indications that the Hecht-Hill-Lancaster production outfit is breaking up. Outfit, taking in Harold Hecht, James Hill and Burt Lancaster, has been among the most successful—and prolific—independents in the United Artists stable.

Only H-H-L film now in preparation and committed to UA is "The Way West," which is a big budgeted outdoor drama. Hecht now is producing on his own, and so is Lancaster. There's said to have been friction among the two for some time.

According to one man close to the situation, "the boys" have been drifting apart for some time. They hit it big with "Trapeze" and had a recent hit in "Separate Tables." Their one resounding failure was "Sweet Smell of Success," which costarred Lancaster and Tony Curtis. Outfit produced a number of other pictures for UA release.

### TARZAN GETS HAIRCUT; 'ADULT JUNGLE' FILMS

Tarzan has been in a successful rut—but still a rut—and as a result some changes have been made. He now has gotten a haircut, speaks perfect English—not jungle grunts—and sex enters his life.

The new Tarzan, played by Gordon Scott, was explained by Sy Weintraub, producer of "Tarzan's Greatest Adventure" in New York this week.

The happy format can be a happy one for just so long, notes Weintraub. Look what happened to Jackie Gleason and Milton Berle, he suggests. In any event Weintraub updated the Edgar Rice Burroughs character in a manner which he feels makes for an "adult Tarzan," which is taken to mean it's no longer a subject just for the kids.

Weintraub reported his picture was shot in Kenya and at least in this one respect it's unique, being the only Tarzan entry lensed in the location where Tarzan lived in fiction. All others were done on backlots, he says.

This location shooting gives the actors a greater sense of participation, the producer related, and as a result of this experience "all pictures I do in the future which call for location will be done on location."

Paramount is releasing the new Tarzan adventure and has a part of the ownership.

# Industries Dependent on Copyright Top All But Autos and Railroads

Washington, May 26. U.S. Copyright Office estimates that industries based on and exploiting copyrightable materials contribute more to the national income than banking, mining or the electric and gas utilities—and only slightly less than the auto industry and railroads.

Office, in the latest of its monumental copyright studies, figured that in 1954 newspapers, motion pictures, records and other "copyright industries" accounted for \$6.1 billion out of a total \$299.7 billion national income.

The compilation by Copyright Office economist W. M. Blaisdell was based on such factors as compensation to workers, interest payments, rent and profits of the individual industries.

Newspaper publishing led the list of copyright industries with an estimated \$1,550,000,000 contribution to the national income. Motion pictures was second with \$917,000,000 and advertising third with \$716,000,000.

Others included: periodical publishing, \$576,000,000; radio and tv, \$533,000,000; book publishing, \$390,000,000; commercial printing, \$246,000,000; jukebox-coin machine operations, \$242,000,000; legit theatres, \$109,000,000; record manufacturing, \$64,000,000; bands, orchestras and entertainers, \$58,000,000; and music stores, \$22,000,000.

The study also provides a breakdown of payments made by various copyright industries for purchase or lease of copyrightable materials. Motion picture industry paid out \$350,000,000, including wages to creative employees; book publishers, \$56,400,000; theatrical producers, \$16,900,000; broadcasters, \$20,000,000; and music publishers, \$2,000,000.

## 25 Years on 'Daily Variety,' Hellman Belatedly Finds Friends Will Tell Him

Hollywood, May 26. Nearly 250 of Hollywood's network and agency colony, press-agents and newspapermen, packagers and talent paid tribute to DAILY VARIETY radio-tv columnist Jack Hellman on his 25th anniversary with the publication. The salute took the form of a private stag luncheon at the Brown Derby, marking the first time the restaurant's main dining room has been closed to the public in 32 years.

The luncheon also honored paper's new editor, Tom Pryor, but the Friar's-styled rib session centered its fire on Hellman. Affair was arranged by the Hollywood Executive Club, was chaired by NBC v.p. John West, with Art Linkletter as emcee and a roster of speakers topped by Hal Kanter, writer-producer who keyed the tribute with a succession of sock one-liners.

Kanter opened with the observation (Continued on page 79)

## Italos & Amore'

Frankfurt, May 26. What's an Italian song without "love"? It's as unlikely as an Italian restaurant without spaghetti.

Making fun of the Italian preference for schmaltz, a West German newspaper has compiled a study of the 11 songs presented at the recent San Remo Record Festival.

Here are the love-word statistics for any would-be Italian composer:

Love—44 times in the 11 songs.  
Heart—11 times.  
You, your, yours—66 times.  
Dream—11 times.  
For my entire life—13 times.  
Kiss—19 times.  
Only one composition managed to omit the word "love" entirely.

## 20th Exchanges All to Distrib Video Prints

Decision of 20th-Fox to open its Branches to television film distributors extends not only to Europe but worldwide. Spyros P. Skouras, 20th prez, feels that the future points in the tv direction and that his company might as well be ready for it.

David Raphael, who's slated to head up the new 20th operation in Europe, arrived in N. Y. this week for consultations with Skouras and a clear definition of his functions. Considered an expert on Europe, Raphael worked out of 20th's Paris sales supervisory office until recently when it was abolished.

20th itself, of course, has a large number of tv film series both made and in the works. It'll make them available to foreign tv stations via its own facilities. Plan is to open these facilities to any American syndicator who wants to service the rapidly growing foreign tv market.

Reasoning here is that, if tv abroad keeps growing—and inevitably biting into the theatre take—it's wise to cash in at both ends and to get in on the ground floor of expanding tv, particularly in Europe. Eventually, this may also include production.

20th for a while tried to peddle its U. S. tv series to foreign theatres, but without much success. This, too, may be in for a new push under the new setup. In any case, Skouras feels that the growth of international tv is inevitable and that 20th may as well be a part of it.

## SET UP PANAMA DRAMA DEPT.

U.S. State Grant Covers McMullan and Salzer Visits

Clarence M. Salzer Jr. is joining Frank McMullan of Yale U. under a U.S. State Dept. grant to establish a drama department there.

McMullan will handle acting and directing while Salzer sets up instruction in design and stagecraft. An American play will be done in Spanish next fall as result of first summer session.

Salzer has recently done similar work in Chile.

## Black and White School Exploiter Via Warners; Wm. Rowland Producing

Hollywood, May 26. Distribution deal for Warner Bros. to handle "All God's Children," high school racial story based on actual police cases, has been closed by pioneer producer William Rowland, who will make pic as a co-production with Robert Yamin's All God's Children Co.

Budgeted at \$350,000, plans call for film to have special benefit openings in all cities across nation, via tie-ups between theatre managers and police chiefs, with proceeds to go to Police Pension Fund in each city. Pic was scripted under supervision of vet writer A. B. Guthrie Jr., and is directed by Richard Bare.

## LULL IN BOOK BUYS; PRODUCERS CAUTIOUS

Buying of literary properties by film companies so far this year has hit the lowest ebb in many years. Prediction is that the publishers' fall publication lists in 1959 will see producers in hot pursuit of likely screen possibilities.

Reason for the lull during the past months is said to be the studios' reluctance to stockpile scripts and stories in the light of uncertain conditions. Also, several of the companies bought quite heavily last year and don't want to take a chance of having expensive properties sitting on the shelf.

"To break through for 1960 now a novel really has to be quite extraordinary," one story editor commented in N. Y. last week. "By the fall, the companies ought to be in a buying mood again."

One of the companies which, by dint of its continuing volume output, in the past has bought heavily is 20th-Fox. Since last January, 20th has only taken an option on four novels by one author for production by Walter Wanger. No other purchases were made. However, 20th did take over some nine properties from RKO and has put them into work. Also, both at 20th and other studios, there's been an upbeat in the use of originals.

## Getz Jazz Too Cold For Milano Cats

Milano, May 19. More than 3,000 turned out to each of the three performances of "Jazz at the Philharmonic" presented at the Liric Theatre, by Norman Granz in cooperation with local agents Fattori & Grado currently handling Granz's business in Italy. Talent had Ella Fitzgerald with Oscar Peterson, Stan Getz, Roy Eldridge, Lou Levy, Herb Ellis, Ed Thigpen, Ray Brown. Top laurels were given to Miss Fitzgerald and Oscar Peterson by press and public, but Getz's "cold jazz" got the cold shoulder from the Milanese who like their music hot.

Separately, cats made a big hoopla at old Theatre dal Verme where Enrico Caruso sang "Pagliacci" and Toscanini conducted "Forza del Destino" in 1915, when Louis Armstrong appeared with trombonist Trummy Young, clarinetist Peanutz Hucko, pianist Billy Kyle, drummer Danny Barcellona and double-bass played by Herbert Mart.

**U Takes Haas' 'Loved'**  
Universal has acquired U.S. and Canadian distribution rights to Hugo Haas' "Born to be Loved." Picture, written, directed and produced by Haas, will be released by U during the summer.

# There Is a Happy Side To Taxes: They Hint All of Show Biz Clicking

## Comedy Mind at Play

Honolulu, May 26. Radio-video comedy writer Don Quinn is relaxing in Waikiki, after undergoing surgery, by exploring palindromes—words of sentences which spell the same way forward and backward. The word radar is a quick example.

Quinn quips that it's the oldest form of literary expression, dating back to Adam's self-introduction to Eve: "Madam I'm Adam."

## Formosa's Radio Stations Follow The Soft-Sell

By DON FRIFIELD

Taipei, May 19. Jimmy Wei, 51 years old, paces his huge office as he talks, puffing nervously on a cigar, searching for the exact word or phrase to describe his operations as manager of the Broadcasting Company of China.

"This is no NBC," he finally says, as if to clear up any misapprehension in that direction. Glancing at his collection of antique vases on a shelf near his desk, he seems to get confidence from an older tradition than Sarnoff's, and from here on the words flow more easily.

"We're an independent company, with 11 stations and two main transmission centers. Each station has at least two, sometimes three transmitters. This is a small island, but there are people here from every part of China, so we broadcast not only in the national language, which is called Mandarin, but in four other dialects as well. There are 10 million people on this island, but there is hardly a family that hasn't got a radio set."

At this point an assistant came in with some papers, begged to be excused for the intrusion, and Jimmy and he talked in English for some time. "Do you always talk to your people in English?" I asked him. "No," he answered, "but this fellow is from Canton and I'm from Peking. He speaks Cantonese and I speak Mandarin. English is a lot easier for me than that damned Cantonese."

The Broadcasting Company of China has its offices in Taipei's New Park, just across the wide square from the mammoth red-brick Ministry of National Defense, where Pres. Chiang Kai-shek has his office. In the New Park itself, viewable from Jimmy's office window, are the teeming masses (Continued on page 77)

Washington, May 26. Show biz is on a '59 boom. Uncle Sam's tax collections clearly prove it.

Reporting on U.S. excise taxes taken in during the first three months of this year, the Internal Revenue Service's figures disclosed business growth in all phases of the entertainment industry affected by the excise bite.

And significantly, theatre operators were proved to be correct in their argument before Congress last year that a drop in admission ticket tax would stimulate even more total tax revenue for Uncle Sam.

With the lowered tax rate in effect (it started Jan. 1), IRS collected \$11,550,000 in excise taxes on admissions to theatres, concerts, etc., during this year's first quarter. Figure for the same period in '58 was \$10,784,000.

Excise tax collections released Thursday (21) by IRS also show these comparable first quarter totals for this year and last:

Admissions to cabarets, roof gardens, etc., up to \$11,482,000 from \$10,761,000.

Coin-operated amusement devices (not including gaming devices), \$200,000, against \$183,000.

Phonograph records, big increase of \$6,208,000 over \$5,247,000.

Radio and television sets, phonographs; components, etc., \$45,132,000, compared to \$44,702,000.

Cameras, lenses, film and projectors, \$8,020,000, against \$6,702,000.

Musical instruments, \$4,700,000, a climb from \$4,492,000.

## Conservative Wayne King Dance Music Warns Kids It's 'For Adults Only'

Minneapolis, May 26. "For Adults Only," generally employed by film theatres to denote daring sex screen fare and keep the small fry away, found a new and completely different sort of use in the Twin Cities the past week.

Prom Ballroom newspaper ads for the Wayne King band dance one-nighter carried the phrase, but the attraction had no intention of making itself a lure for sensation seekers. In fact, just the opposite.

Reason for barring the youngsters was because the sort of music which King and his tooters play and the less strenuous sort of customer stepping to the King melodies, as provided by the dancing program, weren't calculated to appeal to teenagers, it's explained by the management.

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# PAR NOW BIG PRODUCT-MINDED

## Vagaries of Overseas Playoff

'Defiant Ones' Only So-So—'Giant' Not What Expected—'South Pacific' Flops on Continent

The foreign market, while contributing 50% and more in terms of overall film industry income, has a tendency to vacillate. It's getting to be quite difficult to predict just what is going to catch the public's fancy overseas.

For instance, George Stevens' "Giant," which normally could be expected to do great things abroad, has done proportionately far better in the States and has been distinctly disappointing overseas, where it'll do about half of domestic.

"The Defiant Ones" figured to be surefire abroad, will do less in the foreign territories than in the States, where it'll gross around \$2,500,000. And a picture like "South Pacific" has failed to make any dent on the Continent.

**Poultry**  
"South Pacific" has done extremely well in Britain, where American musicals are accepted. In countries like Italy, Germany, France, etc. the Rodgers & Hammerstein tint tuner just laid a big egg, proving the theory that musicals make poor export for many territories. In Italy, exhibitors reportedly sent prints of the picture back to the 20th-Fox exchanges and refused to honor the contracts.

A picture like Darryl F. Zanuck's "Roots of Heaven," which failed to draw in the States, hasn't done much better abroad, though the Juliette Greco name helped somewhat in France.

There are many other instances where film which failed to excite in the U.S. have caught on abroad in a big way, but it's becoming clear that the "blockbuster" dimension alone no longer assures commensurate returns from abroad, and that the overseas mart doesn't provide absolute insurance against disappointments in the U.S.

## Leve Foresees More-From-Less

Los Angeles, May 26.  
"Better boxoffice" is assured in upcoming releases, despite the fact that film companies are turning out fewer pix. M. Spencer Leve, National Theatres vp in charge of theatre operations, told a gathering of Fox West Coast Theatre and district managers.

The quickie-type films have become such a drug on the market that they no longer have any drawing power, and consequently producers are turning out superior product in an attempt to return the public to the theatres, according to Leve. The 100 or more delegates attending one-day session called by William H. Thedford, FWC Pacific Coast division manager for a discussion of new ideas and biz plans for circuit's summer season, subsequently set June 17 to June 30 as Spence Leve Weeks.

## ROTHSTEIN NEXT HOOD ON ALLIED ARTISTS' LIST

Allied Artists, currently clicking with "Al Capone," is plunking down \$150,000 for screen rights to Leo Katcher's "The Big Bankroll," which deals with the life of noted gambler Arnold Rothstein. Katcher is to do the adaptation from his own book as part of the deal.

Film is to be produced by Samuel Bischoff and David Diamond for AA.

### British Cinema Tax Slips

London, May 26.  
Total amount paid by U.K. cinemas in admissions tax in the fiscal year ended March 31 was \$33,180,000.

Tax figures for March this year shows a substantial drop on that shelled out a year ago. Then it was \$5,768,000 while the March sum this year was \$2,156,000.

### LOOK, GUYS, NO DEFICIT

Burrows Tells Wall St. About Allied Artists' Upebat

George D. Burrows, exec v.p.-treasurer of Allied Artists, is currently eager to get the message across to the financial world that AA expectedly will wind up fiscal 1959 in the black after two years of deficit operations. AA had losses of \$1,189,688 last year and \$1,783,910 in 1957.

Current third quarter will show a loss but a strong fourth quarter will get the company out of the red, Burrows told the Wall Street Journal.

Exec also stated that AA is switching to fewer but more expensive pictures. Productions released in 1960, he said, will have budgets of \$800,000 to \$2,000,000. This represents a big jump from the lineup of past when the investments per film for the most part ranged from \$500,000 and downward.

In the new category, brought in at around \$2,000,000, is "The Big Circus," which is to be released shortly.

## Here's a Surprise: Reveal Eidophor Belongs to CIBA

Twentieth Century-Fox does not own Eidophor, the color theatre projection unit on which its engineers have been working for years.

Disclosure, which flies in the face of widespread industry impression, came this week from Roderic L. O'Connor, v.p. and counsel of CIBA States Ltd., U.S. subsidiary of CIBA, a worldwide drug, dye and plastics concern.

O'Connor, who has been named president of a new company, Eidophor Inc., said that the theatre v projector, which can project in black-and-white or in color, depending on the model, was developed by a Swiss company which is wholly owned by CIBA.

Through this Swiss outfit, which has been doing most of the developmental work on Eidophor, CIBA owns all the basic patent rights for the theatre v projector. 20th has leased the rights to the theatre model from CIBA on a royalty basis. It also has invested money in technical development.

According to O'Connor, CIBA (Continued on page 21)

## British Films Take B.O. Beating in Australia; Have Exhibs Perplexed

Sydney, May 19.  
Boxoffice downbeat of British pix in this key city is proving a terrific headache to Aussie distributors and exhibitors alike. Apparently there is nothing wrong with the product from an entertainment viewpoint. But the fact is that the public has shown a complete cold shoulder to fare bearing a British trademark.

For example, three British pix, "Time Without Pity" (Rank), "The Big Money" (Rank) and "Truth About Women" (Lion), premiered at three keyers here and had yank-off notices posted three days later. This was in place of holding the pix over for the usual twoweek span.

Some exhibs blame local pix critics for the British boxoffice falloff. One showman stated that he opened well with a British film but after the reviews appeared, trade dropped off to nearly nothing. Other showmen argue that (Continued on page 6)

## TRADE MAY SOON SEE STAR RAIDS

By GENE ARNEEL

Mel Svanelson and Jack Rose, producer-director-writer team, inked new pact with Paramount calling for six to 11 features during next three years. Initial pic under deal be "Bay of Naples," Sophia Loren starrer rolling in Italy this August.

Pair left for Italy over weekend.

Following one of the longest board of directors meetings in some years, an important Paramount source related that the company is determined to "give 'em hell" in its bid for bigger and better productions. It's a case of a major studio which has slipped in the last couple of years and is now bent on building up to top-of-the-league status.

The price is going to be high—and Par knows it. Properties and talent are at their peak but Par's "tremendous" financial position (as one board member termed it) will enable the company to buy the best. If anything, it's going to mean greater competition among all companies for players and stories and, with Par taking a full-swing role in the sweepstakes, the prices might even go higher.

Under the conservative Y. Frank Freeman regime at the Hollywood lot, Par let valuable producers, stars, etc., get away. They were lured to other studios because Par refused to yield to the big-payoff trend.

At the behest of president Barney Balaban and the board, the studio is being instilled with new thinking. It may take a few months to set in but it's bound to come. It's "ride with the tide" thinking—which means no more aloofness to agents with tall demands for their clients.

And watch for the raids. While many blue-chip performers, producers, directors and writers are linked with other studios, Par feels that these links are tenuous (interpretation: they can be broken if the price is right).

Jack Karp, new boss at the studio, is an administrative man but backgrounded in all phases of the (Continued on page 22)

## Profile of Jack Karp, Studio Chief

By JIM POWERS

Hollywood, May 26.  
Jacob H. (Jack) Karp, new administrative head of Paramount studio, has been a man with a passion for anonymity while working as Y. Frank Freeman's executive assistant, and he's not going to work any other way now.

Karp, talking over the new situation with a reporter in his office, was inclined to deprecate his position—and himself. He used to read philosophy for after-work relaxation, he says, now he reads scripts. "Probably one was good training for the other," he says.

Karp has almost grown up with Paramount, and the choice of a studio topper from a "rank-and-file" has been a great morale boost to the rest of the studio.

Except for a short period when he was a young lawyer, with his own practice, it is the only concern he has worked for since his graduation from law school and admission to the bar.

He is in love with the picture business. "I wouldn't have taken the job, if I wasn't," he says. Karp, a trim, white-haired man of 56 ("Call me next week, I may be several years older"), got into Paramount on something of a fluke. A musician by avocation ("I used to play every instrument in the college band"), he joined Paramount July 15, 1929 ("A Monday, as I recall, because of his knowledge of music—at least partly).

Paramount was then negotiating to take over a music company and

## 20th Realistic Tactical Revisions May Cut 'Anne Frank' From Hard Tickets

BILL GOETZ AS TOURIST

From Vienna to N.Y. To Japan His Route

William Goetz, one of the most active of Columbia indie producers, is apparently also one of the most travelled.

He returned from Vienna on Friday (22) where he is making "The Magic Flame," to confer with Columbia execs in New York on release plans for "They Came to Cordura." Over the weekend he went to the Coast for studio conferences and a short visit with his family. Yesterday (Tues.) he left for Japan to scout locations with writer Irving Brecher for "Cry for Happy."

Following two weeks in Japan, he returns to L.A. and heads immediately for Phoenix, Ariz., where "The Mountain Road" is being filmed under the direction of Danny Mann. He then heads back to Vienna to rejoin director Charles Vidor on "The Magic Flame."

Meanwhile, Goetz has screenwriter Alfred Hayes working on another project—"Time of the Dragons."

## Paramount, Too, Rentals O'Seas Top Domestic

Paramount's film rentals from the foreign market are now running slightly ahead of domestic for the first time in the company's history. This situation is due in some part to "Ten Commandments," which is in wide circulation abroad and thinning out domestically.

In fashioning screen properties, Par studio officials and homeoffice brass for some time have given important consideration to elements in the scripts and choice of players in terms of boxoffice values in locations outside the United States.

Puzzled by the uneven performance of "The Diary of Anne Frank," 20th-Fox is giving serious thought to switching the film from a hard ticket to a continuous run policy. Decision ought to be made within a week and will not affect the houses where "Diary" is currently playing as a roadshow.

Picture is either playing, or slated to play, hard ticket in 14 situations. Theory is that the combination of subject matter and high prices is hurting attendance.

A number of 20th execs feel strongly that, once it's put on a continuous run, "Diary" also should be cut by 25 to 30 minutes. However, it's known that producer-director George Stevens is in no mood to trim the film, Stevens' argument being that the pic is just as long as it needs to be to tell its story effectively and fully.

It was plain from the very start that "Diary" wasn't catching fire the way it should at the Palace Theatre, N.Y. The Coast engagement has been even more disappointing. Others, like the Miami date, have been good, but none have lived up to 20th's advance expectations.

Company knew from the start that it had a problem on its hands since "Diary" carried with it the connotation of a downbeat, depressing story. Ironically, Jewish people, who're close to the problem of Anne Frank, are apt to stay away from it as just another reminder of the horror that was. Christian's who're less apt to identify, are likely to consider it a Jewish picture. 20th's ad-pub campaign has been geared to overcome these attitudes, with the ads stressing youth and even romance.

Belief at 20th is that "Diary" will be proportionately bigger in Europe. Millie Perkins, pic's star, is currently on the Continent making a tour on behalf of the film.

## Soviet Films Don't Face 30% Tax

Washington, May 26.  
Internal Revenue Service Friday (22) cleared the way for the U.S.-Soviet film exchange agreement to get going by officially advising the State Dept. that Russian film will be exempt from the 30% federal tax on imported motion pictures.

The high-level policy decision applied, in its language, to those motion pictures imported from Russia under the Jan. 27, 1958, technical and cultural exchange agreement "which are approved by the Dept. of State."

The tax on foreign films imported otherwise is 30% of amount paid for American screening rights.

Turner Saelton, U.S. Information Agency motion pictures chief and a negotiator of the film exchange deal, estimated that the preem of the first Soviet picture will be held in Washington "in late June or early July."

## EXCISE JACK WARNER FROM JUNE DEPOSITION

Wilmington, May 26.  
Vice Chancellor William Marvel today ruled that Jack L. Warner will not be required to attend the taking of a deposition in mid-June in New York in connection with the Court of Chancery action filed by Sarah Keyser of New York, a stockholder of Warner Bros. Pictures. She is seeking to block exercise of certain stock options granted at the annual meeting here Feb. 4.

The vice chancellor told counsel he had read Warner's affidavit in support of his motion for an order postponing the taking of the deposition in New York City in mid-June. "Without passing on matters such as the actual location of the main office or principal place of (Continued on page 6)

(Continued on page 6)

# Something Novel in Promotion: A New Film ('Horse Soldiers') Sponsors Heavyweight Bout

In what is believed to be a first for a motion picture, United Artists and the Mirisch Co. have closed a deal to sponsor the radio broadcast of the June 25 Floyd Patterson-Ingemar Johansson heavyweight championship fight. The rights were acquired from the TelePrompster Corp. and Floyd Patterson Enterprises for \$100,000. UA also acquired the domestic distribution rights to the films of the bout.

Recipient of the between-round plugs on a radio network still to be selected will be the Mirisch Co.'s "The Horse Soldiers," which UA is releasing. Plans are to have the stars of the film, John Wayne and William Holden, at ringside to deliver personally messages on behalf of the Civil War action film, believed to be fare ideally suited for sports fans.

At the same time, Wayne and Holden will be seen in some 200 theatres and arenas carrying the fight on closed-circuit television via the facilities of TelePrompster. The radio, film and closed-tv rights were acquired as a package by TelePrompster from fight promoter Bill Rosensohn for \$300,000. Irving B. Kahn, president of TelePrompster, is currently negotiating to buy the radio time from a network. It's hoped that the event will be carried by some 203 stations, reaching some 20,000,000 homes. There will be no home telecast. "The Horse Soldiers" will open in New York the day after the fight and in some 10 or 15 other keys.

UA plans to back up its sponsorship with radio-tv spots as well as newspaper space on the amusement and sports pages, according to UA pub-ad director Roger Lewis.

The film company's deal only calls for the American rights of the radio broadcast. European rights are still being negotiated. The fight will originate from Yankee Stadium, N.Y.

## WB Selling Its Assoc. British % for \$15-Mil?

Warners is "working on a deal" to sell off its interests in Associated British Pictures Corp. at a price of close to \$15,000,000, according to Wall Street sources. Such divestiture has been in the rumor stage for months and now appears close at hand.

This would mark the second major property lopping in a short period. WB last week wrapped up an agreement to unload its Calabasas ranch property on the Coast to real estate developers at a price of \$10,000,000. Property, which WB hasn't had in use, was carried on the books at a small fraction of that price.

Company is in good shape, earnings are continuing on the upbeat and sale of the unneeded assets means a more liquid position.

Anticipated as something for the not-too-distant future is a stock tender to stockholders. Company now has slightly over 1,500,000 shares outstanding and wants to shrink this capitalization still further. Shares are now selling at the \$45 level; if the tender idea goes through stockholders would be invited to sell their holdings back to the company at a price somewhat over the market value.

## Henry Willson to Solo

Hollywood, May 26.

Henry Willson has dissolved his interest in Famous Artists, effective July 1, to return to own biz of repping clients. Under planned setup, tabbed Henry Willson Enterprises, in addition to handling artists he'll package feature films and television productions.

He joined Famous agency in 1956.

## BROIDY, RITCHEY TO BRITISH PATHE MEET

Steve Broidy, president of Allied Artists, and Norton Ritchey, president of AA International, left New York for London Sunday (24) to attend the convention being staged by Associated British Pathe, which is AA's distributor in Great Britain.

Broidy had just arrived in Gotham from the Coast and took off with Ritchey. Execs are carrying with them a print of "The Big Circus," one of AA's costliest entries, for showing at the ABP conclave.

## Col. Cole, Longtime Allied Exec, Dies

Col. Harry A. Cole, 77, longtime theatre owner and leader of Texas independent film house operators, died Sat. (23) in a Dallas rest home after a two-year illness. Inactive since 1957, he still owned two theatres in Bonham, Tex., which are being taken over June 1 by the Phil R. Isley Theatres.

He was responsible for organizing the indie theatre owners in Texas, and the first successful task was to secure relief from the 10% Federal admission tax.

Born in Brooklyn, Col. Cole grew up in Atlanta, where he attended public schools and Georgia Tech. He came to Dallas in 1900 and worked with several lumber and insurance companies there and in East Texas. Despite weak eyes and a "ripe" age, he completed officers' training school at Leon Springs, Tex., during World War I, and became a gunnery instructor at Fort Sill, Okla., rising to the rank of lieutenant colonel, a title he kept.

After the war he and a brother, Howard S. Cole, pooled their resources to enter both the restaurant and motion picture theatre business in Ranger, Tex., during an oil boom there. The colonel ran the restaurant, while Howard operated the theatre. The five a.m. restaurant opening was an unhappy chore for Cole, never an early riser by preference. He sold out, (Continued on page 6)

## U. S. to Europe

Fred Becker  
Frederick Brisson  
Frank Corsaro  
Carl Fields  
Roberta Peters  
Ron Rawson  
Julius Rudel  
Rosalind Russell  
Jerome Whyte

## L. A. to N. Y.

Barney Balaban  
Sy Bartlett  
Bert Berman  
Stephen Bosustow  
Steve Broidy  
Richard Burton  
Red Buttons  
Jill Corey  
Morton DaCosta  
Henry Denker  
Jack Donahue  
Nina Foch  
Joan Fontaine  
Constance Ford  
L. Wolfe Gilbert  
James R. Grainger  
Leo A. Handel  
Newton P. Jacobs  
Joyce Jameson  
Dick Jolliffe  
Jackie Joseph  
Howard Keel  
Jerry Lewis  
Sammy Lewis  
Irving H. Ludwig  
Patti Moore  
Bert Orde  
Daniel Petrie  
Steve Reeves  
Debbie Reynolds  
Paul Schreiberman  
Maurice Segal  
Sol C. Siegel  
Spyros Skouras  
Grant Williams  
Gig Young

## Plotting San Francisco Film Fest Nov. 11-24

San Francisco, May 26.

Mayor George Christopher has invited 60 nations to participate in San Francisco Film Festival Nov. 11-24.

Application blanks went out this week to appropriate officials around the world, including four Iron Curtain countries, U.S.S.R., Hungary, Czechoslovakia and Rumania.

Festival this year, according to director Irving M. Levin, has added three major-prize categories for Golden Gate Awards. These are "best screenplay," "best supporting actor" and "best supporting actress." Golden Gate Awards previously have been given only to best film, best director, best actor and best actress.

It's envisioned that 14 pictures will be selected for competition with the big question—as last year—whether Hollywood will enter any product. Rule for North American-made product is that no feature which has played in a country other than the one in which it originated is eligible for entry, but if feature has played in another part of the U.S., and not in another country, it will be eligible.

Festival will be held at the 1,000-seat Metro Theatre, as it has the past two years.

## Silent Negatives And 'A Fast Buck' As Unmet Twain

New York.

Editor, VARIETY:

I have no wish to prolong the current controversy over the television revival of "The Birth of a Nation" into a VARIETY serial, but Dennis Whitney's somewhat agitated letter in your last issue surely warrants a few words of reply.

That Griffith, despite the smear campaign ever since, told the truth about the Civil War and the Reconstruction in "The Birth of a Nation" is something that I won't take up your space with now, although most of your correspondents seem conveniently to have overlooked that fact.

However, it seems to me that Whitney is way off base in accusing the current purchasers in general, and Saul Turell in particular, in being out to make a "fast buck" on this film. Having done a great deal of work in the field of silent movies, I can assure Whitney that there is just no way to make that "fast buck" in such an area. The cost of working with silent film is just fantastic, and the purchase price is always just a drop in the bucket compared with the expense of making protection masters from decomposing negatives, making optically slowed down prints to adjust to the correct speed, making aperture adjustment and so on—all this before the real work of adding music, effects and narration. There's just too much work involved for any "fast buck" operation, and I for one certainly wish Turell well in his venture.

Incidentally, I gather that "The Birth of a Nation" is to form part of a series on the history of the movies. Doing a history of the movies without Griffith's masterpiece would surely be rather like doing a television series on the Bible—but first carefully avoiding all mention of Christ so as not to offend the atheists!

William K. Everson

## Europe to U. S.

Suzanne Bernard  
Harold Erichs  
Fred Hift  
Robert Lavin  
Sylvia Leigh  
Ilya Lopert  
Bruce McClure  
Harry Meadows  
David Raphael  
Sophie Tucker  
Maurice Winnick

## N. Y. to L. A.

Stuart L. Daniels  
Rhonda Fleming  
Phyllis Kirk  
Shirley MacLaine  
Terry Sanders  
David Wolper

## New York Sound Track

It was inevitable. Warners is at hand with a picture titled "Teen-agers from Outer Space."

**Jacob H. (Jack) Karp**, newly-named administrative head of the Paramount studio, was elected a vice president at a meeting of the board in New York Friday (22).

The subject of new contracts for Metro execs is expected to come up at the May 27 board meeting. . . . Metro planning two separate trailers for **Alfred Hitchcock's** "North By Northwest"—a "thrill" angle and a Hitchcock "personal." . . . **Gig Young** in to plug "Ask Any Girl." . . . **Samuel Goldwyn Jr.** to Nashville to continue his search for an unknown Huckleberry Finn. . . . **Charlton Heston** will narrate a special six-minute subject which Metro has prepared for tv in connection with "Ben-Hur." . . . **Louis de Rochemont** planning a new widescreen extravaganza, "All the World's a Stage." It's described as the sort of thing that "once made the old Hippodrome shows a prime tourist attraction for visitors to New York." . . . Show biz articles in the June Esquire feature "Memoirs of a Marathon Dancer" by **Jane Havoc** from her forthcoming book, "Early Havoc" and **Helen Lawrenson's** article on **Juliette Greco** entitled "She Plays a Cool Strumpet."

**Loew's** Theatres pub-ad veepee **Ernie Emerling** off to Europe. . . . **International Film Distributors**, headed by **Joseph Wohl** and **C. H. Rosenblatt**, has been appointed exclusive agent for the distribution of **Howco** theatrical features in Latin America.

**Robert Cummings**, after a long roll in tv, reactivates his theatrical film career as star of **Romulus**, "The Dark Side of Heaven," to be filmed in Germany last this year under direction of **Jack Clayton**. . . . **George Marshall** withdrew from helming "A Terrible Beauty" for **DRM Productions** United Artists release, due to time element connected with another commitment at Metro. . . . **Isobel Lennart** will script "Two for the Seesaw," which **Mirisch Co.** will co-produce with **Seven Arts Productions** for UA release. . . . **Peter Lawford** filmed for costar role with **Frank Sinatra** and **Gina Lollobrigida** in Metro's "Never So Few," **Edmund Grainger** production.

Currently meeting in Vienna, agenda of the 15th Congress of the International Publisher's Union, founded 1896 in Paris, included talks on "The World of Youth and Adult Literature," "Problems of the Publishers Sector, caused by European Integration," "Publishing in Asia" and "International Program Exchange in radio and tv." Argentine and Pakistan applied for membership. Gala performance by Vienna State Opera and a reception by the Austrian government in Schoenbrunn palace are scheduled.

As a promotion for "Ben-Hur," Metro is campaigning to find a niche for **Gen. Lew Wallace** in NYU's Hall of Fame. . . . "Ben-Hur," incidentally, crashed the Wall Street Journal. **Writer Stan Penn** told of the pre-premiere excitement surrounding the \$15,000,000 production. **NBC's Chet Huntley** picked up the story, resulting in coast-to-coast tv mileage for Metro. . . . "Fair Game," **Sam Locke's** Broadway play, will be produced by **Charles Feldman** for distribution by Columbia. . . . A review of the films of **John Ford** will follow the **Marlene Dietrich** series at the Museum of Modern Art, N.Y. The Ford films start early in June. . . . **Mel Heymann**, office manager of Metro's homeoffice pub-ad department, a grandfather for the third time. . . . British writer **Bridget Boland** signed to a multiple picture writing pact by Columbia. . . . **Cinerama Inc.** topper **Hazard E. Reeves** presented the first annual Industry Achievement Award by the Film Producers Assn. of New York.

**Oscar Homolka** proves that a film actor doesn't have to work in Hollywood any more. This summer he travels to Berlin and Spain for Metro's "Granada," the fourth consecutive film he has made in Europe. The others were "War and Peace," "A Farewell to Arms" and "Tempest." . . . **Sal Mineo** to Australia where he makes his debut as a variety performer.

Metro bought "Chautauqua," unpublished novel by **Maurice Grashin**, **Day Keene** and **Dwight Babcock**, with **Edmund Grainger** set to produce. . . . **Walter Lang** will direct **Jack Cummings'** production of **Colo Porter's** "Can Can" for 20th-Fox release. . . . **Van Heflin** with **Gina Lollobrigida** in "Five Women" (formerly "Jovanka"), **Dino De Laurentiis** production rolling in Austria come July for Paramount release. . . . Paramount will co-produce "The Top of the World," Eskimo adventure yarn, with **Magic Films**, Anglo-Italian outfit, to costar **Anthony Quinn** and **Yoko Tani**, directed by **Nicholas Ray** from his own script. . . . **Albert Zugsmith** inked **Mel Torme** with **Mickey Rooney** and **Mamie Van Doren** in "The Private Lives of Adam and Eve."

**Debbie Reynolds** and **Glenn Ford** will costar in **Lawrence Weingarten's** Metro picturization of Broadway murder tale, "The Gazebo." . . . **Carl Dudley** has shelved plans to film "Innocents Abroad" in Cinerama, due to time element in commitment with **Victor Borge**, and will probably lens pic in Todd-AO or some other 70m process. . . . **King Bros. Productions** is prepping "Gorgo," seif yarn, for June lensing, directed by **Gene Lourie**. . . . **Sam Marx** wrote "The Gaudy Spree" for his possible re-entry into film production. . . . **Bryan Ford** added "The Congress of Crime," revolving around gangland's 1957 Apalachin convention, to his Columbia Pictures slate.

Metro's "Ask Any Girl" selected as the official U.S. entry at the Berlin Film Festival which runs from June 26 to July 7. . . . **Robert Ardrey** signed by M-G to write screenplay of "The Four Horsemen of the Apocalypse." He'll meet with producer **Julian Blaustein** in London where Blaustein is preparing for the location scenes of "The Wreck of the Mary Deare." . . . Universal will hold a twin-city premiere of "This Earth Is Mine" in San Francisco and Oakland on June 24. . . . **Debbie Reynolds** was Life Magazine's guest at a food industry convention in Atlantic City Monday (25). . . . Metro has acquired film rights to "Chautauqua" prior to publication of the **Maurice Grashin-Day Keene-Dwight Babcock** tome. . . . Entire wall covering the north side (46th St.) of the 18-story Loew's Building will be covered with a sign announcing November opening date at Loew's State of "Ben-Hur."

**Joe Salzborg**, production supervisor on **Lynn Romero Productions'** "Blood Creature," has returned from scouting location sites in Manila. . . . **Lawrence J. Quirk**, former tradespaper reporter now a freelance fan mag writer, has completed a novel with a show biz background. . . . **Seymour R. Mayer**, Metro's regional director of Latin America and the Middle, Near and Far East, off for a survey of the company's offices in South America. He'll be away four weeks.

**Faddy Chayefsky** is kicking himself. On two occasions—both for films shot in New York, "The Goddess" and "Middle of the Night"—the writer hosted and paid for the farewell parties. Now he's discovered that the coin should have come out of the budget of the pictures. . . . The "Humanitarian Award" voted to **J. Edgar Hoover** by Variety Clubs International at its recent Las Vegas convention was presented to the FBI chief in Washington on Thursday (28). . . . **Henry Ford 2d**, previous winner of the award, made the presentation. . . . **Katherine Hepburn** signed by **Sam Spiegel** to appear with **Elizabeth Taylor** and **Montgomery Clift** in "Suddenly, Last Summer." . . . **Maurice Segal**, UA's Coast pub-ad coordinator, in Gotham for homeoffice conferences.

. . . **Morris Alin**, Universal publicist who writes song lyrics under the name of **Morrie Allen**, elected to membership in **ASCAP**. . . . **Edward Small** has picked the Salinas Valley of northern California, instead of Mexico, as the location for "Ripe Fruit," which will star **Spain's Sara Montiel** and be directed by her husband, **Anthony Mann**.

Word from American International is that "Sheba and the Gladiator" is set for sale on an advanced-scale basis. Film stars **Anita Ek-**

(Continued on page 22)

# NAME FILMS 'NOT FIT' FOR O'SEAS

## Collections Via Media Guaranty

Washington, May 26.

Film industry's collections stake in U.S. Information Agency is pointed up by recently released figures on contracts let by its Motion Picture Division and amounts paid distributors under Informational Media Guaranty Fund.

It was disclosed that Loew's, Inc. subsidiaries received \$2,019,742 from Aug. 1, 1953 to June 30, 1958 for various film work for USA. This was split up among: Loew's International Corp., \$5,500; Hearst Metro News Corp., \$1,817,926; and Telenews, \$196,316.

Twentieth Century Fox and subsidiaries got \$667,923 during the same period from USA. Of this \$47,365 went to the parent corp.; \$84,517 to DeLuxe Laboratories; \$493,674 to Movietone News; \$33,365 to Fox International, and \$9,000 to Fox Import Corp.

Despite fact that the film phase of Informational Media Guaranty program works in only four countries (Turkey, Yugoslavia, Viet Nam and Poland), the USIA figures

show that American film makers are garnering substantial revenues.

The figures reflect dollar amounts paid out of the fund for foreign currencies earned by American companies from film rentals in the four IMG film nations as of last June 30. They include:

Columbia Pictures International Corp., \$558,944; Eagle Lion Films, \$52,485; Samuel Goldwyn Productions, \$120,920; Keystone Pictures, Inc., \$13,013; Loew's Inc., \$994,541; Loew's International Corp., \$411,927; Motion Picture Export Assn., \$1,724,531; Motion Productions, \$8,788; Paramount International Films, \$295,243; Paramount Pictures Corp., \$523,455; Republic Pictures Corp., \$203,920; RKO Radio Pictures, \$902,513; RKO Teleradio Pictures, \$44,561; Selznick Releasing Org., \$118,073; Twentieth Century Fox Films Corp., \$866,756; United Artists Corp., \$282,279; Universal International Films, \$398,912; Universal Pictures Corp., \$422,347; Warner Bros. Pictures, \$390,355; Warner Bros. Pictures International Corp., \$427,121.

## USIA FORCED TO GIVE 82 TITLES

Washington, May 26.

Congressional dislike of executive pussyfooting about facts was sharply emphasized here when George V. Allen, Director of the United States Information Agency, was "forced" by the House Appropriations Subcommittee chairman, John J. Rooney, Brooklyn Democrat, to divulge the titles of 82 films rejected as "inappropriate" for showing abroad. Rejection was exercised by and through the USA's Media Guaranty Program, which accepts blocked currencies earned by film rentals in foreign lands and conveys the equivalent sums in dollars to the American film distributor.

Since the purpose of the U.S. Information Agency is, in theory, to present a favorable impression of America (see accompanying story) the convenience of dollar exchange is withheld on films not considered "worthy" exemplars of American life and character.

Testifying before Rooney's group, USIA chief George V. Allen admitted that some U.S. product caused trouble overseas but sought to avoid naming the pictures. This is precisely the kind of secrecy which Congressmen increasingly resent, arguing that the law-makers are being curtailed from access to the facts which appointive officials enjoy.

Allen was echoing his film exec, Turner Shelton, in latter's wish not to "embarrass" individual producer - distributor companies and thereby mar the harmonious relationship between Hollywood product and Media Guaranty. This line left Rooney stone-cold.

Asked by Rooney for a list of these films, Allen said: "I will certainly take that under sympathetic consideration." Rooney at once countered: "You had better make a very sympathetic if you are going to have a Motion Picture Service."

The actual list submitted covered films rejected from April 1957 to April 1958 for one unnamed country. Allen said the same picture titles would also be disapproved for the other three nations of the film phase of IMG. (Poland, Turkey, Yugoslav, Viet Nam). Allen's testimony, Shelton admitted the pictures listed were "objectionable" or "not in mind as causing trouble abroad. Asked about it after hearings, Shelton said the disapproved merely because the agency's view they were not in the interests of the United States."

The films as reluctantly listed:

"A Man in the Shadow" (U)  
"Man on the Prowl" (UA)  
"Miss Sadie Thompson" (COL)  
"Monkey on My Back" (UA)  
"The Mugger" (UA)  
"New Orleans" (UA)  
"Uncensored" (Fox)  
"No Time to Be Young" (COL)  
"Pete Kelly's Blues" (WB)  
"Problem Girls" (COL)  
"Pushover" (Col)  
"Rebel Without a Cause" (WB)  
"Reprisal" (COL)  
"Ride the High Iron" (COL)  
"Rumble on the Docks" (COL)  
"Run of the Arrow" (U)  
"Running Wild" (U)  
"Satellite in the Sky" (WB)  
"Savage Mutiny" (COL)  
"Screaming Mimi" (COL)  
"Shadow on the Window" (COL)  
"Slaughter on 10th Avenue" (U)  
"Slave Girl" (U)  
"Somebody Up There Likes Me" (Metro)  
"Something of Value" (Metro)  
"Stand at Apache River" (U)  
"Storm Center" (COL)  
"Story of Mankind" (WB)  
"The Strange One" (COL)  
"Sweet Smell of Success" (UA)  
"Teenage Crime Wave" (COL)  
"Tijuana Story" (COL)  
"True Story of Lynn Stuart" (COL)  
"27th Day" (COL)  
"Untamed Youth" (WB)  
"Voodoo Tiger" (COL)  
"White Squaw" (COL)  
"The Wild One" (COL)  
"The Wild Party" (PAR)  
"Woman in a Dressing Gown" (Asso. Brit.)  
"Young Don't Cry" (COL)

## 'Cartel' Ideas of Europeans Big Fear-Phobia With Yankee Film Leaders Re Biz Problems

### Danny Kaye Talks

Ottawa, May 26.

Danny Kaye may guest-conduct Toronto Symphony Orchestra next year, he told newsmen there last week. It would be at a concert in aid of the musicians' Pension fund.

His film "Me and the Colonel" was "a financial disaster," he said, "but I'd do it exactly the same again. I thought the original story was something of a minor classic in the theatre."

Plans for "Bamboo Kid," with Kay Kendall as co-star, have been scrapped, he added. He's got three weeks p.a.'s in Sydney and Melbourne—his first Australian visit—coming up; then will re-record his "Five Pennies" songs in Europe in French, Italian and German.

## Identify US-USSR Documentary Films

Washington, May 26.

U.S. Information Agency has disclosed the list of 31 American and 25 Russian documentaries now being reviewed for exhibition under the film exchange agreement.

The U.S. and Russia will each choose 15 from the list. Under the agreement, the films cannot be edited without approval of the other nation. USIA Motion Picture chief Turner Shelton said it has not been decided whether the U.S. government will make the selected Russian documentaries available to American exhibitors without charge.

American films, from which the Soviet will make their choices, are: "Greatest Treasury" (story of the Library of Congress), "This is Automation," "The Sound and the Fury," "Pennsylvania," "This is Louisiana," "New England Calling," "Tennessee Holiday," "New Jersey Journey," "Meet North Carolina" (Continued on page 24)

"Houston Story" (COL)  
"Inside Detroit" (COL)  
"James Dean Story" (WB)  
"Joe Dakota" (U)  
"The Lineup" (COL)  
"Man in the Shadow" (U)  
"Man on the Prowl" (UA)  
"Miss Sadie Thompson" (COL)  
"Monkey on My Back" (UA)  
"The Mugger" (UA)  
"New Orleans" (UA)  
"Uncensored" (Fox)  
"No Time to Be Young" (COL)  
"Pete Kelly's Blues" (WB)  
"Problem Girls" (COL)  
"Pushover" (Col)  
"Rebel Without a Cause" (WB)  
"Reprisal" (COL)  
"Ride the High Iron" (COL)  
"Rumble on the Docks" (COL)  
"Run of the Arrow" (U)  
"Running Wild" (U)  
"Satellite in the Sky" (WB)  
"Savage Mutiny" (COL)  
"Screaming Mimi" (COL)  
"Shadow on the Window" (COL)  
"Slaughter on 10th Avenue" (U)  
"Slave Girl" (U)  
"Somebody Up There Likes Me" (Metro)  
"Something of Value" (Metro)  
"Stand at Apache River" (U)  
"Storm Center" (COL)  
"Story of Mankind" (WB)  
"The Strange One" (COL)  
"Sweet Smell of Success" (UA)  
"Teenage Crime Wave" (COL)  
"Tijuana Story" (COL)  
"True Story of Lynn Stuart" (COL)  
"27th Day" (COL)  
"Untamed Youth" (WB)  
"Voodoo Tiger" (COL)  
"White Squaw" (COL)  
"The Wild One" (COL)  
"The Wild Party" (PAR)  
"Woman in a Dressing Gown" (Asso. Brit.)  
"Young Don't Cry" (COL)

## Motives Behind 16-Page Sunday Insert For Columbia's 'Come to Cordura'

What is described as a departure in motion picture merchandising and thinking is being attempted by Columbia with the insertion last Sunday (24) of a special 16-page supplement in the New York Times on behalf of the William Goetz production, "They Came to Cordura." The supplement, which resembles the regular Sunday magazine section of the Times, cost the film company \$52,000.

As outlined by v.p. Paul Lazarus Jr. and other Col. pub-ed executives, the objective of the pre-emptive insertion, similar to those placed by huge industrial firms and states seeking new industry, is "a long-range penetration on the opinion-making public—those people who reach other people." The Sunday Times, with its circulation of 1,300,000 and estimated readership of 3,000,000, was considered ideal for this purpose. Lazarus contended.

The film company has ordered 50,000 reprints of the supplement. These are being sent, with special covering letters from different Columbia executives, to motion picture editors, critics and columnists; (Continued on page 66)

## Moscow Film Fest Not Yet 'Official' to State; Yankees Ponder Pitch

The U. S. Government cannot take a pro or con stand on the Moscow film festival in August because it hasn't as yet been officially notified or invited. Turner B. Shelton, chief of the U. S. Information Agency's film services and the State Dept.'s liaison with the film biz, said Monday (25).

Shelton maintained that, if and when such an invitation is received, and the rules of the Moscow fest are made known, "we shall have an answer to any motion picture company which wants to know whether it should participate in the festival."

He added that the U. S. Government as a rule did not officially participate in festivals which do not have a "recommended" rating from the International Federation of Film Producers Assns. Moscow, which is due to roll Aug. 3-17, has been approved, but not recommended.

There appears to be no question that the film companies, in deciding re Moscow, will be wholly guided by the attitude of the State Dept. Shelton noted that the Moscow event didn't fall within the frame of the Soviet-American cultural exchange agreement and thus the Government had no particular "moral" obligation to participate.

### Silent Films Policy Still

Philadelphia, May 26.

Ambassador Theatre, chain operated silent pic house, with headquarters in Washington, has shuttered after a run of three months.

However, a new West Philly art-film spot the Overbrook, is launching a series of silent screen epics, starting May 26.

## Axes \$1-Mil Off USIA's Budget

Washington, May 26.

House Appropriations Committee has chipped \$1,000,000 from Administration-requested funds to bolster private distributions of films, books, magazines and other matter overseas.

Action was taken in approving a \$113,057,000 money bill for U.S. Information Agency next year, a overall \$7,492,700 reduction from President Eisenhower's budget request.

The Administration had asked \$3,500,000 for the Informational Media Guaranty Fund, which assures film distributors and publishers a dollar return in countries with currency conversion problems. Motion Picture Assn. presy Eric Johnston urged the Appropriations unit to approve an additional \$16,000,000 for the program, warning that U.S. distributors might have to pull out of some foreign nations if the IMG fund is not fattened.

Reduction in the IMG and other USIA funds came after Appropriations Committee members heaped criticism on "objectionable" American films sent abroad.

During hearings on the USIA budget made public last week, criticism centered on such films as "Blackboard Jungle," "House of Bamboo," "Drag Strip Girl" and "High School Confidential" for allegedly giving foreigners a distorted view of life in America.

USIA Motion Picture Director Turner Shelton defended the industry in the face of the attacks, declaring: "On balance, the film produced and distributed overseas by Hollywood made a positive contribution to the understanding of the United States."

He conceded that there were some films going abroad that "were not useful to our interests" but said USIA enjoyed widespread cooperation with industry leaders in the effort to improve Hollywood export product.

In the shrinking world of the motion picture producing industries of various nations are seeking common ground on which to tackle the problems confronting them. To an unprecedented degree, attempts are being made to achieve "international contact" and to reach "international solutions."

The Americans, who form so vital a part of the international motion picture business, find themselves in an odd position vis-a-vis these nations. Partly this is so because the basic structure and commercial concept in Hollywood differ radically from that of film industries elsewhere. Partly it is because the Americans are conditioned to distrust "joint" action and arbitrary "protective" decisions.

Yet, the pressures from abroad to get together and face the future with a semblance of unity—a unity forced of necessity and the realization that some of the most pressing problems facing the motion picture are international—are considerable. The Yanks want to cooperate, yet they know that, while the merchandise they peddle is basically the same, the resemblance ends virtually with the celluloid.

TV Flaunts All

The big, black cloud over all film industries today is television. With a band of unity already holding them together in the form of developing European Common Market, the British, French, Italians and Germans feel they can tackle the tv threat together, mostly via agreed measures to withhold films from tv. They're also worried about taxes, rentals, economies, subsidies etc.

Essentially these are the same problems faced by Hollywood, and the similarity is misleading some in Europe to the point where they feel that there are joint solutions. The trouble is that whereas Europeans accept Government interference that comes with Government handouts, the Americans are flatly opposed to having Washington enter the picture except where the question of national prestige abroad arises.

To Europeans, the concept of the cartel and of arbitrary limitation is acceptable. To Americans it leaves a sour taste, partly because on past occasions these very methods have been used in an attempt to squeeze the Yanks out of the market.

On the level of production, the desired international contact has been made and effective ways of (Continued on page 21)

## Geo. Weltner, Anti-Gabber, Makes With Floquence On Danny Kaye Tour

Geo. Weltner, Paramount's v.p. in charge of global distribution, didn't go so far as to risk his reputation as one of the most reticent execs in the film business. When he has something important to say he refrains from doing it publicly as it might benefit the competition; when he has nothing important he prefers to keep quiet.

But he did sit down with a reporter this week to sound off on one subject, the person of Danny Kaye. Weltner confined the conversation to this one topic but with rare enthusiasm. Never in his 33 years in the picture business has he seen a personality make with the showmanship as did Kaye, said Weltner.

In his just-concluded tour in behalf of the Par release of "The Five Pennies" and Dot Records, Kaye "did an inspiring, unrelenting job of ingratiating himself and the entire industry with the press and the public—the like of which (Continued on page 17)



## Woman Obsessed (COLOR-C'SCOPE)

Tearful meller with action for males, sentiment for females. Satisfactory b.o.

Hollywood, May 22.

Twentieth Fox production and release. Stars Susan Hayward, Stephen Boyd, co-stars Barbara Nichols, Producer-Writer Sydney Boehm. Directed by Henry Hathaway. Screenplay based on the novel by John Mantley; camera, William C. Mellor; music, Hugo Friedhofer; editor, Robert Simpson. Previewed at the studio, May 19, '59. Running time, 103 MINS.

**Cast:** Susan Hayward, Stephen Boyd, Mayme Radzavitch, Barbara Nichols, Dennis Holmes, Dennis Bikel, Sgt. Le Moyne, Ken Scott, Henry Philbrick, Florence MacMichael, Ian Campbell, Jack Raine, Mrs. Campbell, Mary Carroll, Officer Follett, Fred Graham, Ticket Taker, Mike Lally.

In "Woman Obsessed," the hazards faced by the principals include, in fairly rapid success, forest fire, blizzard, cyclonic rains and near-drowning in quicksand. This in addition to assorted sluggings and a miscarriage.

Sydney Boehm's production for 20th-Fox is frankly a melodrama. Henry Hathaway's direction keeps the action coming, and plays against it with a steady strumming on sentiment that seems fairly certain to dissolve female audiences.

Susan Hayward portrays a young widow in Boehm's screenplay, which is based on a novel by John Mantley. It is set in contemporary northeastern Canada. Miss Hayward marries Stephen Boyd after he comes to help her on her farm when her husband is killed.

Boyd is an inarticulate roughneck whose personal background leads him to smacking Miss Hayward and lounding young son Dennis Holmes and round. He seems well but by a little too handy with the open palm and the crude psychology. The film ends with Miss Hayward understanding Boyd, and he, her, and the child forgiving both.

The film is a throwback, in a way, to the days of motion picture drama when stories were told in bold strokes, filled in with vivid and de-hued colors. Although it does not resemble "Imitation of Life" in any way, there is the same direct, simple approach. It is not thoughtful drama, but it is absorbing melodrama.

Hathaway's direction plunges the spectator directly into the heart of the excitement in the opening scenes. With only a few lines of dialog, the story is under way and running. Hathaway's handling of the forest fire scenes and other natural disasters, are especially adroit.

Miss Hayward, who seems to be the only actress around today whose eyes really blaze on occasion, has plenty of room to act in this kind of story and delivers convincingly. Boyd, although his role is something bewildering, does his most effective work to date. Young Dennis Holmes is a real charmer, and Hathaway has provided plenty of footage to show it. Others in the cast who contribute include Theodore Bikel, Ken Scott, Barbara Nichols, Florence MacMichael and Arthur Franz.

William C. Mellor's photography is good, and Hugo Friedhofer has provided a lusty score. **Poué.**

## Gigantis

Medicine Science Fantasy. Mediocre b.o.

Hollywood, May 22.

Warner Bros. release of Toho production. Produced by Motoyoshi Odo. Screenplay, Takeo Murata and Sigeeki Hidaka; camera, Seiji Endo; special photographic effects, Eiji Tsuburaya; special effects, Akira Watanabe, Hiroshi Mukoyama and Masao Shirota. Editor, special photographic, Paul Schreimann; director-film editor, Hugo Grimaldi. Previewed at the studio, May 21, '59. Running time, 78 MINS.

**Cast:** Tsuchiya, Hiroshi Kozumi, Hedemi, Setsuko Wakayama, Kobayashi, Minkuro Chikashi.

"Gigantis," subtitled "The Fire Monster," is a Japanese-made film being released here by Warner Bros. It is an inept and tedious attempt at an exploitation film of the science fantasy variety. The Japanese have made some good ones of this type, but "Gigantis" is not one of them. It is likely to have rough sledding even in situations normally devoted to this brand of film.

The title refers to a pre-historic monster re-activated off the coasts of Japan by atomic blasts in the Pacific. Stirred from the deep sleep, he crashes out of the ocean to begin ravaging the Japanese city of Osaka. The film gives the impression that if he had been left alone instead of being deviled by man, he would have been per-

fectly happy. Of course that wouldn't have made much of a picture, but then as things turned out, it didn't anyway.

The Japanese miniature work is remarkably good. Scenes of the dinosaur-like animal crunching his way through houses, traffic and high-tension wires are interesting and exciting. But the film spends very little time with Gigantis, and spends more with the humans involved. Although the dubbing is adequate to an understanding of the action, the language is often ill-chosen, even grating the special intricacies of adapting dialog to fit lip movement. The use of the phrase "banana oil," as a term of derision, for instance, while arresting, does not have exactly the audience effect intended. **Poué.**

## Serenade Einer Grossen Liebe

(Serenade of a Big Love)  
(GERMAN-COLOR-SONGS)  
Berlin, May 19.

Constantin release of Corona production. Stars Maria Lanza and Hans Kocian; features Zsa Zsa Gabor, Kurt Kasner, Hans Söhnker. Directed by Rudolf Mate. Screenplay, Andrew Rosal camera (Technicolor), Aldo Tonti; music, Georg Stoll; editors, Gene Ruggiero and Peter Zinner; producer, Palast, Berlin. Running time, 97 MINS.

**Cast:** Tony Costa, Maria Lanza, Christa Bruckner, Johanna von Kocian, Albert Bruckner, Hans Kocian, Gloria de Vaduz, Zsa Zsa Gabor, Ladislav Tabory, Kurt Kasner, Rudolf Mate, Screenplay, Andrew Rosal, Dr. Bessari, Walter Rilla.

This is first German-language Mario Lanza film but won't be the last one since Berlin's CCC (Arthur Brauner) has him under contract for at least three pix. "Serenade," since it was produced by a German (Corona) outfit, is called a German film here.

However, it's also much of an American pic. Metro contributed the lion's share of the financial costs and also has (except the German language-areas and Benelux countries) world rights. It employed five U.S. key men: director Eddy Matal, scenarist Andrew Solt, music director, Georg Stoll, and the two chief cutters, Gene Ruggiero and Peter Zinner. Viewed here, it seems to have as much chance in the U.S. as some other Lanza vehicles.

In many respects, it's more of a German film. The most disappointing thing about "Serenade" is its story. It teems with sentimentality, banalities and old-fashioned situations. Admittedly, the story may not play too big a role in a Mario Lanza film, where one expects music in the first place, but oddly enough, the makers seem to have dedicated much to dramatic incidents.

Story centers around a celebrated U.S. singer (Lanza) who falls in love with a deaf girl. Love surmounts all difficulties and the girl eventually gets back her hearing.

Main value is Lanza's voice of which he makes substantial use. Lineup of songs includes "Come Prima," "Oh, Capri," "I Love You" (Grieg), "O Sole Mio," "Ritorna Vincitor," "La Donna e mobile," "Ave Maria," "Vesti La Giubba" and the laugh trio from "Cosi Fan Tutte."

The Technirama-Technicolor photography is quite good. There are some beautiful shots of Salzburg, Rome and Capri. Other technical standards are satisfying. **Hans.**

## Marie-Octobre

(FRENCH)  
Paris, May 19.

Pathe release of Elys-Abbay-S.F.-Doxa Films production. Stars Danielle Darrieux, features Serge Reggiani, Bernard Blier, Daniel Ivernel, Paul Guera, Paul Meurisse, Pierluigi Venturi. Directed by Robert Julien. Screenplay, Jacques Robert, Henri Jeanson; camera, Robert Le Febvre; editor, Martha Poncin. At Marignan, Paris. Running time, 100 MINS.

**Cast:** Marie, Danielle Darrieux, Serge Reggiani, Bernard Blier, Pierluigi Venturi, Paul Guera, Paul Meurisse, Pierluigi Venturi, Robert Julien, Van Dan, Noel Roquevert.

Nine men and a woman, 15 years after the war, who had been in the same underground setup, meet to unmask one of them who had betrayed their leader during the war. It keeps the unity of time, place and action and stakes all on dialogue, some suspense and characterization.

Obviously influenced by "12 Angry Men," the lacks feeling and sting of the other. It is slickly made but wanting in penetrating characterization. Its inferences and occupation talk make this primarily a local entry possibility with overseas chances limited on its prolonged talkiness except for some arty house situations.

Acting is good but characters are too one-dimensional to allow for accomplished execution. Direction is smart but without the needed warmth to build up the necessary suspense. Technical credits are good.

## The Mysterians

(WIDESCREEN-COLOR)

Well-produced but loaded with science-fiction clichés. Will stand up under heavy exploitation, and b.o. could be good.

Metro release of a Toho Production. Produced by Tamoyuki Tanaka. Screenplay, by Inoshiro Honda. Screenplay, Takeshi Kimura, from an original Jojiro Okami story adapted by Shigeru Kayama and Hajime Koizumi; editor, Hiroshi Iwashita; music, Akira Ikuboku; special effects, Eiji Tsuburaya. Previewed at the Academy Theatre, May 19, '59. Running time, 87 MINS.

**Cast:** Joli Atsumi, Kenji Sahara, Etsuko Shiraishi, Yumi Shirakawa, Hiroko, Moko Koshi, Ryoichi Shiraishi, Akibiko Hirata, Dr. Abachi, Takeshi Shimura, Ikumander Morita, Susumu Fujita, Captain Seki, Hsaya Ito, Commander Sugimoto, Yoshio Kosugi, Dr. Kawase, Fuyuki Muraki, General Hamamoto, Minosuke Yamada.

As corny as it is furious, "The Mysterians" is red-blooded phantasmagoria—made in Japan and dedicated to those undiscerning enough to be taken in by its hokum. While Junior may be moved by the arrival of outer-space grumblers, big brother, and all, him will laugh their heads off. Metro can take advantage of both and by soaking the Toho Production's special effects with its own special exploitation, the returns could be admirable.

"Mysterians" is in color and widescreen with production values comparable to those in high-budget American pictures. The special effects involving sliding land, quaking earth and melting mortars are realistically accomplished, proving the facility with which the Japanese filmmakers deal in miniatures. But, as has been the misfortune of more than one Hollywood science-fiction entry, the omnipresent robotic master is so outlandish, it browns most snickers at the go.

Mysterians are superior beings from the planet Mysteroid which has been destroyed by nuclear warfare. The Buck Rogers atmosphere in which they land on Earth leads Japanese scientists to doubt their intentions, and though the intruders claim they want only a small parcel of land as a base for exploration (plus a few femmes to help procreate a normal generation), the Earthmen suspect more ambitious desires are in store. The Japanese set up an offense that would stagger a Juggernaut, but the Mysterians drill forward. At this point an American blurt, "Good news! Good news! The United States has developed a machine that will . . . And, sure enough it does."

Metro lists triple credit for the creation of this plot—original story by Jojiro Okami, adaptation by Shigeru Kayama and screenplay by Takeshi Kimura. Dubbed into English by Peter Riethof and Carlos Montalban, it's understandable enough, but one might easily believe something was lost in translation. Tamoyuki Tanaka produced and Inoshiro Honda directed, with top work from special effects director Eiji Tsuburaya, cinematographer Hajime Koizumi and composer Akira Ikuboku.

The cast—from Kenji Sahara to Minosuke Yamada—isn't intended to sell many Yankee tickets.

## Calypso

(ITALIAN-FRENCH)  
(Color-Scope)

Rome, May 19.

Cineriz release of an Enalpa (Rome)-Filinsonor (Paris) co-production. Features Cy Grant, Sally Neal, Louise Bennett, Carlton Gumbs and E.W. Ming. Directed by Franco Rossi, Goffredo Colonna, Leonardo Benvenuti, Camera (Eastmancolor-Totalscope), Pierluigi Venturi. Editor, Mario Serandrei. At Galleria, Rome. Running time, 95 MINS.

**Cast:** Cy Grant, Sally Neal, Louise Bennett, Carlton Gumbs, E.W. Ming, Franco Rossi, Pierluigi Venturi, Mario Serandrei, Didier Petrus, Washington, W. E. Minto.

Colorful locationer with principal appeal for lovers of the calypso rhythm as seen in its natural habitat. This has some exploitation appeal which will help it to spotty export interest.

Thin story line is generally a pretext to frame various insular song and dance manifestations, which are film's main attraction, though there's an attempt at an offbeat miscegenation angle—mulatto family in film at one point seeks a white husband for a daughter in order to insure her social standing. Remainder of footage is replete with bouncy, often suggestive dances, cockfights, island traditions, as well as a healthy dosage of calypso music, well orchestrated by A. F. Lavagnino.

Cy Grant and Sally Neal a bit self-consciously play the leads while a host of colorful characters populate the background. Film has some fine location photography by P. L. Pavoni. The musical score

made up of local tunes and the aforementioned orchestration by Lavagnino is a decided plus. Other credits okay. **Hawok.**

## Erocle e la Regina di Lidia

(Hercules and Queen of Lydia)  
(ITALO-FRENCH)  
(Color-Scope)

Rome, May 19.

Lux Film release of a Lux-Galatea-Lux de France co-production. Stars Steve Reeves, features Sylvia Koscina, Sylvia Lopez, Primo Carnera, Patrizia della Rovere, Gabriele Antonini, Carlo D'Anneo, Sergio Fantoni, Pimmo Palmaria. Directed by Pietro Francisci. Story and screenplay, Francisci and Ennio de Concini. Camera (Eastmancolor-Dyaliscope), Mario Bava, Music, Enzo Masetti, Editor, Mario Serandrei, At Adriano, Rome. Running time, 105 MINS.

**Cast:** Steve Reeves, Sylvia Lopez, Sylvia Koscina, Gabriele Antonini, Primo Carnera, Patrizia della Rovere, Antheus.

Second item in the successful "Hercules" series finds the same author-director team mixing similar ingredients to good effect, promising fine returns in the exploitation-spectacle niche. Export chances are equally good for dubbed versions in most countries. Handsome and muscular Steve Reeves once more portrays the harried Hercules in his various mythological and fictional adventures, this time principally involving the beautiful but treacherous Queen of Lydia. She keeps him enslaved via repeated dose of a magic potion. Also features are a battle between Hercules and the giant Antheus, appropriately played by Primo Carnera, as well as some well-staged battles, dance, fights with leopards and a generous sprinkling of amorous interludes. These last-named, linked with lightweight garbing of most principals, make the pic highly exploitable.

Thesping all along the line is competent in the required broad manner. Costumes and sets are rich and colorful while lensing in studio or on locations takes full advantage of the spectacular ingredients at hand. **Hawok.**

## La Cucaracha

(MEXICAN-COLOR)

Cannes, May 19.

Cinex release of a Cinex production. Stars Maria Felix, Pedro Armendariz, Dolores del Rio; features, Emilio Fernandez, Carlos Montalban, Carlos Castillo. Directed by Ismael Rodriguez. Screenplay, Jose Prado, Ricardo Garibay, Jose Celis; editor, R. Lavista. At Cannes Film Fest. Running time, 89 MINS.

**Cast:** Maria Felix, Dolores del Rio, Emilio Fernandez, Pedro Armendariz, Carlos Montalban, Carlos Castillo.

The Mexican revolution background, a tale of a manly peasant general torn between a hard-boiled warrior and a more sedate widow. He finally chooses the latter but leaves a child with the former before dying and leaving the two women tugging on in the revolution together.

Feeling for time and place is only fair. Characterization is conventional, with the thesping only adequate. It's slanted for only Spanish language spots in the U.S. It is a passable western in calibre. **Mosk.**

## Profile of Karp

(Continued from page 3)

responsibilities not lightly, but easily. It is the ease of an executive trained to delegate execution of tasks and secure in the belief his associates will follow through.

"Jack doesn't fret about things," says an associate. "He does things. He makes his decisions and then sticks to them."

His choice by Paramount prexy Barney Balaban to succeed V. Frank Freeman as administrative head of the studio was a popular one on the lot. Although Karp has been purposely anonymous outside the Paramount organization, he is well-known and liked within the framework of the company. There's an air of casual, brief efficiency about his office, but it is not cold.

"The motion pictures we make will be important ones," he says. "They're going to be the kind that sell. The boxoffice potential for every picture must be related, though to the cost of the picture. We must do that first, then we won't get into trouble. We are receptive to ideas, to people. The studio doors are wide open. That you can stress. That you can emphasize. If I weren't confident that we can, I wouldn't have taken this job."

Summing up, Karp, the legal-trained, philosophical man of business at service, says that in effect he is hanging out a sign for creative people reading: "Help wanted."

## Col. Cole

(Continued from page 4)

lease and manage theatres in Marshall, Tex.

At this time a theatre chain moved into the same town, and was crowding out Cole's operation, so he traded his theatre to another circuit for a half-interest in Greenville, Tex., theatres. However, he was eventually crowded out there by the same theatre chain that invaded Marshall, which forced the selling out of theatre interests in Greenville and Ranger and prompted the move to Bonham, Tex., where Cole once owned four exhibition houses.

These troubles gave him the impetus for organizing the Motion Picture Theatre Owners of Texas into a nationwide organization. Informed by John N. (Cactus Jack) Garner, then heading the Democratic party in Congress, that he should organize a national group, Cole went to Will Hays, film czar at that time. Hays gave him the names of others interested in such a movement—including two stalwarts, H. M. Richey and Al Steffes, who barnstormed the country with Cole.

From these efforts emerged the Allied States Assn. of Motion Picture Exhibitors, with Absam F. Myers heading the new organization. Several regional units were formed and the Texas group, with Cole as president and board chairman, for a long period was a vital cog in the national operation.

The Allied States national convention here in November, 1956, was dedicated to Col. Cole "for his 40 years of devotion to the motion picture industry and the Allied Association." However, in 1957 Cole resigned from all interests in Allied, with a blast at the membership for lack of participation. He had served as regional and national president and board chairman of National Allied until his 1957 retirement.

With R. J. O'Donnell, v.p.-general manager of Interstate Theatres, Cole organized and served as co-chairman of the directors' board of the Texas Council of Motion Picture Organizations (Texas COMPO). He conceived the idea of "Movietime in Texas," and saw it spread nationally to a selling slogan of "Movietime, U. S. A."

Never married, Cole is survived by five nieces and three nephews.

## Jack Warner

(Continued from page 3)

business of Warner Bros. and like questions," the vice chancellor said he believes that the "relief sought should be granted."

"This case, which in other phases is concerned with grave jurisdictional questions involving other defendants, will not be ready for trial for some time," the vice chancellor said. "I am also satisfied that Mr. Warner's commitments including those having to do with national defense will keep him fully occupied until mid-August. He offers to present himself in New York on Aug. 17 at no expense to plaintiff for the giving of his deposition as an individual defendant and as president of Warner Bros. Pictures Inc. I consider this offer a fair and reasonable adjustment of plaintiff's legitimate rights and defendant's reasonable request not to be unnecessarily pressed during a particularly busy period in his business and public life."

The vice chancellor has under advisement a motion by individual defendants Benjamin Kalmenson, Herman Starr, Wolf Cohen, and Steven Trilling to dismiss the action for lack of jurisdiction.

## British Films

(Continued from page 3)

The British downbeat current provides ample proof of the need for the introduction of a 25% right of rejection on British pic, the same as applied to American films. They aver they should not be compelled to play a quota of British pic if their boxoffice value is found to be nil.

Generally opinion is that a good British pic will generally win good boxoffice here, but that British producers recently have not been making fare with general appeal, hence the popularity fadeaway Down Under.

# 'HARD' FRANC & FILM DOLLARS

## 'Les Amants' Passes U.S. Customs

French Wife's Pickup Romance One Step Into U.S. Market—Bedroom Angles Even Riled France

U.S. Customs has passed the French film, "Les Amants" (The Lovers), without cutting a foot from the picture. It took Customs several months to make up its mind.

"Les Amants" is owned in the States by Don Frankel of Zenith Amusement Corp., who bought it for a reported \$100,000. Picture has been a sensation in Europe where several countries, including Italy, banned it. It's directed by Louis Malle.

Next hurdle for the film is the N. Y. censor. "Les Amants" tells the story of a married woman who picks up with a stranger, brings him home and has an affair with him.

In the end, she leaves husband and child to go off with her lover though already sensing that the affair won't last. Picture contains a highly erotic final 20 minutes in the lady's bedroom. Scene where the woman goes to cover up her child before going to bed with her lover in the adjoining room has roused objections even in France and reportedly has been dropped from the export print of the film.

It appears doubtful that "Les Amants" will reach the N. Y. censor prior to the "Lady Chatterley's Lover" decision which is pending in the U.S. Supreme Court, and which could have a far-reaching impact on the operations of the N. Y. blue-pencil. "Les Amants" is currently being titled.

## Simonelli Joins Chiding Of Wald for UA Slap While Attacking Max

Producer Jerry Wald was censured last week by Charles Simonelli, chairman of the MPPAA ad-pub directors committee, for making misleading statements in regard to United Artists' contribution to the Academy Awards telecast.

In a letter to Wald, Simonelli reminded Wald that UA's Roger Lewis had worked long and hard on the merchandising and public relations campaign for the Awards telecast and that he had had many meetings, along with Jerry Pickman of Paramount, to work out details both with Academy personnel and with NBC.

"It is difficult for me to understand your utter lack of recognition of United Artists' contribution to the success of the overall Academy project," Simonelli wrote. "Certainly Roger represented United Artists and had the full endorsement of his actions by his immediate superior, Max Youngstein. These actions not only represented Roger's time and devotion to the Academy event, but also United Artists' willingness to participate in member expenditures which were so necessary for the success of the merchandising and public relations campaign."

Wald, who's been feuding with Youngstein over the Awards telecast, said that "United Artists was the worst offender in failing to lend assistance in the assembly of the television event." Simonelli said this statement was "particularly misleading as it tended to make the reader believe that United Artists made little or no contribution in connection with the recent Academy Awards telecast."

## 'Fisherman' to Rivoli, N. Y.

Deal was set this week for the premiere of "The Big Fisherman," Rowland V. Lee's 70m production, at New York's Rivoli Theatre, with specific date yet to be determined.

Film, financed by Walt Disney and released through Disney's Buena Vista outfit, will be shown on a reserved-seat basis at roadshow scales and 10 performances per week will be given. Top players are Howard Keel, Susan Kohner, John Saxon, Martha Hyer and Herbert Lom.

## Lone Star Dog-Starrer

Dallas, May 26. Production of "My Dog, Buddy" was scheduled to get underway on Monday (25) at McLendon Radio Pictures 500 acre Cielo Studios on the shores of Lake Dallas, per Gordon McLendon, prez. London, dog star of "The Littlest Hobo," will have the title role in the pic.

Ray Kellogg will direct the pic, which is based on an original screen story he wrote. Ken Curtis will produce.

## Charles Chaplin's Gotham Comeback

Having settled his tax problems with Uncle Sam, Charlie Chaplin is having an amazing renaissance in the New York metropolitan area. Two of his oldies—the silent "The Gold Rush" and with-sound "Modern Times"—are racking up the type of business that is making producers of multi-million dollar movies green with envy.

After running for three weeks at a neighborhood Queens, N. Y. theatre, the Inwood, backed by heavy newspaper space, "The Gold Rush" shifted to an exclusive N. Y. run at the Grande Theatre, a nabe house on E. 86th St. Grande, which upped its admission price to 99c for matinees and \$1.80 for evenings, tallied sock weekend business, scoring for the Friday to Sunday stanza double what it has averaged for a week during the past five years.

At the same time, "Modern Times," playing at the Plaza, east-side art house, is running near capacity in its third week. The opening week's take for the house was a record \$23,700. Lopert Films, the United Artists' subsidiary which is releasing "Modern Times," is planning to open the film at the Victoria Theatre on Broadway for simultaneous eastside-westside runs.

"The Gold Rush" is being released by Film Masterpieces, a Washington, D. C. outfit. The latter originally released "Modern Times" to the Inwood and Lopert obtained a court injunction to half the showing. Litigation is currently taking place as to which company has the rights to release the Chaplin oldies.

The silent film is being accompanied by a taped music background at the Grande. House hoped to obtain a piano player but Local 802 of the musicians union has no scale for that category, according to a spokesman for the theatre.

## THIS IS THE 'LIFE' UNIVERSAL FANCIES

Universal's "Imitation of Life," in release for only six weeks, has racked up \$1,400,000 in film rentals. Take, according to the company, is already more than the entire domestic gross of the original version of the Fannie Hurst story released 25 years ago.

According to sales chief Henry H. Martin, the picture is currently rolling up the longest holdover engagements in the history of the company. It is currently in its 10th week at the Roosevelt in Chicago, sixth week at the Roxy in New York, eighth week at the Mayfair in Baltimore and Fulton in Pittsburgh, and finished seven weeks plus two extra weeks moveover in Los Angeles.

Alfred N. Sack, of Sack Amusement Enterprises, owner and operator of the Coronet Theatre, Dallas, in serious condition under an oxygen tent at Baylor Hospital, following a heart attack.

## CHANGED MOTIVE ON REMITTANCES

By FRED HIFT

Recent emergence of the French franc as a "hard" currency is seen changing a situation under which French producers have been hesitant to remit back to France their dollar earnings in the States.

According to the French Centre National du Cinema, monies remitted back to France in 1958 amounted to \$900,000. This compares to an \$8,000,000 distribution gross on French pictures in the U. S. in the same year. It's figured that the least amount that should have been remitted is \$2,500,000.

Question of what happens to the revenues of French producers in the States has never been satisfactorily answered. The only thing that's obvious till now is that a very large part of it never finds its way back to France despite the fact that under the French film aid law a producer gains certain advantages in repatriating his overseas earnings. It used to be that these advantages ceased on amounts over 100,000,000 fr. Even this has now been corrected.

With the double incentive of the "hard" franc and the improved "bonus" setup under the aid law, it's expected that French producers now will actually be eager to get as much money as possible back to France where, with the common market looming as a boon to French industry, it can be favorably invested.

In France today, the black market rate for the franc is actually below the official rate. Also, the French recently announced their dollar reserves have hit over the \$1,000,000,000 mark. Among other things, this spells eased remittances for U.S. film companies operating in France.

## Veepey for J. B. Golden

Jerome B. Golden, secretary and general counsel of American Broadcasting-Paramount Theatres since January, 1958, has been given his v.p. epaulettes.

Golden has been with AB-PT in its legal department and with the former parent organization, Paramount Pictures, since 1939.

## National Boxoffice Survey

Hot Weather Melts Trade; 'Hot' Again Champ, 'Phyllis' Second, 'Life' 3d, 'Dog' 4th, 'Room' 5th

Warmer weather in many key cities covered by VARIETY is taking a toll at first-runs across the country this session. The result is that the national business picture currently is a very spotty one despite the many new films which are just getting started.

"Some Like It Hot" (UA) again is champ, taking first place for the fourth week in a row after being in No. 1 spot many sessions previously. "Young Philadelphians" (WB), a newcomer, is taking second position.

"Imitation of Life" (U), for weeks either first or in No. 2 slot, is winding up third. "Shaggy Dog" (BV) is finishing fourth, same as a week ago. "Room At The Top" (Cont) is landing fifth money as compared with seventh place last round.

"Al Capone" (AA), is winding up sixth. It was third last session. "South Seas Adventure" (Cinema) will land seventh position. "Gigi" (M-G) is capturing eighth place.

"Diary of Anne Frank" (20th), generally a disappointment, is managing enough coin to take ninth position. "Warlock" (20th) is taking 10th spot. "Alicia Jesse James" (UA) will finish 11th while "Shane" (Par) (reissue) rounds out the Top 12 list.

"Compulsion" (20th), "Watani" (M-G, a newie), and "World, Flesh and Devil" (M-G), also a newcomer, are the runner-up films.

"It Happened To Jane" (Col) is

## Cannes Comment: Hollywood Purlblind On Build-Up for Fresh Faces

The American film industry's failure to send to Cannes some of its young and new faces and to let them benefit from the considerable international exposure which the film festival affords is one of the more puzzling aspects of Hollywood's attitude towards the Cote d'Azur event.

Yanks this year actually did pretty well, both in participation and star-wise. "Compulsion," "Middle of the Night" and "Diary of Anne Frank" were shown. Stars who attended included Edward G. Robinson, Kim Novak, Cary Grant, Rhonda Fleming, Millie Perkins, Zsa Zsa Gabor and Orson Welles. But the only "new" face among them was Miss Perkins, and she didn't just come to Cannes, but was on a European tour anyway.

What a good many American observers at the fest were saying is that the U.S. industry could do itself a lot of good in seeing to it that the imposing assemblage of journalists and photographers be used properly to get the names of some of the young American players before the international audience.

There are two reasons why this would appear to be particularly important. First, the foreign market is becoming more vital than ever to the U.S. industry, and star

(Continued on page 22)

## Biberman, Jarrico Must Stand Pre-Trial Quiz In IPC Antitrust Actions

Federal Judge Sidney Sugarman of the U. S. District Court for the Southern District of N. Y. last week ordered two former executives of Independent Productions Corp. and IPC Distributors Inc. to submit themselves to pre-trial examination as "managing agents" of the outfits.

Involved were Herbert Biberman and Paul Jarrico, former president and secretary-treasurer respectively of the two companies. They had resigned on advice of counsel to avoid testifying in pre-trial depositions.

Independent Productions Corp. and IPC Distributors Inc. had brought an antitrust suit vs. Loew's Inc. and others, asking \$7,500,000 in treble damages. Action charged the defendants with interfering with the production, distribution and exhibition of a film called "Salt of the Earth," which Biberman and Jarrico produced. Suit maintains that the alleged interference was inspired by a desire of certain defendants to obstruct anyone seeking to employ certain "blacklisted" persons. This would include Biberman, Jarrico and writer Michael Wilson. All three have been named as members of the Communist party in testimony before the House Un-American Activities Committee.

More than 100 defendants are named in the suit. They include, besides major distributors, exhibitors, film and soundtrack processors, trade organizations, labor union officials and a member of the House Un-American Activities Committee.

In his decision, Judge Sugarman wrote that Biberman and Jarrico "are in a very real sense even now in the 'employ' of the plaintiffs, although formal ties are broken. It cannot be denied that they stand ready to serve the plaintiffs should the plaintiffs require their talents."

## Remake of Doyle's 'World'

Hollywood, May 26. Irwin Allen has bought film rights to Conan Doyle's "Lost World" for reported \$100,000 for indie production, carrying \$3,000,000 budget.

Original was shot by First National Pictures in 1924.

(Complete Boxoffice Reports on Pages 8-9)

# 'Philadelphians' Hotsy \$19,000 in L.A.; 'Dog' Boff 29G, 2d, 'Net' Dull 10G, 'Room' Sock 10G, 'Days' Giant 22G

Los Angeles, May 26. First-runs here are on the spotty side currently with only a few entries showing real strength. "Shaggy Dog" still is standout with smash \$29,000 in five theatres for second session. "Young Philadelphians" is garnering a big \$19,000 at Hollywood Paramount, pacing the new pix.

"Watusi" shapes dim \$12,000 in a trio of situations. "Man in Net" is dull \$10,000 in same number of theatres.

Of the holdovers, "Some Like It Hot" is handsome in seventh Chinese stanza. "Room At Top" still is boffo with \$10,000 in second Fine Arts.

"Around World in 80 Days" in closing (127th) frame at Carthay looks gigantic \$22,000 or a bit over. "House on Haunted Hill" looks good \$10,500 in two houses, second session.

**Estimates for This Week**  
Hollywood Paramount (F&M) (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB). Big \$19,000. Last week, "Count Your Blessings" (M-G) (3d wk-9 days), \$6,200.

**Orpheum, Warner Beverly, Vozue** (Metropolitan-SW-FWC) (2,213; 1.612; 8.25; 99-\$1.50)—"Man in Net" (UA) and "Gunfight at Dodge City" (UA). Dull \$10,000 or near. Last week, Orpheum (DCA) (re-issues) \$2,100. Warner Beverly with Hillstreet, "Imitation of Life" (U) (1st wk, Warbur; 2d wk, Hillstreet), "Funny Face" (Par) (re-issues) (Warbur), "Step Down to Terror" (U) (3d wk, Hillstreet), \$7,700. Vozue, "Sound and Fury" (20th), "These 1,000 Hills" (20th) (m.o.), \$2,500.

**State, Hawaii, Wiltam** (UATC-G&S-SW) (2,404; 1.109; 2.344; 90-\$1.50)—"Watusi" (A-G) and "No-where to Go" (M-G). Dim \$12,000 or less. Last week, State, Hawaii, "The Journey" (M-G) (1st multi-run), "The Conqueror" (U) (re-issues) \$8,900. Wiltam with Los Angeles, "House on Haunted Hill" (AA), "Cosmic Man" (AA) \$23,600.

**Downtown** (SW) (1,757; 90-\$1.50)—"Heroes and Sinners" (Bree) and "La Parisienne" (U) (reissues) (2d wk). Light \$4,000. Last week, \$6,200.

**Los Angeles, Hollywood** (FWC) (2,017; 75-\$1.50)—"House on Haunted Hill" (AA) and "Cosmic Man" (AA) (2d wk). Good \$10,500.

**Downtown Paramount, Portola, Fox** (Reverly, Portola, Loyola) (Continued on page 16)

## 'Jane' Okay 14G, Frisco; 'Hills' Tame at \$10,000, 'James' Nice 10½G, 2d

San Francisco, May 26. First-run trade continues okay here this stanza. "Alias Jesse James" looks fine in second Golden Gate session while "Some Like It Hot" shapes smash in fifth round at the United Artists. "These 1,000 Hills" one of few newcomers, is moderate at the Fox. "It Happened To Jane," also a fresh entrant, shapes okay at Paramount. "Watusi" also new, looks mild at Warfield. "Gigi" still is great in 46th round at Stagedoor. "Room At Top" still is big in second stanza at the Clay and third at the Larkin.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25)—"Alias Jesse James" (UA) and "Menace in Night" (UA) (2d wk). Fine \$10,500 or near. Last week, \$14,500.

**Fox** (FWC) (4,631; \$1.25-\$1.50)—"These 1,000 Hills" (20th) and "Smiley Gets Gun" (20th). Modest \$10,000. Last week, "Compulsion" (20th) and "Man in Raincoat" (Indie) (2d wk), \$10,500 in 8 days.

**Warfield** (Loew) (2,656; 90-\$1.25)—"Watusi" (M-G) and "Rawhide Trail" (AA) (2d wk). Mild \$7,000 or less. Last week, \$10,000.

**Paramount** (Par) (2,646; 90-\$1.25)—"It Happened To Jane" (Col) and "City of Fear" (Indie). Okay \$14,000 or close. Last week, "Room 42" (Indie) and "No Place To Land" (Indie) \$16,000.

**St. Francis** (Par) (1,400; \$1.25-\$1.50)—"Room 42" (Indie) (m.o.) and "Girl in Bikini" (Indie) (re-issues). Solid \$11,000. Last week, "Flame And Arrow" (WB) and "Big Trees" (WB) (reissues), \$10,000.

**Orpheum** (SW-Cinéma) (1,456; \$1.75-\$2.65)—"South Seas Adventure" (Continued on page 16)

## Key City Grosses

### Estimated Total Gross

This Week ..... \$2,043,700

(Based on 22 cities and 228 theatres, chiefly first runs, including N. Y.)

Last Year ..... \$2,198,850

(Based on 23 cities and 240 theatres.)

## 'Phillys' Hot 17G, Hub; Room' 15G, 2d

Boston, May 26. Spotty weather with heat wave Friday (22) hitting 93° and followed by chill spell on week-end brought spotty biz at the wickets. However, biz shapes better than previous frame with some new product helping. "Young Philadelphians" leads newcomers with a sharp take at Gary.

"Room At Top" is smash in second week at Kenmore. "10 Commandments" shapes strong in return at the Metropolitan. Paramount switched to rerun with "Imitation of Life" rated good. "It Happened To Jane" is strong at Astor in second. "Gigi" holds great in 21st round at Beacon Hill. "Alias Jesse James" looks good at the Memorial in second week.

**Estimates for This Week**  
Astor (B&O) (1,371; \$1.25-\$1.50)—"It Happened To Jane" (Col) (3d wk). Third week started today (Tues.). Second week strong \$10,000. First week, \$13,000.

**Beacon Hill** (Sack) (678; \$1-\$1.50)—"Gigi" (M-G) (21st wk). Fine \$7,500. Last week, \$8,500.

**Boston** (SW-Cinéma) (1,354; \$1.25-\$2.65)—"South Seas Adventure" (Cinéma) (7th wk). Great \$18,000. Last week, ditto.

**Capri** (Sack) (1,150; 90-\$1.50)—"He Who Must Die" (Indie) (6th wk). Oke \$3,000. Last week, \$4,000. "Third Sex" (Indie) opened Monday (25).

**Exeter** (Indie) (1,376; 75-\$1.25)—"Kind Hearts and Coronets" (Indie) and "Green Man" (Indie) (reruns). Opened Sunday (24). Last week, "Law Is Law" (Indie) (5th wk). Okay \$2,700.

**Gary** (Sack) (1,240; 90-\$1.50)—"Young Philadelphians" (WB). Hotsy \$17,000. Last week, "Naked Maja" (UA) (2d wk), \$8,000.

**Kenmore** (Indie) (700; \$1.25-\$1.50)—"Room at Top" (Cont) (2d wk). Wham \$15,000. Last week, \$16,000.

**Memorial** (RKO) (3,000; 60-\$1.10)—"Alias Jesse James" (UA) and "Cop Hater" (UA) (2d wk). Slick \$10,000. Last week, \$15,000.

**Metropolitan** (NET) (4,357; 70-\$1.10)—"10 Commandments" (Par) (11th wk). First week ended Sunday (24) was good \$10,000.

**Paramount** (NET) (2,357; 70-\$1.25) (Continued on page 16)

## 'Fury' Lusty \$11,500, Best Toronto Newcomer; 'Hot' Big 14G, 'Game' 11G

Toronto, May 26. Newcomers currently include a big "Sound and the Fury" and a trim "Carry on Admiral." Still leading the city is "Some Like It Hot" now in sixth stanza.

"Mating Game" in second frame is rated stout. "Rio Bravo" is still big in third stanza. "Gigi" looks sturdy in 43d week while "South Pacific" is sellout in 46th session.

**Estimates for This Week**  
Carlton (Rank) (2,318; 75-\$1.25)—"Mam'zelle Pigalle" (Astral). Poor \$8,000. Last week, "Virgin Island" (Rank), same.

**Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State** (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 50-75)—"Bandit of Zhobe" (Col) and "Westbound" (WB). Mild \$25,000. Last week, "Thunder in Sun" (Par) and "Murder by Contract" (Col), \$40,000.

**Hollywood** (FP) (1,080; \$1-\$1.25)—"Sound and Fury" (20th). Big

## 'Diary' NSH at \$10,000, D.C.; 'Jane' Lofty 14G, 'Net' 7G, 'Hot' 12G, 10

Washington, May 26. "Diary of Anne Frank" is disappointing in first week here. "It Happened To Jane," however, shapes sock at small Trans-Lux. "Compulsion" is sturdy at the Columbia in second round. "Some Like It Hot" is robust in 10th week at Capitol. "Watusi" is not so good at the Palace. "Room at Top" still is hot in fourth session.

**Estimates for This Week**  
Ambassador-Metropolitan (SW) 1,490; 1,000; 90-\$1.25)—"Man in Net" (UA). Slow \$7,000. Last week, "Star Is Born" (WB) (reissue), \$6,500.

**Capitol** (Loew) (3,426; 90-\$1.49)—"Some Like It Hot" (UA) (10th wk). Holding well at \$12,000. Last week, \$13,000.

**Columbia** (Loew) (904; 90-\$1.25)—"Compulsion" (20th) (2d wk). Good \$13,000. Last week, \$17,500.

**Keith's** (RKO) (1,850; 90-\$1.49)—"Thunder in Sun" (Par) (2d wk). Fair \$7,000. Last week, \$11,000.

**MacArthur** (K-B) (900; \$1.10)—"Two-Headed Spy" (Col) (2d wk). Nifty \$7,500 after \$9,000 opener.

**Ontario** (K-B) (1,240; 90-\$1.49)—"Room at Top" (Cont) (4th wk). Big \$6,500. Last week, \$7,800.

**Palace** (Loew) (2,390; 90-\$1.25)—"Watusi" (M-G). Dull \$10,000. (Continued on page 16)

## 'Warlock' OK 12G St. Louis; 'Shane' Big 9G

St. Louis, May 26. Not many strong spots here currently. "Warlock" shapes okay at the Fox while "Last Mile" looks only fair at the Orpheum. Doing well as holdovers are "Mating Game" in second stanza at Loew's and "Shane," big in second session at the St. Louis.

**Estimates for This Week**  
Apollo Art (Graec) (700; 90-\$1.25)—"He Who Must Die" (Indie) (2d wk). Good \$2,000. Last week, \$2,500.

**Fox** (Arthur) (5,000; 60-90)—"Warlock" (20th) and "I Mobster" (20th). Okay \$12,000. Last week, "Al Capone" (AA) and "Arson for Hire" (AA) (2d wk), \$15,000.

**Loew's** (Loew) (3,600; 60-90)—"Mating Game" (M-G) and "Bandit of Zhobe" (Col) (2d wk). Good \$10,000 or near. Last week, \$12,500.

**Orpheum** (Loew) (1,900; 60-90)—"Last Mile" (UA) and "Edge of Fury" (Indie). Fair \$4,500. Last week, "Gunfight at Dodge City" (UA) and "Escort West" (UA), \$4,000.

**Pagant** (Arthur) (1,000; 60-90)—"Houseboat" (Par) and "Teacher's Pet" (Par) (reissues). Good \$3,500.

**St. Louis** (Arthur) (3,600; 60-90)—"Shane" (Par) and "Trouble With Harry" (Indie) (reissues) (2d wk). Big \$9,000. Last week, \$12,000.

**Shady Oak** (Arthur) (760; 60-90)—"Gigi" (M-G) (7th wk). Fine \$3,500. Last week, \$4,000.

## 'Pork Chop' Fancy \$20,000 Tops Det.; 'Museum' 19G, 'Dog' 21G, 'Life' 16G, 5

**Broadway Grosses**  
Estimated Total Gross  
This Week ..... \$454,200  
(Based on 20 theatres)  
Last Year ..... \$475,000  
(Based on 21 theatres)

## 'Phillys' Lean 6G, Balto; 'Jane' 7G

Baltimore, May 26. Cool wave that moved in over the weekend helped cool the box-office too, oddly enough. Nothing is stand-out and new entries are only fair. They include "Young Philadelphians," fair at the Stanley and "It Happened To Jane," same at the Century. Biggest of the holdovers are "Room at Top," sock in fourth at the Playhouse, "Shaggy Dog" warm in sixth at the New and "Imitation of Life," fair in ninth at the Mayfair. "He Who Must Die" is slow in first at the 5 West and "Eighth Day of Week" is dull in fourth at the Cinema.

**Estimates for This Week**  
Century (R-F) (3,200; 50-\$1.25)—"Happened To Jane" (Col). Fair \$7,000. Last week, "Naked Maja" (UA), \$5,000.

**Cinema** (Schwaber) (460; 90-\$1.50)—"Eighth Day of Week" (Cont) (4th wk). Slow \$1,200 after \$1,800 in third.

**Five West** (Schwaber) (460; 90-\$1.50)—"He Who Must Die" (Indie) (3d wk). Down to oke \$5,000. (Continued on page 16)

## 'CAPONE' HOT \$9,000, PROV.; 'WARLOCK' 8½G

Providence, May 26. RKO Albee's "Al Capone" and Majestic's "Warlock" are town toppers this week but latter is only good. "The Mating Game" at the State is drab in second. Strand is dull with "Thunder in Sun."

**Estimates for This Week**  
Albee (RKO) (2,200; 65-80)—"Al Capone" (AA) and "Arson for Hire" (AA). Hefty \$9,000. Last week, "Imitation of Life" (U) and "Money, Women, Guns" (U) (3d wk), \$7,000.

**Majestic** (SW) (2,200; 65-80)—"Warlock" (20th) and "Alaska Passage" (20th). Nice \$8,500. Last week, "Horrors of Black Museum" (AI) and "Headless Ghost" (AI), \$6,000.

**State** (Loew) (3,200; 65-80)—"Mating Game" (M-G) and "Man Inside" (Col) (2d wk). Drab \$6,000 in offing. Last week, \$9,500.

**Strand** (National Realty) (2,200; 65-80)—"Thunder in Sun" (Par) and "Gideon of Scotland Yard" (Col). Dull \$4,000. Last week, "Silent Enemy" (U) and "No Name On Bullet" (U), \$3,000.

## 'Windjammer' Boff 9G, Port; 'Some Hot' \$7,500

Portland, Ore., May 26. Sudden mid-summer heat is cutting deep into first-run take currently. Only the strong holdovers are perking. "Windjammer" shapes rousing in third session at the Hollywood. "Some Like It Hot" continues torrid at Fox also in third. "Al Capone" looms as best of new entries, okay at Orpheum.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$1.50)—"Watusi" (M-G) and "No Place To Land" (Rep). Drab \$4,000 or less. Last week, "Count Blessings" (M-G) and "Spoilers of Forest" (M-G), \$2,300.

**Fox** (Evergreen) (1,536; \$1-\$1.49)—"Some Like It Hot" (UA) (3d wk). Big \$7,500. Last week, \$12,100 after \$15,200 opener.

**Hollywood** (Evergreen) (1,200; \$1.49-\$1.75)—"Windjammer" (NT) (3d wk). Hefty \$9,000. Last week, \$13,300 after \$12,300 for first.

**Orpheum** (Evergreen) (1,600; \$1-\$1.49)—"Al Capone" (AA) and "Gunsmoke in Tucson" (AA). Okay \$7,000 or near. Last week, "Compulsion" (20th) and "Frontier Gun" (20th), \$6,300.

**Paramount** (Port-Par) (3,400; \$1-\$1.50)—"Shane" (Par) and "Tokyo After Dark" (Par) (reissues). Mild \$5,000. Last week, "Thunder in Sun" (Par) and "Hot Angel" (Par), \$5,400.

Detroit, May 26. Fine week is shaping up for downtown spots as a couple of hot newcomers join strong holdover array. "Pork Chop Hill" looks great at the Palms. "Horrors of Black Museum" shapes hotly at the Fox. "Frankenstein's Daughter" is only fair at the Broadway Capitol.

"Shaggy Dog" continues to lead the holdovers in a great third week at the Michigan. "Imitation of Life" is smash in fifth session at the Madison. "South Seas Adventure" stays strong in 34th great week at the Music Hall.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 99-\$1.25)—"Horrors of Black Museum" (AI) and "Headless Ghost" (AI). Swell \$19,000. Last week, "Thunder in Sun" (Par) and "Tokyo After Dark" (Par), \$14,000.

**Michigan** (United Detroit) (4,000; \$1.25-\$1.49)—"Shaggy Dog" (BV) and "Rawhide Trail" (Indie) (3d wk). Great \$21,000. Last week, \$23,000.

**Palms** (UD) (2,961; \$1.25-\$1.49)—"Pork Chop Hill" (UA) and "Outlaw's Son" (UA). Fancy \$20,000. Last week, "Alias Jesse James" (UA) and "Great St. Louis Bank Robbery" (UA), \$18,000.

**Madison** (UD) (1,900; \$1.25-\$1.49)—"Imitation of Life" (U) (5th wk). Smash \$16,000. Last week, \$18,000.

**Broadway-Capitol** (UD) (3,500; 90-\$1.25)—"Frankenstein's Daughter" (AI) and "Missile to Moon" (AI). Fair \$10,000. Last week, "Al Capone" (AA) and "King of Wild Stations" (AA), \$12,500 in third week after moveover from Palms.

**United Artists** (UA) (1,667; \$1.25-\$1.75)—"Room at Top" (Indie) (3d wk). Down to oke \$5,000. Last week, \$6,500.

**Adams** (Balaban) (1,700; \$1.25-\$1.50)—"Count Your Blessings" (M-G) (2d wk). Down to fair \$6,500. Last week, \$7,500.

**Music Hall** (SW-Cinéma) (1,208; \$1.55-\$2.65)—"South Seas Adventure" (Cinéma) (34th wk). Swell \$16,500. Last week, \$17,700.

**Trans-Lux Krim** (Trans-Lux) (1,000; \$1.49-\$1.65)—"Love Is My Profession" (Indie). Opens Tuesday (26). Last week, "Night to Remember" (Indie), thin \$3,500.

## K.C. Offish Albeit 'Dog' Whopping \$16,000 in 2d; 'Naked' 4½G, 'Night' 5G

Kansas City, May 26. "Shaggy Dog" in second week at the Uptown continues easily the biggest thing in city. Second stanza is surpassing first weeks for many big pix of recent months. Newcomers generally are mild, including "Night to Remember" at Paramount and "Naked Maja" at the Midland. Latter is especially disappointing. "Sleeping Beauty" continues sturdy in 9th round at the Brookside.

**Estimates for This Week**  
Brookside (Fox Midwest) (750; 75-\$1.50)—"Sleeping Beauty" (BV) (9th wk). Steady \$6,000. Last week, good \$6,500.

**Capri** (Durwood) (628; \$1.50; \$2.25, \$2.50)—"South Pacific" (Magna) (9th wk). Pleasant \$6,000, holds. Last week, \$6,500.

**Crest, Riverside** (Commonwealth) (900 cars each; 850)—"Daddy-O" (AI), "Road Racers" (AI) first-runs with "Night Passage" (U) (2d run). Moderate \$7,500. Last week, subsequent runs.

**Isis, Fairway, Granada** (Fox Midwest) (1,360; 700; 1,217; 75-90)—"Wild and Innocent" (U) and "Silent Enemy" (U). Mild \$6,000. Last week, "Never Steal Anything Small" (U) and "Appointment with Shadow" (U), \$4,000.

**Kimo** (Dickinson) (504; 90-\$1.25)—"My Uncle" (Cont) (8th wk). Oke \$1,000. Last week, \$1,200.

**Midland** (Loew) (3,500; 75-\$1)—"Naked Maja" (UA) and "Forbidden Island" (Col). Drab \$4,500. Last week, "Watusi" (M-G) and "Gummen from Laredo" (Col), same.

**Missouri** (RKO) (2,585; 75-90). Reopens May 29 with return date of "Around World in 80 Days" (UA), under RKO operation. Closes the Cinema setup on May 17.

**Paradise** (20th) and giant \$16,000. Paramount (UP) (1,900; 75-\$1)—"Night to Remember" (Rank). Dull \$5,000. Last week, "Shane" (Par) (reissue), \$5,500.

**Roxy** (Durwood) (879; \$1.25-\$1.50) (Continued on page 16)



# B'WAY ON THE MOVE AGAIN

## Philadelphia Hit By Quiet Weekend

But 'Phillys' Loud \$28,000; 'Watusi' Fair 7G, 'Capone' 10G, 'Life' 9G, 6

Philadelphia, May 26.

A quiet weekend, with the dull-est Saturday at the wickets in months, is crippling trade generally this round. "Young Philadelphians" is going strongly against the trend with a loud session at the Stanley. "Watusi" is only so-so at the Goldman. "Crucible" drew fine notices but thin biz at the World.

"Imitation of Life" still is fine in sixth Arcadia week while "Shaggy Dog" looms sturdy in fourth at the Randolph. "Love Is My Profession" shapes bangup at the Studio opening round. "Al Capone" continues good in third session at Stanton.

### Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80)—"Imitation of Life" (U) (6th wk). Fine \$9,000. Last week, \$11,000.

Boyd (SW-Cinerama) (1,430; \$1.10-\$2.60)—"South Seas Adventure" (Cinerama) (14th wk). Great \$12,500. Last week, \$21,500.

Fox (National) (2,250; 90-\$1.49)—"Man in Net" (UA) (2d wk). Poor \$6,000. Last week, \$11,000.

Goldman (Goldman) (1,200; 99-\$1.49)—"Watusi" (M-G). So-so \$7,000. Last week, "Alias Jesse James" (UA) (2d wk), \$8,000.

Midtown (Goldman) (1,250; \$1.10-\$2)—"Diary of Anne Frank" (20th) (2d wk). Neat \$15,000. Last week, \$16,000.

Randolph (Goldman) (2,250; 94-\$1.80)—"Shaggy Dog" (BV) (4th wk). Sturdy \$12,000. Last week, \$16,000.

Stanley (WB) (2,900; 99-\$1.80)—"Young Philadelphians" (WB). Loud \$28,000. Last week, "Some Like It Hot" (UA) (9th wk), \$12,000.

Stanton (SW) (1,483; 99-\$1.40)—"Al Capone" (AA) (3d wk). Still good at \$10,000. Last week, \$18,000.

Studio (Goldberg) (483; 90-\$1.80)—"Love Is My Profession" (Kings). Bangup \$7,000. Last week, "Isle of Levant" (Indie) (2d wk), \$4,500.

Trans-Lux (T-L) (500; 99-\$1.80)—"Green Mansions" (M-G) (5th wk). Quiet \$3,200. Last week, \$4,100.

World (Pathe) (604; 94-\$1.80)—"Crucible" (Indie). Thin \$3,000. Last week, "Man in Raincoat" (Indie) (2d wk), \$2,000.

Viking (Sley) (1,000; 75-\$1.80)—"Compulsion" (20th) (3th wk). Weak \$5,000. Last week, \$5,800.

## L'ville Lagging Albeit

'Capone' Strong \$10,000, 'Life' Boffo 6G in 4th

Louisville, May 26.

Only newcomer to make any impression downtown currently is "Al Capone" at Rialto, where a robust take is sure. "Imitation of Life" in fourth stanza at the Kentucky is bettering hopes for sock total. Other bills are sluggish and slightly under average for month of May. "Night of Quarter Moon" looks dull at the Brown as does "Naked Maja" at United Artists.

### Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Night of Quarter Moon" (M-G) and "Doctor's Dilemma" (M-G). Dual bill not expecting better than dull \$3,500. Last week, "Girl in Bikini" (Indie) and "Flesh and Woman" (Indie) (2d wk-4 days) split with "Man Called Peter" (20th) and "The Robe" (20th) (reissues), \$5,000.

Kentucky (Switow) (900; 75-\$1.25)—"Imitation of Life" (U) (4th wk). Sock \$6,000, and better than third week's \$5,500.

Mary Anderson (People's) (1,000; 60-90)—"Lonelyhearts" (UA) and "Last Mile" (UA). Slow \$4,000. Last week, "Man in Net" (UA) and "Escort West" (UA) same.

Rialto (Fourth Avenue) (3,000; 60-90)—"Al Capone" (AA). Strong \$10,000 or over. Last week, "Compulsion" (20th), \$5,000.

United Artists (UA) (3,000; 60-\$1)—"Naked Maja" (UA). Very sad \$3,500 at this big-seater. Last week, "Alias Jesse James" (UA), \$10,000.

## NEW PIX HELP;

'GIRL' \$150,000

Launching of four new bills and the return of milder, more seasonable weather after an outbreak of torrid temperatures, will help Broadway first-run business this stanza. Much of the new screen fare, which will carry through Memorial Day (30), shapes okay to big.

"Ask Any Girl" with new stage-show is getting the greatest amount of money, a big \$150,000 opening week at the Music Hall. "Young Philadelphians" looks to finish its initial round at the Criterion with a very good \$25,000.

"World, Flesh and Devil" is heading for fine \$28,000 or near for first stanza at the Capitol. "Gideon of Scotland Yard" was only fair \$9,500 on initial session at the Odeon, and is being replaced by "Here to Eternity" next Friday (29).

"Alias Jesse James," which landed solid \$26,000 on opening round, looks like fancy \$19,800 in first holdover week at the Astor. The Roxy brings in "Pork Chop Hill" and new stage-show Friday (29). The sixth (final) round of "Imitation of Life" plus stage-show is dipping to \$36,000, but winding a strong extended-run. "Some Like It Hot" held with rousing \$35,600 in eighth stanza at the State, and is now in its ninth week.

The Paramount opens "Woman Obsessed" today (Wed.) after getting mild \$17,000 with "Warlock" in fourth week of five days. Both "Diary of Anne Frank," in 10th week at Palace, and "Compulsion," in eighth session at the Rivoli are swinging low, neither faring well currently.

"Al Capone" wound its ninth round at the Victoria with a sturdy \$17,500, and, of course, is continuing on. "Gigi" still was smash at \$16,100 in 29th stanza at the arty Sutton.

"Room at Top" actually climbed ahead of its preceding week to hit a great \$16,300 in eighth session at the Fine Arts. "The Roof" also improved to get a big \$12,500 in second week at Trans-Lux 52d Street. "Modern Times" held at an amazing \$16,600 in third frame at the Plaza, where this reissue is still drawing lines over weekends.

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## Chi Fairish; 'Pork Chop' Fine \$22,000,

'Philadelphians' Neat \$24,000, 'Warlock' Bright 23G, 'Devil' Dandy 18G in 2d

Chicago, May 26.

Despite newcomers, rain over weekend is being blamed for way first-run biz generally is slipping this round. State-Lake's "Pork Chop Hill" initialer looks bright at \$22,000. "The Young Philadelphians" shapes good \$24,000 at the Chicago on first.

Oriental's "Warlock" opener is fetching a good \$23,000. Also new is Surf's "Law Is the Law," rated oke \$4,500.

Second sesh of "World, Flesh and Devil" looks dandy at the Woods while "Al Capone" commands hotly third round coin at Todd's Cinesatage. The 10th week of "Some Like It Hot" at the United Artists shapes exciting. Same stanza for "Imitation of Life" is great at the Roosevelt, "Shaggy Dog" at Garlick looms sock in 10th week.

"Room at the Top" is lively in fifth Esquire session. "Gigi" is solid in 13th Loew week.

Of the hard-ticket pix, "Diary of Anne Frank" is sluggish in fourth McVickers frame while "South Seas Adventure" posted a dandy 35th round at the Palace.

### Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.80)—"Young Philadelphians" (WB). Good \$24,000. Last week, "The Tempest" (Par) (2d wk), \$14,000.

Esquire (H&E Balaban) (1,350; \$1.50)—"Room at the Top" (Cont) (5th wk). Great \$10,000 or near. Last week, \$13,000.

Garlick (B&K) (850; 90-\$1.25)—"Shaggy Dog" (BV) (10th wk). Sock \$12,000. Last week \$16,000.

Loew (Tele-M) (600; 90-\$1.80)—"Gigi" (M-G) (13th wk). Torrid \$12,500. Last week, \$13,000.

McVickers (JL&S) (1,580; \$1.25-\$3)—"Diary of Anne Frank" (20th) (4th wk). Drab \$8,500. Last week, \$11,000.

Monroe (Jovan) (1,000; 65-90)—"These 1,000 Hills" (20th) and "Smiley Gets Gun" (20th). Okay, \$4,800. Last week, "Man or Gun" (Continued on page 16)

Cincy Slow; 'Flesh' Dim \$7,500, 'Shane' Okay 7G, 'James' 5G, 'Life' 7G, 6

Cincinnati, May 26.

Cincy cinema traffic retains only a so-so stride this session, marked by the return of suburban Valley to the hard-ticket policy with fairish outlook for "Diary of Anne Frank." "World, Flesh and Devil," new entry at the flagship Albee, shapes slow. Reissue package of "Shane" and "Trouble With Harry" looks okay at Palace. "Imitation of Life" continues solid in sixth stanza at Grand. Second round of "Alias Jesse James" at Keith's is modest. "South Seas Adventure" is rebounding to oke status after brief dip and risky outlook as vacation season nears.

### Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25)—"World, Flesh, Devil" (M-G). Slow \$7,500. Last week, "The Robe" (20th) and "Demetrius and Gladiators" (20th) (reissues), \$7,000.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65)—"South Seas Adventure" (Cinerama) (30th wk). Okay \$14,000. Last week, \$13,000, low for several months. Home stay of Cincy Reds perking out-of-town groups.

Grand (RKO) (1,400; 90-\$1.50)—"Imitation of Life" (6th wk). Pleasing \$7,000 or near after \$7,500 fifth frame.

Keith's (Shor) (1,500; 90-\$1.25)—"Alias Jesse James" (UA) (2d wk). NSH \$5,000. Last week, \$7,000.

Palace (RKO) (2,600; 90-\$1.10)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). No complaint at \$7,000. Last week, "Thunder In Sun" (Par), at \$0-\$1.25 scale, \$8,000.

Valley (Wiethe) (1,200; \$1.50-\$2.50)—"Diary of Anne Frank" (20th). Fair \$7,500. Resumption of hard-ticket policy at this suburban deluxer feeling effect of two-month break by first and subsequent run bookings. Current run scheduled for four weeks.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Room' Big \$6,000, Mpls.; 'Shane' 7G

Minneapolis, May 26.

There's no dearth of newcomers, but they are of varied quality. Also, current colder weather is helping biz. However, there's also daylight saving time, a detriment to the boxoffice. Result is that many pix are in the doldrums.

Best bet among the fresh entries easily is "Room at the Top," socko at the sure-seater World. Other newcomers include "Count Your Blessings," poor at the State, and "World, Flesh and Devil," mild at Orpheum.

### Estimates for This Week

Academy (Mann) (947; 85-\$1.25)—"Compulsion" (20th) (4th wk). Finishing a moderately successful run at mid \$3,500. Last week, \$4,500.

Century (S-W) (\$1.75-\$2.65)—"Windjammer" (NT) (27th wk). Great \$11,000. Last week, \$11,500.

Gowher (Bergen) (1,000; 85-\$1)—"Never Steal Anything Small" (U). Light \$4,000. Last week, "Horror of Black Museum" (AI), \$4,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Some Like It Hot" (UA) (5th wk). Still potent at \$6,000. Last week, \$7,000.

RKO Orpheum (RKO) (2,800; 85-\$1)—"World, Flesh, Devil" (M-G). Much praise for this one, but only light \$5,000 looms. Last week, "Man in Net" (UA), \$3,500.

RKO Pan (RKO) (1,000; 85-\$1)—"Shore" (Par) (reissue). Solid \$7,000 or near. Last week, "Thunder" (Continued on page 16)

'Capone' Bangup 10G, Seattle; 'Hot' 7G, 4th

Seattle, May 26.

Big disappointment here this session is the minor money being collected by Young Philadelphians at the Blue Mouse. Act newcomer is "Al Capone," solid at Coliseum. "Some Like It Hot" continues big in fourth session at Paramount. "Pork Chop Hill" is rated mild opening round at Orpheum. "Compulsion" also is dull at Fifth Avenue. The Music Hall will shutter after current week because of lack of product.

### Estimates for This Week

Blue Mouse (Hamrick) (739; 90-\$1.50)—"Young Philadelphians" (WB). Modest \$3,500. Last week, "Imitation of Life" (U) (4th wk), \$3,900.

Coliseum (Fox-Evergreen) (1,870; 90-\$1.50)—"Al Capone" (AA) and "Gunsmoke, Tucson" (AA). Swell \$10,000. Last week, "1,000 Venus" (20th) and "Lone Texan" (20th), \$5,800.

Fifth Avenue (Fox-Evergreen) (2,500; 99-\$1.50)—"Compulsion" (20th) and "Panama Sal" (FF). Dull \$8,500. Last week, "Thunder in Sun" (Par) and "City of Fear" (Col), \$5,200.

Music Box (Hamrick) (850; 90-\$1.50)—"Forsythe's Mouth" (Lopert). Good \$4,000. Last week, "Naked Venus" (Indie), \$7,000.

Orpheum (Hamrick) (2,700; 90-\$1.50)—"Pork Chop Hill" (UA) and "Guns, Crits, Gangsters" (UA). Mild \$8,000. Last week, "Watusi" (M-G) and "Man into Space" (M-G), \$5,700.

Paramount (Fox-Evergreen) (3,107; 90-\$1.50)—"Some Like It Hot" (UA) (4th wk). Big \$7,000. Last week, \$10,000.

## 'GIDGET' TRIM \$8,000, OMAHA; 'MANSIONS' 6G

Omaha, May 26.

Biz is okay at downtown first-runs this semester despite school graduations. "Gidget" at Tristates flagship, the Orpheum, looms fine. "Green Mansions" is rated neat at the State. "Compulsion" looks fairish at the Omaha.

### Estimates for This Week

Cooper (Cooper) (708; \$1.50-\$2.20)—"South Pacific" (Magna) (31st wk). Light \$5,000. Last week, \$6,400.

Omaha (Tristates) (2,066; 75-\$1)—"Compulsion" (20th). Fairish \$4,500. Last week, "Thunder in Sun" (Par) and "Young Captives" (Par), \$5,000.

Orpheum (Tristates) (2,877; 75-\$1)—"Gidget" (Col). Fine \$8,000. Last week, "Al Capone" (AA) (2d wk), \$4,750.

State (Cooper) (772; 90)—"Green Mansions" (M-G). Neat \$6,000. Last week, "Mating Game" (M-G) (3d wk), \$5,500.

'Sun' Fair \$8,000, Cleve.; 'Dog' 14G, 4

Cleveland, May 26.

First-run trade is uneven currently, with few really strong spots, especially among the newcomers. Best of these is "Thunder in Sun," fair at State. "Wild and Innocent" shapes weak at Hipp.

"Shaggy Dog" looks socko in fourth stanza at the Allen and "South Seas Adventure" still rolls along in good stride at Palace despite being in 23th week.

### Estimates for This Week

Allen (SW) (3,800; 85-\$1.25)—"Shaggy Dog" (BV) (4th wk). Big \$14,000. Last week, \$19,000.

Continental Art (Art Theatre Guild) (950; \$1.25)—"Bolshoi Ballet" (Indie) (2d wk). Thin \$1,600 after \$2,100.

Heights Art (Art Theatre Guild) (950; \$1.25)—"Pather Panchali" (Indie) (2d wk). Average \$2,000. Last week, \$2,700.

Hippodrome (Tele-M) (3,700; 85-\$1)—"Wild and Innocent" (U) and "Floods of Fear" (U). Vea. \$8,000. Last week, "Young Land" (Col) and "Face of Fugitive" (Col), \$7,500.

Ohio (Loew) (1,244; 75-\$1)—"Alias Jesse James" (Par) (m.o.). Mild \$4,000. Last week, \$5,000.

Palace (SW-Cinerama) (1,523; \$1.25-\$2.40)—"South Seas Adventure" (Cinerama) (25th wk). Good \$12,500 after \$12,000.

State (Loew) (2,700; 75-\$1)—"Thunder in Sun" (Par). Fair \$8,000. Last week, "Watusi" (M-G), \$9,000.

Shilman (Loew) (2,700; 75-\$1)—"Watusi" (M-G) (m.o.). So-so \$4,000. Last week, "Shane" (Par) (reissue), \$5,000.

'Phillys' Big \$12,000, Buff; 'Room' Hep 8G, 2

Buffalo, May 26.

First-run biz is generally mild here this round with some fairly solid spots. "Young Philadelphians" is one of these, being rated big at the Center. "Horror of Black Museum" shapes stout at Paramount. However, "Watusi" is soft at the Buffalo and "Imitation of Life" is only okay in final five days of fifth week at the Lafayette.

"Room at Top" is fine in second round at Century.

### Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1)—"Watusi" (M-G) and "Fury at Showdown" (Indie). Soft, \$7,500. Last week, "Alias Jesse James" (UA) and "10 Days to Tulara" (UA), \$10,200.

Center (AB-PT) (3,000; 70-\$1)—"Young Philadelphians" (WB). Big \$12,000 or over. Last week, "Wild One" (Col) and "Big Heat" (Col), \$6,000.

Century (UATC) (2,700; 70-\$1)—"Compulsion" (20th), \$5,000.

### Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1)—"Watusi" (M-G) and "Fury at Showdown" (Indie). Soft, \$7,500. Last week, "Alias Jesse James" (UA) and "10 Days to Tulara" (UA), \$10,200.

Center (AB-PT) (3,000; 70-\$1)—"Young Philadelphians" (WB). Big \$12,000 or over. Last week, "Wild One" (Col) and "Big Heat" (Col), \$6,000.

Century (UATC) (2,700; 70-\$1)—"Compulsion" (20th), \$5,000.

# Yank Production Trek to Mexico Not as Great as Expected Albeit It's Become Mecca for H'wood Stars

Mexico City, May 19.

While the hopefully expected Hollywood production trek to Mexico has not materialized, there is a definite shuttle service involving increasing numbers of top film names. The film industry here, for the past several years, has been indulging in wishful thinking, anticipating a boom in "gringo" film activity, with this acting as a hypo for the ailing local industry whose situation is anything but a happy one.

For one reason or another including so-called Hollywood unions, official red tape, uncertainties of stable pay scales in Mexico and rising costs, the "boom" has never materialized. From time to time over-enthusiastic industry leaders have assured unions and talent that Hollywood production in Mexico could hit 20 pictures a year. But the tops has been six productions, chiefly horse operas and adventure yarns taking advantage of Mexican scenery.

But if production activity has failed to hit expected highs, Mexico has become a mecca for the American film colony. Stars come south of the border to this capital and to such retreats as Cuernavaca, Acapulco, Mazatlan, Manzanillo and Veracruz as well as the nearer resorts of Ensenada and Rosarito Beach in Baja California to rest and play. If Hollywood is the acknowledged capital of international motion pictures, then Mexico is fast becoming the playground for the stars.

**Top Names Use Mexico For Rest**  
Names coming to relax in the sun include top boxoffice money-makers such as Marlon Brando, John Wayne, Ray Milland, Jerry Lewis, Lana Turner, Joan Crawford, Ava Gardner and Gregory Peck as well as a long line of lesser luminaries.

This getting away from it all is especially possible in Mexico where the fans, while fully as fanatical as those in the U.S., are discreet. There is little mobbing for autographs.

**Prelude to Production Deals**  
The Mexican visits are often preludes for deals leading to future production activity, especially in the field of filmed tele series. Money is invested in hotel and other resort activities. Red Skelton, Fred MacMurray, among others, are partners in the Flamingo Hotel in Acapulco; Robert Mitchum has hotel and other interests in Mazatlan; for the Mexican tax bite is not by any means as severe as that in the U.S., with a 15% take on the biggest incomes.

But it's not all a frenzied drive for investments and making more money that lures the Hollywood elite to Mexico. It is the knowledge that here, they can be left alone and let their hair down without any snooping writers.

**Buy Homes, Big Interests**  
Many stars gravitate to Acapulco, and buy homes there. Lana Turner initiated this trend quite a number of years back. Now the port resort is studded with homes of film players who sneak down every once in a while without much fanfare. John Wayne doesn't have a house there yet. But when he comes to Acapulco, he indulges in skin diving. Ray Milland, another frequent visitor to Acapulco, holes up in one or another of the luxury hotels for laziness in the sun.

## Dolin Co.'s Hispano Tour

Madrid, May 26.

London's Festival Ballet, directed by Anton Dolin, terminated a limited engagement last week at the Teatro de la Zarzuela after an extended run in Barcelona.

For the twin-city tour, Dolin's ballerinas were Natalie Kravosovka, Marilyn Burr, Anita Landa and Jeanette Minty. Toni Lander was guest artist. Male terps led by Dolin, included John Gilpin, Louis Godfrey, Keith Beckett, Michael Hogan and Vassilie Trunoff.

Two ballets by Harold Lander, "Napoli" and "Etudes" and Paddy Stone's choreography based on popular South American airs, "Oceano," were new to Madrid.

## British Exhibs Mull Time-Out on Long Pix

London, May 19.

Question of introducing a time-out in the screenings of pix over two hours in length is currently being examined in British circles following uneasiness expressed by exhibitors that some films run too long.

This can be regarded as a compromise move, the viewpoint of some cinema owners that some features are overlong for their story content being denied by British production interests.

## French Censor Sees Additional Freedom in Pix

Paris, May 26.

Roger Frey, Minister of Information, who holds film censorship reins, made it clear, after an attack on the content of recent films by a member of the National Assembly, that films would get his support in the freedom of creation and expression as long as the true aspects of France were not deformed by filmmakers, using their liberties for sensation purposes.

Film circles feel Frey meant that there would be a greater latitude in treating important problems to keep up the new found French film prestige. Frey opined that the problem of censorship could be solved if public bodies took into account the artistic quality of a pic and distinguished carefully between a work of art and one that systematically exploits these subjects for nothing but crass biz reasons.

### Hints More Leeway

He maintained that such previously severely censored and criticized works as "Madame Bovary" and "Flowers of Evil" are now part of the proud patrimony of France and that care must be taken to recognize the good, forward-looking pix that may touch previously taboo subjects. Frey said that if he intended trying to help authentic pic artists get as wide a leeway in their subject matter as possible, he would be more severe with those who took advantage of it to exploit strictly for biz reasons.

Frey admitted that the distinction between the two types of pix might be difficult at times and one or the other could suffer. Film people were also afraid of this trouble. However, Frey said he would be glad to hear all appeals on these matters but would meanwhile perhaps up the age limit for forbidden pix to 18 as against present 16-year-old limit.

Film people will be watching the censorship setup which may let the French film continue being one of the freest in the world morally. The latter have stressed that it is the morally more emphatic content of French films that have helped hike their world market returns.

## OLD MEX GANG BACK, PLOTS GLOBAL TOUR

Mexico City, May 19.

A group of 15 former youthful members of the Mexican Juvenile Singing Society, which gave concerts here a decade ago, have now regrouped into the Mexico City Singing Society.

The boys, formerly under and in their teens, are now young men between 18 and 25. Decision was made to resume careers and group again, again under the direction of Rogelio Zarzosa, founder of the Juvenile Singing Society, plans a tour to Europe, Egypt, the Middle East and South Pacific areas.

## Moraskie Steps Up As Smith Steps Out in Cuba

Ernesto P. Smith, Columbia branch manager in Cuba since the establishment of the office there, has retired for personal reasons, according to the company.

William J. Moraskie, who has been second in command, is succeeding Smith in the top Havana post.

## 20% Franc Cut Aids French Pix

Paris, May 26.

The 20% franc devaluation early this year will probably swell French foreign film biz take for this year, according to film sources here. It means that films can be bought more cheaply by offshore distributors and still bring in the same number of francs.

The Centre Du Cinema recently released statistics for '58 which showed French films still gaining in offshore markets.

Europe gave \$7,500,000 for French fare, South America about \$1,030,000, North America \$956,000, Asia \$620,000, Africa \$14,000, with \$1,016,000 coming from other countries.

## Aim 'Solomon and Sheba' For Christmas Release; Richmond Due in N.Y.

Madrid, May 26.

"Solomon and Sheba" producer Ted Richmond expects to fix his future indie production program with United Artists execs in New York early next month and then return to base operations in Spain. Irwin Shaw's screenplay of the Venezuelan novel "Lost Steps," once slated for filming in South America, will now be shot on location in the Portuguese pungle colony of Angola and interioered in Madrid.

Swedish locale for Richmond's second property, "One Against Tomorrow," will be shifted here too.

Last man on a Sheban totem pole after a year's travail with the Edward Small biblical, the former hardtop manager conceded: "There's nothing as lonely as an empty theatre or an empty lot. Hundreds who recently peopled the studio here have been reduced to one person—the auditor."

He voiced optimism after seeing an edited rough cut and thought a premiere print of the Yul Brynner — Gina Lollobrigida starrer would be ready for UA Christmas release.

Richmond decided to concentrate film-making activities in Spain "after reaching the conclusion that film production problems here were the same as those encountered elsewhere and after calculating that 'Solomon and Sheba' screen values would cost twice as much in England or Italy."

In a pre-departure summary of his long and difficult assignment, Ted Richmond told VARIETY: "I know that if we had finished 'Solomon and Sheba' with Ty Power, we would have been \$300,000 under budget and the film would have been just as great."

## Special Screening Of 'The Mouse' in Geneva

London, May 26.

A special screening of "The Mouse That Roared," produced by Walter Shenson for Open Road Films, for world release through Columbia, was given in Geneva last Saturday (23) for the international political personalities attending the foreign ministers' meetings.

Carl Foreman, the Open Road topper, and Shenson went to Geneva for the preview. The picture stars Peter Sellers as the head of a small state which declares war on the U. S. because it thinks that is the best way to get American economic aid when it loses. According to Foreman, Sellers makes a big speech on world peace which he felt everyone at Geneva ought to hear.

# Labor Contract Blues for Mex Film Biz; Producers Irked by Demands

Mexico City, May 26.

## Variety Theatres In Black by Over \$33,000

London, May 19.

Variety Theatres Consolidated reports a profit of more than \$33,000 for the past year against a loss of \$72,000 in the previous year.

The company owns the Metropolitan Theatre in Edgware Road (London), two cinemas and a tv studio. It is helmed by Sidney L. Bernstein, the Granada group chairman.

## Arg. Committee Ignoring Law 'Raids' Cinemas

Buenos Aires, May 19.

A Congressional vote-catching committee, calling itself "Committee against Price Profiteering," is choosing to ignore the Film Law and its establishment of Screen Institute jurisdiction over all screen industry matters. Disregarding the fact that exhibitors were authorized to increase film admissions by Screen Institute, the committee recently "raided" the major showcases of the three big circuits: Central Cinematografica, Coli & Di Fiore and Lococo, purportedly to investigate the costs behind high prices.

The committee had indictments drawn up and huge labels stuck across the theatre facades, reading "Intervened by the Anti-Profiteering Committee." The public is merely amused by these antics, looked upon as publicity-hunting.

The exhibs have been summoned to Congress to exhibit their books. This Congressional committee constantly acts in absolute contradiction of President Frondizi's declared free enterprise policy.

The strongest contradiction of the Congressmen's complaint against high prices are the exceptionally long runs enjoyed by the highest-priced films. "This Is Cinerama" has held for 12 months at the Casino, at a 50c price while "Around the World in 80 Days" (UA) has run nine months and nearly three weeks at the Luxor. Latter may close shortly for replacement by "South Pacific."

"Magna," which had premed in Mar del Plata this summer.

"Bridge Over River Kwai" (Coli) is in the fifth week at the Broadway, after four weeks also day-date with the Hindu and Gaumont showcases. "Attack" (Orbe) has run 3 weeks day and date at the Libertador and Sarmiento "Peyton Place" (20th) at the Ocean has just three weeks. "Cat on Hot Tin Roof" (M-G), having gone three weeks in 1st-run at the Metro, ran another three in a move-over houses. "Mon Oncle" ran seven weeks at Ambassador and Liberator simultaneously, and "Anna of Brooklyn" five weeks at the Premier.

All cinemas are doing business despite a 37-day bank strike. Worker's Unions called a general strike on May 15, in sympathy with the bankers' strike, but it did not spread to theatres, cinemas or other entertainment centers.

## MULTI-LANGUAGE PIX PREEMED IN LONDON

London, May 19.

British Thomson-Houston Co. Ltd.'s system of projecting multi-language pix had its first public demonstration in Britain last week. Device premed last year at Geneva during the Atoms For Peace exhibition there.

Local bow was made at the International Photo Fair at Olympia. Involved were four standard BTH 16mm optical-magnetic projectors and an Atomic Energy Authority teaching film, "Principles Of Nuclear Fission." Each print had a soundtrack in a different language — French, German, Italian, English — and spectators wearing earphones switched to the required track.

This is labor contract blues time for the Mexican picture industry. Producers are faced with high wage hikes, as well as fringe benefits, from all sources, including the National Assn. of Actors while the technical and manual workers sections of the Union of Film Production Workers. Scriptwriters are also agitating for a new deal.

With all this activity, film players, from those in the intermediate ranges, to top names, are prudently negotiating for personal appearance tours within and without the republic as insurance in event a crippling strike paralyzes all film work. Top boxoffice names such as Pedro Armendariz, Mario Moreno (Cantinflas) and Maria Felix, need not worry because of their high earning capacity. But players whose wage fees are the \$1,200 to \$4,800 range are worried about possibilities of a prolonged walk-out.

Union of Film Production Workers has indicated that it will ask for a 30%-50% hike in wages, in the 24 branches making up the technical section. It will also ask for life insurance, cancellation of the two-week, low-budget pictures, a 10% boost in producer contribution to retirement fund, and will ask that retirement be compulsory after a period of 20 to 25 years of employment. Section head Jose Rodriguez Granada said demands are in keeping with current economic improvement of film industry.

Scriptwriter members of the Section of Authors and Adapters are also asking for a \$1,200 minimum for original stories and \$2,000 for screenplays. Currently the 90 members of the union get \$960 for either originals or screenplays, as minimums. Few are getting much above these totals, with only Luis Spota, Julio Alejandro, Luis Alcoriza, Fernando Morales Ortiz, Fernando Galiana, Torres Portillo and one of two others able to obtain an average of \$2,000 for original or screenplay.

Even a figure such as Luis Bunuel, who adapted "The Fever Rises to Pao" (now being filmed in Acapulco as "The Ambitious Ones") got \$14,000 for this. And this sort of pay is considered "astronomic" here for scriptwriters. Actually, compared with Hollywood, where writer's pay averages around 10% of production cost, the total here does not even amount to 2%.

Scriptwriters also will seek a better break in receiving screen credits, with this often bypassed by producers. Writers said they will also ask for credits in trailers so that they can build up names.

## New British Company Formed to Make Pix

London, May 26.

George Glass, Walter Seltzer and Marlon Brando Sr., whose production of "Shake Hands With the Devil" had its world preem in Dublin last week, have formed a British outfit known as Glass-Seltzer Productions Ltd. Jock MacGregor was named as the first British director of the company.

The new company intends to make features from time to time in Britain and may also enter the vidpix field. It is currently negotiating with Michael Anderson, director of "Devil," to film "Servant," based on a novel by Robin Maughan, with Marlon Brando Jr. as a likely star.

## Gloria Lane Milano Hit

Milano, May 19.

Gloria Lane, American mezzo of N.Y. City Center Opera antecedents, debuted here at La Scala in the title role of "Carmen," believed first American to sing it at the shrine of grand opera.

Italians had some reservations about the power in the lower range but singer's voice generally, and her figure particularly, intrigued the Milanese. She got a standing ovation and good notices.

Mario del Monaco, making his first La Scala appearance in 18 months, was present to belt out his arias to usual cries.

## Pop's Traits In Junior Todd?

Madrid, May 26.

The return of Mike Todd Jr. this week after public exposure as best man at the Taylor-Fisher nuptials and a reported simultaneous search for supplementary financing to complete his "Scent of Mystery," begins to round out a showbiz profile that appears to have been chipped from the old block.

In terms of film operation, it is possible already to assess how much of the late Mike Todd has rubbed off on his producer offspring.

"Like father, like son" stamp is evident, for one, in Todd Jr.'s producer debut. There seems little doubt that, when Chicagoans clear their nasal ducts come September, for a premiere whiff of "Scent of Mystery" in Smell-O-Vision, the event will rank high on the show-trade calendar for 1959.

Also reminiscent, the young producer is going it alone—an uncommitted independent taking all the help United Artists offered to get scent cameras rolling in Spain, but looking elsewhere when the budget spilled over by around 30% and UA reached its peseta loan limit.

To familiar cries of "adventure," Todd Jr. says he's producing a visual extravaganza and a screen asset, with or without nectar of roses, that can be exploited in giant-sized 70mm or world-released in 35.

Tyro film-maker has a genuine admiration for the old Todd brand of gala hoopla salesmanship. Adding his own novel twist to the pattern of hard ticket premieres, group sales, unlimited tie-ins, cameo walk-ons, etc., he will dispense with credit titles and plans to sell millions of photo-filled souvenir programs featuring cast, guest artists and the scenic sweep of the Spanish southland where the entire whodunit is being filmed.

Nor has the Todd fare for diversification been altered. Moving into pre-sketches positions, he has installed a \$150,000 printer in Barcelona's Aragones Laboratory to give Todd and his Catalan partners the only 65mm-70mm processing plant in Europe. U.S.A. Eastman specialists have checked and endorsed results.

With "Scent" he is inaugurating independent camera-to-finished-print production in Spain. A package plainer by blood count, Todd Jr. has now assembled cameras, sound equipment (inassociation with New Yorker Harry Bellock) and lab services for his own future productions and to provide a self-contained packet for industry use and extra revenue. Equipment wing will be headed by Ned Mann as a Todd subsidiary.

Todd Jr. has two years from "Scent" premiere to repeat with Scent-O-Vision or lose his franchise. He's not saddled with smell and has ample time to study impact of Chicago opening to determine how many showcase owners will install odor organs and pipes at \$20 per seat.

In the course of two talks with VARIETY, six weeks apart, his enthusiasm has veered notably from the gimmick obsession to the film itself—or back to the basic Todd dictum that was handled on: "Nothing succeeds like results on the screen."

Disregard or budgets and schedules in the quest for quality (which includes unremorseful "Pay-em-off-and-send-em-home" decisions) tightens the father-son identity. And although the rowdy, spicy missile thrust temperament is lacking, Mike Todd Jr. has taken over the reins of a short-lived but spectacular showbiz dynasty and gives evidence of being more than an heir apparent.

## Globe Picks Up 'Joan'

Rome, May 19.

Globe Films International, local distributor and producer, has picked up Carl T. Dreyer's "Passion of Joan of Arc" for general release in pursuit of its policy of bringing film classics to audiences all over country.

Globe is also mulling taking on Stroheim's "Foolish Wives" and "Queen Kelly," both widely known in film club circles but never released generally in Italy.

## METRO SHOOTS AT THE HAGUE

Taylor, Maurey, Christian Assemble In Netherlands

The Hague, May 26.

Robert Taylor, Nicole Maurey and Linda Christian arrived in Holland last week from three different countries to begin work in Metro's "The House of Seven Hawks."

Taylor flew here directly from Hollywood, Miss Maurey from her home in Paris, and Miss Christian from a vacation in Munich. Director Richard Thorpe and producer David E. Rose have been on the location for several weeks completing preparations for the filming.

Locales here, the Hook of Holland, Massaluis and near Liden have been selected for the Netherlands filming. Interiors will be filmed at Metro's British studios.

## Ireland-Filmed 'Devil' Given 2 Gala Preems In 1st Such Dublin Event

By HAROLD MYERS

London, May 26.

First major production to be filmed at the new Ardmore Studios in Bray, Ireland, "Shake Hands With the Devil," was appropriately given its world preem in Dublin last Thursday (21). There were two charity galas, one sponsored by the Variety Club of Dublin and the other to aid a local polio fund. Net proceeds of the two shows was around \$8,500, exceptionally high for that city.

It was not only the launching of the first important Dublin-made picture, but it was also the first world preem ever held in that city, and it was given the full glamor treatment.

Dana Wynter, one of the four stars in the film, flew in specially from Hollywood to attend the two galas. George Glass, Walter Seltzer and Marlon Brando, the toppers of Pennebaker Productions who made the film for world release through UA, also undertook the Atlantic crossing.

Three planeloads of press, stars and execs made the crossing from London, the third being a specially chartered aircraft, which returned to its London base by 2 a.m. the next morning.

This charter aircraft, known as the Starlift, carried 57 stars and national press columnists, who arrived at London Airport in full evening dress and went straight from Dublin Airport to the Savoy Theatre for the first screening. Among those on the plane were Peter Reynolds, Marianne Benet and Christopher Rhodes, all players in the picture, as well as Stanley Baker, June Cunningham, Leo Genn, Michael Medwin, Yvonne Newley, Delphi Lawrence, Julia Arnall, April Orlin, James Kenney, Anne Aubrey, Dianne Aubrey, Robert Beatty, Lee Patterson, Susan Stephen, Richard Todd and Eddie Calvert. They were introduced on-stage by Peter Noble, who also presented Harry Brogan, a Dublin actor who is also featured in "Devil."

Visitors on the early morning aircraft were invited to a reception at the President's Palace and received by the Republic's president, Shaun O'Kelly. He also attended the preem, together with the top ministerial brass of the Eire government and was introduced to the star contingent prior to the screening.

The film, which deals with the Irish rebellion of '21, in addition to Miss Wynter, stars James Cagney, Don Murray and Glynis Johns. It was enthusiastically received by the audience. The Dublin press ran rave reviews on Friday morning, while the columnists on the London dailies, who were on the Starlift, devoted half pages in text and pictures.

## Russe Pianist at Stratford

Stratford, Ont., May 19.

One of Russia's leading concert pianists, Lev Oborin, will make his North American debut this summer at the Stratford Shakespeare Festival. He will give a solo recital, make a guest appearance with the National Festival Orchestra and do three weeks of teaching, July 6-24.

Oborin is with the faculty of the Moscow Conservatory and a member of the David Oistrakh Trio.

# India's Producing Industry Expects \$2 Mil Subsidy; Maybe Co-Producing

## Mex Govt. Wants Deal With Castro Tempering High Cuban Film Tax

Mexico City, May 26.

Mexico will try to make a deal with Fidel Castro Ruz to free it from burdensome fiscal taxation on national product exported to the island for exhibition. As of now, a moratorium exists, with Mexican official distributorships finding the import taxes per film too steep to make it profitable to continue.

But Juan Bandera Molina, head of Peliculas Mexicanas, has come up with an idea that has been supported here. In essence, this is to give complete aid to Cuba in development of a film industry, of actors, writers, directors, producers, technicians, etc., as well as actual pix-making equipment.

This proposal is to be made personally to Castro Ruz by Molina, who will head a commission of Mexican producers and distributors going to Cuba to ask for relief from crippling import taxes.

Mexican aid will only be extended if Ruz sees the light, and lowers impost on Mexican product.

Molina pointed out that so far Cuba has only been producing newsreels and documentaries. Further, he said, Mexican know how is particularly suited to give aid to Castro Ruz' plans to establish picture making on a major scale.

## So. Asian Lands Bar Nabe's Films

New Delhi, May 19.

The "shut 'em out" mentality seems to be spreading in South Asian filmdom. An Iraqi decision to ban film product of the United Arab Republic has come hard on the heels of a similar Pakistani move against Indian films. West Pakistan government has ordered Indian pix imported before mid-1954 to be withdrawn from circulation. Official reason for order, which affects some 56 films, is the need to protect the domestic industry and to save foreign exchange.

Pakistan Times, leading daily of Lahore, writes that the ban "can be justified only on very narrow grounds—namely, the elimination of all competition for Pakistani films. And the fact that it has given Pakistani film producers such great pleasure is a grim reflection on their ability to compete with a foreign country producing films in the same language [Urdu/Hindi]."

"If Pakistani films still cannot stand against the competition offered by Indian films that are 15 or 20 years old, one wonders whether our films will ever improve in the hothouse atmosphere

## CINERAMA'S HAWAII FOLDO

Consolidated in Red After Cine Pix Last Less Than Year

Honolulu, May 26.

Cinerama, as of today, is only a memory (or nightmare) as far as Consolidated Amus. Co. is concerned. "South Seas Adventure" folded on Sun. (24) at circuit's downtown Princess Theatre. Cinerama's only outlet in Hawaii, "Adventure" spurted slightly once the closing notice was posted, but the entire venture of slightly less than a year caused Consolidated to drag out the red ink bottle and aspirin.

Princess is shuttered for five days, while Cinerama equipment is removed. It's planned to reopen shortly with "Imitation of Life" (U), a moveover from the first-run Kuhio, where "Life" has been drawing large crowds for several weeks.

## French Find It's Tough To Set Pix Deals With Russia: Too One-Sided

Paris, May 26.

In spite of the recent successful Russian Film Week here, the boff boxoffice success of the Russo "Flying Cranes" and the cultural exchange accords between the Soviets and France, it is not easy to set film biz deals with the Russians. This is the consensus of opinion of French film distributors and producers who have tried it. This, in spite of a co-production now going on in Russia and more in the offing.

Firstly, most French film reps feel that the low prices paid for showing in a country of Russia's size is not good biz. Then there is the case of a film that was sent over on Russia's demand and finally returned after months with a nix. Also revealed that some French films have been playing there as war booty picked up in Germany during the last war.

French-Russian film sales got sticky when back in 1953 the French informed the Russians they could not force their pix on distributors and exhibs unless they wanted them. Until recently Russo pix were shown in a small Parisian arty and did slim biz in spite of the big Communist vote in France. Russians can rarely make an outright deal and have to refer them to many departments.

## Xiomara Alfaro Touring

Lisbon, May 19.

Xiomara Alfaro, the Portuguese pop singer, is set to tour in Portugal, Spain, Italy, France, Germany and Britain via Louis Ramos of Lisbon.

An RCA Victor recorder, her "Siboney" L.P. has been doing well over the counter in the U.S.A.

## German Film Industry Group Seeking Better Deal for Product in Britain

London, May 26.

A German film industry delegation, backed by the Bonn Government, came here last Thursday (21) to plead with the Board of Trade and the British film industry for a better deal in Britain for German-made pictures, and was in turn faced with a British demand for a higher quota for UK productions in Germany.

Main argument of the German negotiators was that while the general trend in other countries was for increased sales and revenue for German pix, it had just been impossible to make any headway in Britain. They came to urge a better deal and for an industry policy which would be more in line with the treatment accorded Germany in other countries.

The negotiations, which were on a government to government level,

took place at the BOT, and the ministry officials were backed by the heads of the British Film Producers Assn., the Federation of British Film Makers and the Cinematograph Exhibitors Assn., as well as by a number of distributors, particularly those specializing in the export field and the leading importers of Continental product into Britain.

It was explained to the German delegation that sub-titled versions of foreign language pix had to be confined to the limited art house circuit. And that, while dubbed versions were not exceptionally popular, the Germans ought to take the plunge and try to promote their product in that way. A pioneering job was needed, it was explained, just as the American industry had to do a pioneering job in dubbing with the advent of sound.

Within the next 12 months film producers in India expect to receive a \$2,000,000 subsidy from the government, according to Rishi Dev Purie, an executive of the All-India Film Corp., a producer-distributor, and head of Bap Films Ltd. of London, a firm which concentrates on the distribution and exploitation of Indian films abroad.

Currently in New York to study the American film market and to arrange for the release of his company's "Handful of Rain," described as the current top grosser in India, Purie indicated that it was conceivable that a portion of the coin might be employed for co-productions with American companies. He conceded, however, that the latter possibility was fraught with major obstacles since the receipts in the western hemisphere are wanted by the American companies. He pointed out that India needed a portion of that hard currency and that's why co-production negotiations have broken down in the past.

Although as an "experiment," Purie has turned over two of his company's pictures to 20th-Fox for distribution in South Africa, he indicated that, as a rule, Indian producers are reluctant to place their films with major American companies for distribution in the world market despite the superior facilities of the U. S. firms. "After the 40% distribution fee and exploitation charges, there's not much left as the producer's share," he declared. "Since most of our foreign business is in East, West and South Africa and in the West Indies, our producers prefer to receive a flat fee from local distributors rather than worry about percentages."

World Markets  
It was not until 1954, the Indian film-maker disclosed, that India became aware of the potential of the world market. The Indian film industry needs greater cooperation from the government, he noted, and the upcoming subsidy is the first sign of a breakthrough. However, he stressed that Indian films had a long way to go before they would be acceptable in the international market. "Our pictures are mainly made for the local markets," he pointed out. "Our producers and directors are not completely aware of the trends of the international market. And we don't know enough about the western market. It's not easy to grasp the emotional appeals after spending only a few days in a country. The trend in story telling in our country is so fundamentally different. What is interesting in one country can be boring in another."

Approximately 85% of the 250 to 300 pix made annually in India, he said, are not suitable for showing abroad. Similarly, an Indian picture that may achieve success abroad may be a flop at home, as for example, "Pather Panchali," which Purie noted, had difficulty obtaining financing in India.

Stars All—Vital  
In some ways there's a marked similarity between aspects of film-making in India and the United States, Purie said. "For instance, if you sign up the big stars, you can raise the money for production," he pointed out. And the top stars, he added, can command, by Indian standards, astronomical sums for their services. It's not uncommon for a top-rated personality to receive all or part of the receipts coming from one province.

Purie, whose indocrination in the film business came from working with the late Sir Alexander Korda, declared that only by raising the standards of film-making, either through pressure by the government or the industry, could Indian films crash the western market and obtain a share of the hard currency that is so desperately needed in India. He cited the great difficulty Indian films had in getting into the English-speaking and the Latin American market.

Although only a small percentage of foreign films played in India, there was still a great disparity between imports and exports. Foreign films, including American pix, can obtain a total of some 150 bookings in India, Purie disclosed. All told there are between 3,000 and 3,500 theatres in India, plus 1,000 so-called touring theatres.



# TV Age Changing Summer Show Biz In 1959 at Blackpool, With Tele Stars Cast in Many New Layouts

By GORDON IRVING

Blackpool, May 26. The television age is changing the summer show biz scene in this northwest England vacation resort, playground center of millions from May to October. Vaude layouts are becoming tv-angled, with billtoppers mainly performers from networked tele shows with high ratings. Notable instance of this trend is the decision to feature the cast of the Granada-tv show, "The Army Game," in a Bernard Delfont presentation at the Hippodrome, where a twice-nightly run is scheduled to kickoff June 26. The tv show is an Army comedy series, networked each Friday.

Artists in the stage version, presented with permission of Granada-Tv, will be Michael Medwin, Alfie Bass, Bill Fraser, Norman Rossington and Ted Lunde. Show will have further support from tv thrush Rosemary Squires and ventriloquist Albert Saven. Other acts packed include Ossie Noble, Frediani, Albert & Les Ward and Marie de Vere dancers.

The tele age of 1959, U. K. version, is also reflected in the choice of the layout for the Palace, twice-nightly summer operation controlled by the Blackpool Tower Co. Two widely known tv shows, "New Look" and "The Jubilee Show," are being merged into one composite affair, billed as "Television's Two Top Shows in the Same Programme."

Performers will include Roy Castle, Joe Baker & Jack Douglas, and Gilliam Moran, all from the London Associated Television show, "New Look." From "The Jubilee Show" will be buxom warbler Marion Ryan, also a tv star, and Peter Raigh, tele compere. Five Dallas Boys and Jerry Bergman & Mimi are other acts in the lineup.

## 'Big Show of 1959'

Major offering, "The Big Show 1959," presented by George & Alfred Black at 3,000-seat Opera House, is opening June 27. It will star tv comedians Jimmy Jewel & Ben Warriss, long an English comedy duo, and chirper Jill Day. Cast includes Larry Griswold, the Peiro Brothers, the Najarros (4), Jean Louis Bert & Ilonka, George Mitchell Singers (8) and 20 John Tiller Girls.

Charlie Chester, another radio and tv com'c, will be featured by George & Alfred Black in a "Pot Luck" giveaway show at the adjacent Winter Gardens Pavilion. Support vaude cast includes the Hedley Ward Trio, Marian Miller, Three Ghezis, Miro de York and his Puppets, Eric Greer and 12 Joan Davis Dancers.

Dickie Henderson, English comedian, who impressed last year at Las Vegas, is topper in a Jimmy Brennan presentation at Queen's Theatre, intimate vaudey with fairly lavish production qualities. Ronnie Hilton, English pop singer, and Jimmy Clitheroe, local comedian, are also featured. One of the hits of the layout is Dominique, French pickpocket magician, newly arrived from Las Vegas. The Dior Dancers, English act formed and produced by Bob Ganjou (formerly of Ganjou Brothers & Juana), also score in the James Brennan show. Billtopper Dickie Henderson registers strongly.

**Bernard Delfont's 3d Venture**  
This season, Bernard Delfont, in addition to presenting "The Army Game" show at uptown Hippodrome, is staging his third venture at the North Pier Pavilion. This, too, has a tv slant in that it stars a new diminutive comedian who has shot recently to national fame via a tele series. He is Charlie Drake. Edmund Hockridge, sturdy Canadian singer, is also starred in the North Pier show, which includes The Mudlarks, the Three Monarchs (comedy instrumentalists) and singer Doreen Hume. Evers & Toni are speciality acrobats. Ernest Maxin produces.

More vaude is offered at the Central Pier Pavilion, with comedians Morecambe & Wise and Jimmy James. Trio Vadette is comedy musical act, and the singers are David Balbraith, a Canadian, and Shelley Marshall, an Austral-

ian. Show, as in previous years, is staged by Peter Webster.

Other shows are "Ice Parade of 1959," opening June 20 at the Ice Dome, and running twice daily; "Dave's Back," vaude offering, with local comedian Dave Morris on the South Pier; and a choice of two plays per week at the Royal Pavilion, presented by Jack Rose.

In addition, there are twice-nightly concerts every Sunday, staged by main impresarios at the Opera House, North, Central and South Piers, the Palace Theatre and Queen's Theatre. The Grand Theatre has a new comedy "Happy Days," by Walker Greenwood, with Thora Hird and Peter Sinclair featured. It has a Blackpool holiday theme.

Pierrot layouts in old-time seaside style, featuring comparatively unknown performers, are at the Central, South and North Piers, and are framed largely for moppet tastes. The Tower Circus, presented by the Blackpool Tower Company, with Charlie Cairoli as chief clown, is also enjoying a successful run, being first to open and almost the last to close.

## Teenagers Not Overlooked

The '59 teenager, also attuned to a tv age, isn't forgotten in the new Blackpool scene. A peak-of-season matinee show, presented by London impresario Harold Fielding at the Palace Theatre, has such teenage idols from the "Oh Boy!" rock 'n' roll tele series as Marty Wilde, Billy Fury, Cuddly Duddly, Mike Preston, Dickie Pride and Cherry Wainer. This season is set for July 16 to Aug. 15.

Blackpool, 1959 version, is as jazzy, as brassy and as noisy as ever. Sideshows of all varieties, fortune-tellers and popcorn stalls line the promenade, often called "The Golden Mile." Hotels, bar rooms and boarding houses are jam-packed. Fairgrounds do good biz as also do the danceries and modern cinemas. Blackpool is still a paradise for the get-rich-quick boys and a haven of light entertainment.

As a vaude-reviver in a land where vaude is steadily giving way to the tv age, the town and its 16 live shows make an intriguing study of this day and age. It is no Las Vegas or London or Paris, but as a well lighted outpost of show biz it is putting up a commendable show. Nowhere else in the U. K. is the desire of the average Englishman and his family to be entertained so obvious or so strong.

# '10 C's' Still Wow On Hawaii Dates

Honolulu, May 26.

"10 Commandments" (Par), an all-time blockbuster the first time out, is still breaking records in Hawaii, drawing both new and repeat biz as it reaches Consolidated Amusement's nabe and rural houses. Pic opened at the Kuhio Theatre in December of 1957, and ran 11 weeks at \$1.80 top, a scale that circuit chiefs pegged as "realistic." It was the biggest grosser in that first-run house's history.

Shelved for a year, Consolidated booked pic "10 Commandments" into its midtown nabe, the Pawaa, on a one-week run which stretched into four weeks.

Pic then got 10-day runs on Hawaii, Kauai and Maui Islands, the latter being a non-Consolidated theatre. In the last few weeks, circuit has shown "10 C's" for a full week at its Wahiawa and Wai-pahu rural houses and the nabe Liliha theatre, all to "amazing" results. Most of these houses never hold a picture for more than two days and one of them nominally changes features daily.

At the outset, the circuit was dubious about the picture's drawing power among Hawaii's Buddhist population. Buddhist leaders, however, praised the picture as a graphic illustration of the power of Faith. Jewish, Catholic and Protestant leaders also went out of their way to recommend the film.

# Row Over Commie Mural Halted By Mex Actors

Mexico City, May 19.

Rodolfo Landu, involved in a controversial tiff with leftist painter David Alfaro Siqueiros over theme of a "political" mural the artist was executing for the National Assn. of Actors in its Jorge Negrete Theatre headquarters, shrugged off the entire matter as a "tempest in a teapot." Siqueiros, miffed at the work suspension order issued by ANDA topper Landu, and covering up of his communistic mural, said he will ask for a plebiscite so that ANDA members themselves can decide.

Painter also threatens to seek legal redress in the courts to obtain 100,000 pesos (\$8,000) promised him on completion of mural.

Siqueiros labeled Landu as a "servile puppet" of capitalists and scored federal agencies who also have been critical of his political ideas as expressed in his paintings. Landu does not want to discuss the matter further. He wanted a mural presenting phases of the theatre and the painter's work is a far cry from what he was commissioned to do, he avers. Therefore, ANDA is within its rights to stop work and to order destruction of what has been completed, Landu said.

## Nat'l Actors Assn. Stands Pat

In a violent three-hour assembly, the National Assn. of Actors decided to continue its judicial action against leftist painter David Alfaro Siqueiros because his mural "stinks" as an art form.

However, with all the fiery Latin noise, this was a remarkably peaceful meeting—considering that the artist was there. After much debate it was decided not to make an issue of giving him the bum's rush, and he was "invited" to appear and present his case.

# Austria's B.O. Off, To Cut Features

Vienna, May 26.

Drastic drop in attendance at Austrian theatres during the first part of 1959 and the deterioration of conditions in Germany will force a cut in Austrian film production, Ludwig Polsterer, prez of Austria's Cosmopole Film, said last week.

Under their agreement with the Germans, the Austrians are allowed to import 25 films into West Germany. The Germans in turn bring 100 pix into Austria. Since Germany constitutes 85% to 90% of the market for Austrian films, the Vienna studios have been turning out only 25 pictures annually. Polsterer said 1959 would probably see only about 17 or 18 Austrian pictures produced.

"We seem to be at the bottom of a downward curve here," Polsterer, who's also publisher of the Wiener Kurier, the largest newspaper in Vienna, said. "People just seem to have lost interest in films for the moment. Our attendance was off 800,000 during the first couple of months in 1959 against 1958. For a little country like Austria that's quite a drop."

While Austria has television, it's not figured too serious a competition as yet.

Polsterer said his Cosmopole Film would produce only one picture this year and that well towards the end of '59.

# Assoc. British Cinemas In Biz Building Drives

London, May 26.

As a followup to its better business campaign using the slogan, "Don't Take Your Wife For Granted—Take Her To The Pictures" (ended in March), Associated British Cinemas Ltd. is planning a limited series of ads in national newspapers with more of an upbeat slant.

First appeared last Tuesday (12) in the top-circulation Daily Mirror. Carrying an illustration of a young wife smiling at her husband, it had "Thank you for a wonderful evening" as the main line and detailed in the body of the copy top current pix and "winners on the way."

Another promotional drive being started by the circuit involves visits by Detective-Superintendent Fabian to ABC's minors' matinees.

# 7th Army Cancelling Free Soldier Shows in Europe; Up to Local Clubs

Stuttgart, May 19.

## VENICE INT'L GET-TOGETHER

'Cinema and Civilization' Main Topic At Big Discussion Conclave

Rome, May 19.

An important international get-together on the topic of "Cinema and Civilization" is slated to be held in Venice Sept. 6-10, during the film festival, with many top names in the fields of pictures, music and other arts expected to attend. Basic slate for the meetings was discussed recently by Rene Clair and Venice Fest prexy Floris Ammannati.

From a long list of international names already officially invited to the affair (Georges Auric, Bernard Buffet, Salyajit Ray, Charles Chaplin, Roberto Rossellini, etc., etc.) the Americans are Robert Aldrich, Paddy Chayevsky, Richard Brooks, Irene Dunne, John Ford, Arthur Miller, Elia Kazan, Tennessee Williams, Fulton Knight and Mon-signor Fulton Sheen. British invitees, among others, are Alfred Hitchcock, Laurence Olivier, Graham Greene, Roger Manvell, Paul Rotha, John Grierson, David Lean, Wystan Auden and T. S. Eliot.

# Reissues Perk Up On Paris Dates

Paris, May 26.

The first-run reissue of Jean Renoir's 1937 pic, "La Grande Illusion," made about \$265,000 on its 19 weeks at a small Champs-Elysees theatre, and is now getting big nabe runs. It also was a hit in other countries in Europe and has been taken for the U.S. by Walter Reade's Continental Distributors.

"Illusion" had been playing around in nabe reissue spots but it took a cleaning up of the print, with the addition of scenes never seen before, plus its being picked as one of the best 12 pix in the world at the Brussels Film Fest, to set it off on its new amazing career.

The film's theme also seemed to strike a responsive chord internationally. The success of "Illusion" has two other famed 1930s oldies being prepared for first-run issues. They are Julien Duvivier's "La Bandera" and Rene Clair's "Le Million."

"Bandera" deals with a man on the run who ends up in the Foreign Legion where he dies a heroic death. This well done actioner may cash in on the North African aspects of today. "Million" is one of Clair's brighter comedies about the search for a lost lottery ticket that has won a fortune.

If either of these do anything near "Illusion" biz, there may be a spate of first-run openings for famed oldies. The reissue of old Charles Chaplin pix in first-run spots here every year also do mighty biz as ditto with perennial return showings of "Gone With Wind" (M-G).

# WALT DISNEY UNIT ON LOCATION IN SCOTLAND

Glasgow, May 19.

A Walt Disney unit is currently lensing outdoor scenes for "Kidnapped" in West Highland area, with work concentrated on the seaport town of Oban and the mountain center of Port William, near Ben Nevis, U.K.'s highest mountain. James MacArthur and English actor Peter Finch are on location with the unit.

Pleas are being put forward here for greater use of Auld Lang Syne territory as location filming material. Backgrounds for other new films are being lined up here, including "A Touch of Larceny" (Vera Miles, James Mason) and "Tunes of Glory," for which Jack Hawkins is being paged as star.

Local theatre world and Actors Equity leaders want greater use made of Scot actors and actresses in their own country, with studios being set up at convenient vantage point and leased out to both British and American producers.

Seventh Army, the world's largest land army, headquartered here, is discontinuing the special free soldier shows that it has been presenting for seven years to millions of American servicemen stationed in Europe. For the 150,000-man group it means the end of gratis shows presented by soldier-entertainers at remote bases throughout the German command from four to 12 times annually. For soldiers with professional entertainment background, it means the demise of a seven-year showcase for their talents as singers, dancers, musicians, emcees and comedians in these popular musical revues.

And for the draftees who are shipped to Europe, this means no more chance for those who have a show biz background to keep their acts in practice by appearing with such shows.

The current Seventh Army soldier show "Inside Out" winds up its run July 8 in Germany. And the show slated to follow it has been cancelled. Seventh Army started its famed repertory company, in which its own soldiers participated, in 1952, with an original policy of sending out 11 or 12 soldier shows a year.

Last fall, the military planned to step up the number of its shows, which had been reduced to four annually, and got the money for the productions. But it was unable to obtain sufficient soldiers on special tours of duty to participate in the increased number of productions.

One major objection has always come from unit military commanders, who don't like to release foot soldiers for the necessary five months, including one month of rehearsal and four months of performing. There are no replacements provided for the soldiers, and some commanders object to the boys becoming entertainers instead of sticking to the strictly military. Seventh Army sources pointed out that producing the shows required as much as 100,000 manhours of servicemen every year. Cost of producing four of the hour-and-a-half long revues has been about \$40,000 annually. Budget-conscious officials cite this as another reason for disbanding the outfits.

The Seventh Army also originally had repertory theatre, which it discontinued a year ago. Now its only entertainment provided through its Entertainment Branch will be the famed Seventh Army symphony. But, charged one irate entertainment officer, "It is strictly longhair and used to cement international relations. Is this considered more important than the variety shows that appealed to the average GI?"

**Army Officials Not Perturbed**  
Seventh Army officials, though, pointed out that off-duty entertainment conducted by the local service clubs and entertainment directors at every post provides leisure time outlet and interest for qualified military performers without interrupting their primary duty as soldiers.

Each one of the soldier shows attracted an audience of an estimated 35,000 servicemen and dependents, playing generally 100 performances. Among the big name performers who took part were Pfc Gary Crosby, who emceed a show and sang in it last year during his stint as a Seventh Army soldier, and Pfc Daniel Levine, who appeared in the Broadway production of "Diary of Anne Frank." During fiscal year 1959, because of controversies involving the shows, only three productions were completed.

"I think it's terrible," Seventh Army entertainment director E. Ray Scott, commented. For four years the head of this branch, he had announced his resignation before the cancellation was decided. Scott, who formerly worked with NBC-TV in production, plans to return to the U. S.

## 9th Nabe Week for 'Mame'

San Antonio, May 26.

"Auntie Mame" (WB) currently at the Laurel Theatre, local nabe house, operated by the Cinema Arts Circuit, is now in its ninth week.

Is being shown four times daily with the first at 2 p.m.

Last year's No. 1 best seller...this year's (we hope) No. 1 motion picture



**on May 16,** in the early hours of the morning, we finished filming ANATOMY OF A MURDER exactly eight weeks after we started production at the actual locales described in Robert Traver's novel and Wendell Mayes' screenplay.

ON JULY 1, six weeks later, ANATOMY OF A MURDER will have its world premiere. Our purpose is to bring the best seller to the screen while it is still fresh in the minds of millions of people.

We accomplished what we set out to do only through the extraordinary cooperation, talent and technical know-how of everyone involved in the making of the picture.

My sincere thanks to James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, Kathryn Grant, to Joseph N. Welch, who temporarily left his Boston law office to play "Judge Weaver" in the old Court Room at Marquette, to George C. Scott, Orson Bean, Russ Brown, Murray Hamilton, Brooks West, Ken Lynch, John Qualen, Howard McNear, Ned Wever, Jimmy Conlin, Royal Beal, Joseph Kearns, Don Ross, Lloyd Le Vasseur and James Waters; to Duke Ellington for his musical score; to Sam Leayitt for his camera work; to a great crew, and last, but not least, to John D. Voelker (Robert Traver) who gave me invaluable counsel, both as author of the book, and as Justice of the Supreme Court of Michigan.



Our most grateful appreciation to the wonderful people of Ishpeming, Marquette, Big Bay and Michigamme, who opened their homes and hearts to us, and without whose generous hospitality we would never have been able to reach our goal.

Thanks also to the Exhibitors who showed their confidence by booking the film for July playing time while it was still before the cameras.

ANATOMY OF A MURDER will have its world premiere at the United Artists Theatre, Detroit, July 1st. It will open shortly thereafter at the Criterion and Plaza Theatres in New York; at the Warner Beverly Hills in Los Angeles; at the Woods in Chicago; at the Randolph in Philadelphia; at the Trans Lux, Washington; Gary, Boston; Allen, Cleveland; Paramount, San Francisco; Warner, Milwaukee; Miracle and Carib, Miami; Century, Buffalo; Circle, Indianapolis; Imperial, Toronto; Vanity, Windsor; Orpheum, Champaign; Shoppingtown, Syracuse; Keith, Lowell; Five Points, Jacksonville; Strand, Memphis; Keith, Cincinnati; Keith, Dayton; Orpheum, New Orleans; Loew's Grand, Atlanta; Palace, Dallas; Aztec, San Antonio; Metropolitan, Houston; Worth, Ft. Worth; Plaza, El Paso; Paramount, Austin; State, Galveston; Orpheum, Minneapolis; Orpheum, St. Paul; Harris, Pittsburgh. *OTTO PREMINGER*



STARRING  
JAMES STEWART • LEE REMICK  
BEN GAZZARA • ARTHUR O'CONNELL  
EVE ARDEN • KATHRYN GRANT

and JOSEPH N. WELCH as Judge Weaver

with GEORGE C. SCOTT/ORSON BEAN/RUSS BROWN/MURRAY HAMILTON/BROOKS WEST

screenplay by WENDELL MAYES from the best-seller by ROBERT TRAVER

photography by SAM LEAVITT produced & directed by OTTO PREMINGER/a Columbia release

►music by Duke Ellington◄

## Picture Grosses

### Indpls Limps; 'James' Fair \$6,000, 'Shane' 7G

Indianapolis, May 26. First-run activity here is now about at year's low, with the Lyric closed until "Porgy and Bess" is ready to roadshow while the Indiana is playing host to the Presbyterian convention. "Shane," out on reissue is boxoffice leader with nice returns at the Circle. "Alias Jesse James" is only fair at Loew's. "Al Capone" shapes okay in second at Keith's.

**Estimates for This Week**  
Circle (Cockril-Dolby) 2,800; 75-\$1—"Shane" (Par) (reissue); "Forbidden Island" (Col.) Nice \$5,000. Last week, "Never Steal Anything Small" (U.) and "No Name on Bullet" (U.) \$3,500.

Keith's (C-D) 1,300; 90-\$1.25—"Al Capone" (AA) 2d wk. Oke \$5,000. Last week, \$12,000.  
Loew's (Loew) 2,427; 75-\$1.25—"Alias Jesse James" (UA) and "Escort West" (UA). Fair \$6,000. Last week, "Count Blessings" (M-G) and "Menace in Night" (UA). \$1,060.

### LOS ANGELES

(Continued from page 8)  
(ABPT-RKO-FWC) 3,600; 2,915; 1,170; 1,715; 1,293; 90-\$1.50—"Shaggy Dog" (BV) and "Alias Jesse James" (UA) Fox Beverly. "Golden Age Comedy" (DCA) (other theatres) (2d wk). Smash \$29,000 or near. Last week, \$36,900.  
Fine Arts (FWC) 631; 90-\$1.50—"Room at Top" (Cont) (2d wk). Boffo \$10,000. Last week, \$11,700.  
Hillstreet (RKO) 2,737; 90-\$1.50—"Imitation of Life" (U) (9th wk) and "Money, Women, Guns" (U). So-so \$2,800.

Four Star (UATC) 868; \$1.25-\$2—"Compulsion" (20th) (5th wk). Fine \$6,000. Last week, \$7,000.  
Chinese (FWC) 1,408; \$2-\$4—"Some Like It Hot" (UA) (7th wk). Handsome \$15,000. Last week, ditto.

New Fox El Rev (FWC) 765; 90-\$1.50—"Auntie Mame" (WB) (9th wk). New Fox; 2d wk. El Rev and "Alias Jesse James" (UA) (4th wk). New Fox; "Bull" (Book). Candler (Col) (reissue) (2d wk). El Rev. Boffo \$6,500. Last week, \$3,300.

Iris (FWC) 825; 90-\$1.50—"Gigi" (M-G) (8th wk) and "Gidget" (Col) (4th wk). Firm \$3,800. Last week, same.

Egyptian (UATC) 1,392; \$1.45-\$3.30—"Diary of Anne Frank" (20th) (8th wk). Slow \$5,000 for 4 days. Last week, \$5,100.

Fox Wilshire (FWC) 2,296; \$1.50-\$2.40—"Sinner's Beauty" (BV) (7th wk). Mild \$3,700. Last week, \$3,200.  
Warner Hollywood (SW-Cinéma) 1,389; \$1.20-\$2.65—"South Seas Adventure" (Cinéma) Started 35th week Sunday (2d) after great \$16,400 last week.  
Carthay (FWC) 1,135; \$1.75-\$3.50—"Around World in 80 Days" (UA) (127th wk). Gigantic \$22,000. Last week, \$13,500.

### WASHINGTON

(Continued from page 8)  
Last week, "Al Capone" (AA) (3d wk). \$11,000.

Plaza (T-L) 276; 90-\$1.49—"Sins of Youth" (Jenn) (3d wk). Slow \$1,500. Last week, \$2,500.  
Trans-Lux (T-L) 679; 90-\$1.49—"It Happened to Jane" (Col). Sock \$14,000 or near. Last week, "Pal Joey" (Col) (reissue) \$2,300.  
Uptown (SW) 1,100; \$1.25-\$2.50—"Diary of Anne Frank" (20th). Disappointing \$10,000. Last week, reissue.

Warner (SW-Cinéma) 1,308; \$1.20-\$2.75—"South Seas Adventure" (Cinéma) (23d wk). Off at \$13,500. Last week, \$15,000.

### BUFFALO

(Continued from page 9)  
"Room at Top" (Cont) and "Ambush at Cinarron Pass" (Indie) 2d wk. Fine \$3,050 or better. Last week, \$10,000.

Lafayette (Basil) 3,000; 50-\$1.25—"Imitation of Life" (U) (5th wk). 5 days. Okay \$6,500. Last week, \$9,500 for full week.

Paramount (ABT) 3,000; 70-\$1—"Horror of Black Museum" (AJ) and "Headless Ghost" (AJ). Sturdy \$11,000. Last week, "Shane" (Par) and "Submarine Command" (Par) (reissues), \$10,000.

Teck (Loew) 1,210; 70-\$1.25—"Some Like It Hot" (UA) (9th wk). Okay \$4,000. Last week, \$6,000.  
Cinema (Martina) 450; 70-\$1—"Gigi" (M-G) (7th wk). Fine \$1,400. Last week, \$2,200.

### BROADWAY

(Continued from page 9)  
(Col) (reissue) opening Friday (29). Paramount (AB-PT) (3,665; \$1-\$2)—"Woman Obsessed" (20th). Opens today (Wed.). Last week, "Warlock" (20th) (4th wk-5 days), mild \$17,000 after \$23,000 in third regular week.  
Paris (Pathe Cinema) (568; 90-\$1.80)—"Heroes and Sinners" (Janus) (3d wk). First holdover session finished Sunday (24) was trim \$7,200. Initial week, \$8,000. "Women Are Weak" (Indie) is due to come in June 8.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Ask Any Girl" (M-G) and stagershow. Initial week ending today (Wed.) is heading for big \$150,000. Holding of course. Last week, "Count Your Blessings" (M-G) and stagershow; 4th wk \$117,000.

Rivoli (UAT) 1,545; 90-\$1.25—"Compulsion" (20th) (9th wk). Eighth round ended yesterday (Tues.) was mild \$7,500 or near. Seventh was \$10,800.

Plaza (Lopert) 525; \$1.50-\$2—"Modern Times" (Lopert) (reissue) (4th wk). Third week finished Friday (22) was great \$16,600. Second was \$19,800.

Roxy (Indie) 5,705; 90-\$2.50—"Imitation of Life" (U) with stagershow (8th final wk). This stanza ending tomorrow (Thurs.) looks to dip to mild \$36,000. Fifth week, \$43,000. Makes an unusually strong run for "Life" and best here in months. "Pork Chop Hill" (UA) opens Friday (29).

State (Loew) 1,900; 90-\$2—"Some Like It Hot" (UA) (9th wk). Eighth frame finished Saturday (23) was great \$35,600. Seventh week, \$41,000. First three days of current week (9th) held with fancy \$12,500 or close.

Sutton (R&B) 561; 95-\$1.80—"Gigi" (M-G) (30th wk). The 29th week completed Saturday (23) was sockeroo \$16,100. The 28th session, \$17,300. Looks to stay on for months to come.

Trans-Lux 52d St. (T-L) 543; \$1-\$1.50—"The Roof" (T-L) (3d wk). Second frame concluded Monday (26) pushed to big \$12,500. First was \$11,000.

Victoria (City Inv.) 1,003; 50-\$2—"Al Capone" (AA) (10th wk). The ninth round finished last night (Tues.) was sturdy \$17,500. The eighth week, \$20,800. "Modern Times" (Lopert) (reissue) comes in next, but date not set.

### BALTIMORE

(Continued from page 8)  
diel. Oke \$1,800. Last week, "Ordie" (Kings) \$1,500.

Hippodrome (R-F) 2,300; 50-\$1.25—"Shane" (Par) (reissue) (2d wk). Slow \$4,000 after \$6,000 for first.

Little (R-F) 300; 50-\$1.25—"Milkmaid" (Indie). Dull \$1,000. Last week, "No Escape" (Indie) (2d wk) \$1,000.

Mayfair (R-F) 900; 50-\$1.50—"Imitation of Life" (U) (9th wk). Oke \$3,000 after same in eighth.

New (R-F) 1,600; 50-\$1.50—"Shaggy Dog" (BV) (6th wk). Good \$5,000 after ditto in fifth.

Playhouse (Schwaber) 460; 90-\$1.50—"Room at Top" (Cont) (4th wk). Socko \$4,500 after \$5,000 in third.

Stanley (R-F) 2,800; 50-\$1.25—"Young Philadelphians" (WB). Fair \$6,000. Last week, "Gidget" (Col) \$8,000.

Town (R-F) 1,125; 50-\$1.25—"Compulsion" (20th) (3d wk). Down to fair \$4,500 after \$6,000 in second.

### BOSTON

(Continued from page 8)  
\$1.10—"Imitation of Life" (U) (rerun). Good \$10,000. Last week, "Horror of Black Museum" (AI). \$11,000.

Pilgrim (ATC) 1,000; 60-\$1.10—"Accused" (AA) and "Al Capone" (AA) (rerun). Good \$5,500. Last week, "Rio Bravo" (WR) (rerun) and "Jamboree" (WB) \$5,000.

Saxon (Sack) 1,100; \$1.50-\$3—"Diary of Anne Frank" (20th) (4th wk). Fair \$8,000. Last week, \$8,500.

Trans-Lux (T-L) 730; 75-\$1.25—"Wife for Night" (Indie) and "Street of Shame" (Indie), Oke \$3,300. Last week, "Violated" (Indie) and "Illicit Love" (Indie) (2d wk), \$4,000.

Orpheum (Loew) 2,900; 90-\$1.50—"Some Like It Hot" (UA) (9th wk). Hep \$7,500 in 5 days. Last week, \$10,000.

State (Loew) 3,600; 90-\$1.50—"Doctor's Dilemma" (M-G). Fine \$12,000. Last week, "World, Flesh, Devil" (M-G) and "Nowhere to Go" (M-G) (2d wk), \$9,000.

### CHICAGO

(Continued from page 9)  
(Indie) and "Street of Darkness" (Indie), \$5,500.

Oriental (Indie) (3,400; 90-\$1.50)—"Warlock" (20th). Good \$22,000. Last week, "Count Your Blessings" (M-G) (3d wk), \$13,000.

Palace (SW-Cinéma) 1,434; \$1.25-\$3.40—"South Seas Adventure" (Cinéma) (35th wk). Excellent \$24,000. Last week, \$25,000.

Roosevelt (B&K) 1,400; 90-\$1.80—"Imitation of Life" (U) (10th wk). Wow \$13,000. Last week, \$19,000. "It Happened to Jane" (Col) starts tomorrow (Wed.).

State-Lake (B&K) 2,400; 90-\$1.80—"Pork Chop Hill" (UA). Nice \$22,000. Last week, "Alias Jesse James" (UA) (2d wk), \$17,500.

Surf (H&E Balaban) 685; \$1.25—"Let's Live a Little" (Cont). Good \$4,500. Last week, "Most Dangerous Sin" (Kings), \$3,000.

Todd's Cinescape (Todd) 1,036; 90-\$1.80—"Al Capone" (AA) (3d wk). Socko \$24,000. Last week, \$34,000.

United Artists (B&K) 1,700; 90-\$1.80—"Some Like It Hot" (UA) (10th wk). Fancy \$13,000. Last week, \$17,000.

Woods (Essaness) 1,200; 90-\$1.80—"World, Flesh, Devil" (M-G) (2d wk). Lusty \$18,000. Last week, \$30,000.

World (Teitel) 606; 90-\$1.50—"Horse's Mouth" (Lopert) (12th wk). Brrr \$3,100 in final frame. "The Bed" (Kings) opens today (Tues.).

### SAN FRANCISCO

(Continued from page 8)  
ture (Cinéma) (26th wk). Great \$14,000. Last week, \$15,000.

United Artists (No. Coast) 1,151; \$1.25-\$1.50—"Some Like It Hot" (UA) (5th wk). Smash \$12,000 or better. Last week, \$14,000. Stagedoor (A-R) 440; \$1.25-\$3—"Gigi" (M-G) (46th wk). Great \$8,500. Last week, \$8,000.

Presidio (Hardy-Parsons) 774; \$1.25-\$1.50—"Bolshoi Ballet" (Indie) (reissue) (2d wk) and "Mystery of Picasso" (Indie) (4th wk). Good \$4,000. Last week, \$4,100.

Vogue (S.F. Theatres) 364; \$1.25—"Belle Remy and Juliet" (Indie). Fast \$2,300. Last week, "Dreaming Lips" (Indie), \$1,900.

Alexandria (United California) 1,170; \$1.50-\$3.50—"South Pacific" (Magna) (4th wk). Fine \$11,000. Last week, \$10,000.

### KANSAS CITY

(Continued from page 8)  
\$1.50—"Imitation of Life" (U) (6th wk). Down to fair \$3,200. Last week, \$3,500.

Shawnee Drive-In, Leawood Drive-In (Dickinson) 1,100 cars; 900 cars; 900—"No Greater Sin" (Indie). Moderate \$7,500. Last week, including hardtops Dickinson and Glen. "Gunfight at Dodge City" (UA) and "Lost Missile" (UA), first runs, with "Paths of Glory" (UA), \$5,500.

Uptown (Fox Midwest) 2,043; 85-\$1—"Shaggy Dog" (BV) (2d wk). Tremendous \$16,000, three times average first week here; holds. Last week, \$20,000.

### MINNEAPOLIS

(Continued from page 9)  
der in Sun" (Par) and "When Hell Broke Loose" (Par), \$5,500.

State (Par) 2,200; 90-\$1—"Count Your Blessings" (M-G). Poor \$4,500. Last week, "Al Capone" (AA) (2d wk), \$6,000 six days at \$1-\$1.25 scale.

Suburban Manor (Mann) 800; 85—"3 Strange Loves" (Indie). Lean \$1,500. Last week, "Sins of Rose Bernd" (Indie), \$1,800.

World (Mann) 400; 85-\$1.25—"Room at Top" (Cont). Much praise on every hand for this one. Big \$6,000 shapes for opener. Last week, "Doctor's Dilemma" (M-G), \$3,500.

### Bev Miller Heads Group

Kansas City, May 26. Beverly Miller, head of Miller Theatres, drive-in operators, recently was elected president of the United Theatre Owners of the Heart of America. Woody Barritt, Wichita, Kansas, vice president; Edd Harris, Neosho, Mo., treasurer; Richard Orear, Commonwealth circuit, Kansas City, Mo., secretary, are other officers.

Miller succeeds M. B. Smith, Commonwealth, first president of the group which resulted from a merging of the Kansas-Missouri Theatre Owners and the Allied Independent Theatre Owners of Kansas and Missouri. He was elected by the board at its first meeting, following the recent Show-A-Rama II held in March.

## Lorraine Hansberry Deplores 'Porgy'

### Racial Stereotype Air Debate a Feathers-Stirrer—Preminger in Rebuttal

By JACK PITMAN

Chicago, May 26. Sun-Times columnist Irv Kupcinet's local weekly TV conversational, "At Random," has on occasion produced some stimulating wee-hour verbalistics, which probably reached a provocative peak the other weekend (16) with a set to re stereotypes and art between film director Otto Preminger and Negro playwright Lorraine Hansberry, whose maiden opus, "Raisin in the Sun," is a Broadway hit.

That the give-and-take had a racial angle was inevitable, pivoting, as it did, on the "Porgy and Bess" folklore, which Miss Hansberry deems deplorable. Possibly to minimize her argument, Preminger, at one point in the exchange on the merit of "Porgy," pronounced her a "minority of one," and so doing set the WBBM-TV switchboard ablaze (well past midnight) with a 20-to-one ratio of callers objecting to the utterance.

Initially in the swapping, Miss Hansberry sought to convey her objection of stereotypes as artistic resentment. Thus, she reasoned: "My feeling about stereotypes is something that's seldom said—that they constitute bad art. They produce half a character and hostility to it should come from every responsible human being, realizing they're being cheated, that the artist hasn't tried hard enough to understand his characters."

#### Stereotype 'Mistakes'

But in its unfoldment, the discussion veered to specifics that finally elicited from the dramatist the assertion that, good intentions notwithstanding, mistakes occur to perpetuate myth and prejudice, and "We (Negroes) cannot afford the luxuries of mistakes of other peoples."

Preminger, who directed the "Porgy and Bess" picturization for Sam Goldwyn, said that while elements of the original Dubose Hayward book may have offended Negro sensibilities, the world has since acclaimed the stage version as great art set to great music. Miss Hansberry, stating she'd only read the book, said George Gershwin's score, albeit great, evidenced he had fallen for the concept of what she termed the "exotic" in American culture. "We over a period of time, have apparently decided that within American life we have one great repository where we're going to focus and imagine sensuality and exaggerated sexuality, all very removed and earthy things—and this great image is the American Negro."

When Kupcinet wondered what she thought, then, of an earlier all-Negro production, "Carmen Jones," the playwright said her reaction to it was that "primarily it was an unfortunate picture." Ditto, presumably, for the stage rendition.

This colloquy, between Preminger and Miss Hansberry, ensued:

P—You are in such a small minority . . . but I'm very glad to hear from a minority. I am in this way very democratic . . . You're really a minority of one.

H—In the whole world?

P—Yes, in the whole world.

H—You've made a rather arbitrary decision . . .

#### 'Carmen Jones'

A moment later she added, "I'm not interested in picking on you for presumably what I'd like to hope were the best motives in filming 'Porgy.' I'm giving you one reaction to 'Carmen Jones,' which I thought it very unfortunate. It was another example, she said, of Hollywood's inability to free itself of this 'exotic' tradition. We know things don't exist in the abstract."

Preminger said she was overlooking in "Porgy" the fact "this is a play that does not wish to portray Negroes realistically." Miss Hansberry replied, "I have to consider that a concession to my discussion," and she added:

"It's fantastic to suppose art . . . exists in some sort of removed circumstances where we can say 'Well, really, it was only a play'—where we can pretend that attitudes are not molded or deepened or affected in some profound way what all of us take into our mental beings by cultural products."

Declaring the racial problem is

real and "we can't pretend all things are equal in America," Miss Hansberry said, "The whole tradition of American literature has a certain characteristic when it comes to Negroes, and the fact of the matter is that the most sympathetic novel for the Negro . . . happened to have been built around the most offensive character in American literature—who is Uncle Tom. That doesn't mean we Negroes don't understand Harriet Beecher Stowe's motives."

When Preminger pressed her on whether she suspected the motives behind the "Porgy" pic, Miss Hansberry explained: "We cannot afford the luxuries of mistakes of other peoples. So it isn't a matter of being hostile to you, but on the other hand it's also a matter of never ceasing to try to get you to understand that your mistakes can be painful, even those which come from excellent intentions. We've had great wounds from great intentions."

Aware or not, Preminger again conceded her point on artistic-intellectual integrity when, after she asked why no whites had been cast in "Carmen Jones," he replied: "Because it is a fantasy, because there is an unreality about it. It is a world that really doesn't exist."

### N. Y. as Film Centre: It's Holiday for Stars

Some novel advantages of eastern production that hitherto may have escaped trade notice were pointed out by producer-writer Joseph Fields at a press luncheon held last week in New York. With the film version of his Broadway play "Anniversary Waltz," due to wind up shooting this week at the Fox Movietone Studios in Gotham, Fields feels that making a picture in New York is "a little easier because you can go home at night."

Budgeted at around \$1,000,000, "Waltz" is a Joseph Fields production produced by Ralph Fields and directed by David Miller. David Niven and Mitzi Gaynor head the cast. "We're shooting the film here," Joseph Fields matter-of-factly explained, "because the story takes place here. By using the actual sites we can get more realism than on a Hollywood backlot."

Then, too, Joseph Fields coyly added, it's an inducement for the players to work in New York for "they can renew old acquaintances, see shows on weekends . . . and in effect get a rest from Hollywood." Producer also opined that there are less distractions in New York which help make the cast more cognizant of the shooting schedule. This, incidentally, is 25 days and it's expected the venture will be wrapped up in just that.

Before "Waltz" sees release next fall there may be a title change for it's felt that the original tag may not convey to the public that the film is a romantic comedy. Several alternate titles are being considered, Joseph Fields said. His stage play, on which he collaborated with Jerome Chodorov, was presented five years ago with MacDonald Carey and Kitty Carlisle in the Niven-Gaynor roles.

Meantime, Joseph Fields has two other projects on the fire. He plans a fresh film version of a French picture distributed some years ago in the U. S. as "Face the Wind." He'll both produce and adapt it. His second venture will be a stage adaptation of Barnaby Conrad's "The Matador." It's down for a next winter Broadway preem with Fields producing and adapting.

### Jazz in Chapel

Continued from page 1

jazz as a serious art form—and a hunch that it may have more to say to some people than "Rock of Ages" or a Handel fugue.

His new composition is based on a morning service, the Wesley order of common prayer, published by the Methodist Church. The work is being dedicated reverently to the memory of his baby daughter, Mary Jo, who died in February.

## Inside Stuff—Pictures

A prominent Wall Streeter, discussing the continuing decline in prices of film shares on the New York Stock Exchange (as detailed in last week's *VARIETY*), offered the observation that "Hollywood has lost its glamor so far as many investors are concerned."

At first they become attracted to pictures and picture personalities but the luster wears off when the stockholders come face to face with the realization that their dollars are a stake. It's at this point that the investors figure the picture companies to be important to them only so far as dividends, earnings and quotations are concerned. The glamor ceases to be a consideration.

Going hand and hand with this is the widely-held opinion that the prices of many film issues had soared to unrealistic levels.

In any event the disenchantment continued last week with Walt Disney Productions again being particularly on the downbeat. Disney stock fell \$5 per share.

The telephone, long considered a Hollywood invention since Don Ameche portrayed Alexander Graham Bell, has emerged as an important piece of publicity paraphernalia.

Personalities appearing in films need never leave Hollywood or their hotel rooms under the publicity gimmicks currently being employed. With stars only available for short periods because of numerous other commitments, the film companies are resorting more and more to the Ameche.

Various methods are being employed. A conference call linking newsmen in a number of cities is arranged. Calls are made to individual newsmen or columnists and to radio disk jockeys. The latter conversation is usually heard via beeper phone over the air and fits in the music and news format followed by most radio stations currently.

"It is obvious that Russia is unwilling to repress the passion for power with a tickling of the chain from the Hopes, Sullivans and the rest, not to mention 'My Fair Lady,'" asserted The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial on the cultural exchange program between the United States and the Soviet Union.

The Evangelist stated, "American artists have drawn cordial receptions and plaudits from the Soviet brass, but only the starry-eyed optimists could fail to detect the hypocrisy and interpret these gestures as encouraging signs of a change in heart toward the West."

Reps of Danny Kaye dispute the story out of Minneapolis last week which had it that the actor failed to show up at an exhibitors' luncheon and a theatre screening, although both were scheduled for him. RKO Orpheum advertised that Kaye would appear in the lobby to sign autographs. Paramount exec said the theatre had no authorization to do this and Kaye wasn't even aware of it. He added there simply was no exhib luncheon on the schedule.

"There's never any unanimity on comedy," commented an exec at New York's Radio City Music Hall. Observation was made in light of the mixed notices given the theatre's current "Ask Any Girl" (*VARIETY* gave it a good review). Much word of mouth around town was plenty upbeat. As for the mixed reception which comedies receive, the Music Hall's man recalled some dissenting voices against the "Life With Father" legiter. This Oscar Serlin production ran for 3,224 performances.

An estimated 150,000 persons viewed Father Patrick J. Peyton's film, "Mysteries of the Rosary," during its first public showing in Madrid theatres during Holy Week, per National Catholic Welfare Council News Service.

This is straight Catholic theology film produced by Joseph Breen Jr., and dubbed in English.

## Emporia's Spruced-Up Granada

**Situation Benefits by 'Poor TV Signal' (60 Miles From Topeka) Which Helps Boxoffice**

Kansas City, May 26. Fox Midwest Theatres hosted a busload of Film Row execs and press at Emporia, Kans., last Thursday (14). Purpose: to see the renewed Granada Theatre. So seldom is a new, or extensively renewed, hardtop seen around here, that the invitation brought one more than 30 for the one-day trip. Expending about \$50,000 to make a deluxe theatre out of the winter-burned-out-Granada, new aspects include a seamless screen, re-spaced seats 40 inches between rows, stereophonic sound, newly designed marquee with tube lighting for easy changing, and green sidewalk. There is also a nursery room for mothers and babes, a spruced up concession stand, and bright lighting all over the front.

In a brief welcome to the visitors at a buffet supper in Emporia, Fox Midwest president Richard Brous said that trade conditions at Emporia indicated substantial theatre business was to be had, as it had in the past, and the move by Fox Midwest was not only a move of confidence, but a strong bid for the business there.

Television reception in Emporia is not good, coming in from at least 60 miles away (Topeka), and two colleges there are firm factors underlying successful theatre operation.

The Granada was opened in 1929 and a Kansas City Film Row rep who remembers the original opening (Metro's "Broadway Melody") also saw the reopening last week. He is Arthur Cole, dean of the Row, and Paramount's industry representative.

Heading the contingent, in addition to Brous, were Ralph Adams, film buyer, and Fred Souttar, district manager.

## Kenyon Heads Writers

Hollywood, May 26. Curtis Kenyon will helm Screen Writers Guild of America, West, as prexy for next two years. Membership voted in Ken England as 1st vp; Leonard Freeman, 2d vp; James Webb, treasurer; Kay Lenard, secretary.

England also was elected prexy of Writers Screen Branch; Webb, vp; Paul Gangelin, secretary-treasurer. TV-Radio Branch; Freeman, prexy; Miss Lenard, vp; Joel Kane, secretary-treasurer.

## 'Lolita' Without Script Control Not for Us—WB

Hollywood, May 26. Hassle over "artistic control" of projected filming of "Lolita" has ended in Warner Bros. nixing its nearly-signed deal to finance and distribute the James B. Harris-Stanley Kubrick production. Terms had already been agreed upon—WB to pay producer-director-writer team a \$1,000,000 advance, plus 50% of the profits—but it's understood Harris-Kubrick refused to allow WB any say-so in story treatment, which latter demanded.

Negotiations are now underway with other distributors on project, for which producers paid \$150,000 for film rights, plus 15% of profits.

## AA'S ITALIAN FILM

'North Pole' Has Jurgens, Addams, Lulli—English Dub

Hollywood, May 26. Allied Artists will handle U.S. and Canadian release of "Calling North Pole," Italian Excelsa production starring Curt Jurgens, Dawn Addams and Folco Lulli, under a deal closed with Bellotti Film, of Rome.

CinemaScope film, with American-British military intelligence background, will be dubbed in English and go out tentatively in September.

## MPEA Veepee Sees No Reason For Full Spain Shares Not Going to U

Madrid, May 26. Motion Picture Export Assn. veepee Griffith Johnson could see no reason why Universal should not receive its normal share of the 40 film imports Yank companies are authorized to distribute in Spain during the 1959-60 season. Universal's insistence on its full portion, he admitted, does not sit well with MPEA members. U sold out to its general manager, Enrique Aguilar (now Universal rep in Spain) and Spanish film authorities delivered seven licenses as a bonus to Aguilar for having nationalized an American film company.

Johnson claimed that MPEA is in no way concerned with the seven bonus licenses. Despite Aguilar's equivocal position as U rep in Spain and director of the nationalized Universal S.A., the basic relationship is that of an American distributor releasing through a duly-franchised Spanish organization—a distrib pattern introduced here seven years ago by United Artists.

In the face of continued MPEA homeoffice delay in dividing Yank quota, U.S. reps in Spain (minus Aguilar and U.A. rep Orstein) met with Johnson and MPEA Mediterranean director Frank Gervasi to seek a temporary allocation measure giving the companies three licenses immediately.

## Weltner Re Kaye

Continued from page 5  
I have never seen before," Weltner raved.

Kaye since May 3 barnstormed in whirlwind fashion, appearing at theatre screenings and receptions and doing the person-to-person bit with numerous exhibitors and reporters and the autographing with the public. He was on the move for almost four weeks although under no promotional obligation at all, commented Weltner.

The actor operated out of New York—to Boston and back, to Philadelphia and back, and so on—and when he had a day off from the junkets he would work in Gotham on local and national publicity. Weltner reported.

And not hard to take, concluded Weltner, is the fact that the Kaye tour stimulated beaucoup sales for "Pennies."

With his chores in the United States over, Kaye next goes to Australia for eight weeks of p.a.'s and follows this with a swing of European capitals for more "Pennies" bally.

## Kaye's Choice of Media

Minneapolis, May 26. Here in connection with a "Five Pennies," sneak preview, Danny Kaye told a Minneapolis Star interviewer that he hasn't "dodged" television. The comedian said he'll eventually do "a lot of tv shows," but "there's no hurry."

Kaye pointed out to the interviewer that he has had "enough to do" with stage and film assignments and with Unicef, the United Nations' children's organization.

"As a matter of fact," he said, "I was on tv in the Unicef films of my world tour working with children."

"I was born and raised on the stage. If I had to pick one medium, it would be the stage, although I love to make motion pictures and to work with Unicef."

## Films May Help Save Crazy World, Eric Johnston Tells Film Women

### Metro's Astor Hotel Rally

Metro winds up today (Wed.) a three-day meeting of division and district sales managers. The New York session at the Hotel Astor was summoned by sales v.p. Jack Byrne to discuss sales and promotional plans for forthcoming releases, starting with "Ask Any Girl" and "North By Northwest" and running through the special handling of "Ben-Hur."

Prexy Joseph R. Vogel opened the meeting on Monday (25). Top home office executives participated in the discussions along with division and district sales chiefs.

## Fox West Coast Denied Separate Beacon Trial

Washington, May 26. U.S. Supreme Court ruled 5-3 Monday (25) that Beacon Theatres Inc. is entitled to a jury trial of issues arising from its anti-trust squabble with Fox West Coast Theatres Inc. Fox, which has a theatre in San Bernardino, had sought an injunction against Beacon, owner of a drive-in 11 miles away, for allegedly hurting its business by threatening law suits. Beacon countered with a claim that Fox was conspiring to monopolize first run exhibition in area and asked \$300,000 in damages.

U.S. District Court for Southern California set the issues raised by Fox's complaint for separate trial without jury before the antitrust charges by Beacon were tried. U.S. Court of Appeals for Ninth Circuit sustained this action.

Supreme Court reversed, holding that the issues raised by Fox had a bearing on the antitrust suit and under law litigants in an antitrust contest have a right to jury determination of all such issues.

Justice Hugo Black delivered majority opinion. Justices Potter Stewart, John Harlan and Charles Whittaker dissented. Justice Felix Frankfurter did not participate.

## CLOSE WALTER VINCENT HOUSES FOR FUNERAL

Harrisburg, May 26. The State and Colonial theatres here, formerly two of four houses, including the now closed Victoria and Rio, which were owned by Walter Vincent, who died in New York May 10, were closed for a day in deference to Vincent's memory.

E. Girard Wollaston, Harrisburg manager for the Fabian theatres, present owners of the State and Colonial, which were acquired by Fabian in 1944 when Vincent sold his chain of 24 houses located in Pennsylvania and West Virginia, made the decision to shutter.

## 'Operation Mercury' Film

Washington, May 26. Milner Productions Inc. of Balti more has been given a \$25,000 contract to help make "Operation Mercury," the government's official documentary film about the efforts to get man into orbit.

Film will include the story of the seven Mercury Astronauts selected for the venture and won't be completed until one of them has been shot into space.

A spokesman for National Aeronautics and Space Administration, which is producing the film, said Gene Starbucker, of J. M. Starbucker Inc., New York, has been given a subcontract to direct the footage supplied by Milner.

Starbucker and a camera crew from Milner are in St. Louis to film the Astronauts as they see for the first time the capsule that will carry one of them into orbit.

Dalla., May 26. Eric A. Johnston, president of the Motion Picture Assn. of America, cited motion pictures as the best medium of communication for transmitting understanding between the U. S. and nations with other languages, religion, traditions and political systems. Films have this role in preserving world peace, he stated.

Here to address the seventh anniversary celebration of WOMPI (Women of the Motion Picture Industry) Wed. (13) at the Sheraton-Dallas Hotel, he told the overflow crowd (750) of the past, present and future of the film industry in his 25-minute talk, titled "Our Best Years Are All Ahead." MPAA prexy was acquired as principal speaker by R. J. O'Donnell, "godfather" of the local WOMPI group.

Johnston recognized the heavy challenges of the industry, especially television, and rising operation costs, in reviewing the past, present and optimistic future of the film industry. "In the beginning, 60 years ago, film palaces became the center of America's entertainment. Everybody went to the movies. The first generation of the industry shaped culture—people saw and then heard the classics of music, literature, drama and painting," he said. Fabulous new techniques and new dimensions were created during the present, second generation of the industry and also there has developed the great worldwide audience that today outnumbers domestic audiences, both in revenue and in numbers.

"Today, more than half of our total film rentals are overseas. Last year our companies did a worldwide gross that totalled some \$530 million. Of this amount, more than \$300 million was earned outside the United States—and this foreign percentage of sales is still growing," Johnston revealed. "The total audience for American films tells the same impressive story. Today perhaps a third of a billion people see our motion pictures every week. A quarter of a billion of this vast audience is in countries outside the U. S."

"What will we pass on to our successors? The answer depends solely upon us—we can pass on a despairing business or a great industry. This industry may fail, but I don't believe it. Nobody who really, deeply believes in the motion picture can possibly believe it," Johnston emphasized.

He asserted there can be no doubt that the world stands on the brink of self-destruction in the struggle between the two great powers—the U. S. and the Soviet Union. But, "I do not believe there will be war unless some reckless action touches off the holocaust. If we are to prevent this, what can we do as citizens, business people, Americans? In my discussion with national and foreign leaders about the world situation, there is always one word that comes into the conversation: understanding. This is the hope for peace."

## FAIRMOUNT, CLEVELAND GOING HARD TICKETS

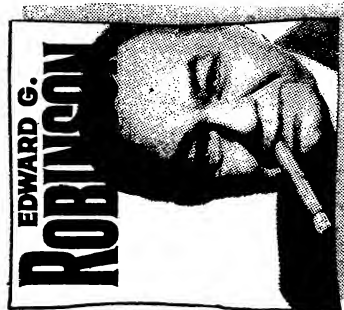
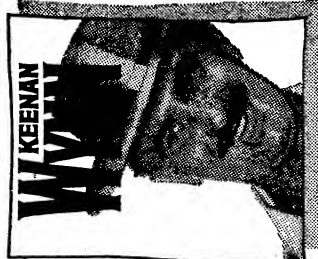
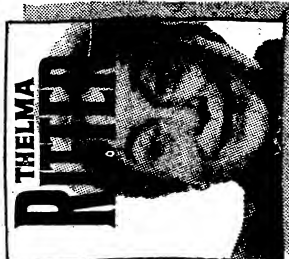
Cleveland, May 26. Community Circuit is turning its 1,500-seat Fairmount Theater into Cleveland's first, name, road-show house with hard-ticket policy for initial showing of "Diary of Anne Frank" in Northern Ohio area June 17.

Limited run of four weeks plus options was set by Ray Schmetz, branch manager of 20th-Fox, and Henry Greenberger, was one who sparked the deal before his death recently. He was founder and co-owner of theatre.

It's the first time a local name de luxe has jumped into the field of road-shown engagements with a picture of such importance. Sealed at \$1.50-\$2.50, "Anne Frank" will have 10 weekly performances including three matinees on Wednesdays, Saturdays and Sundays.

Owner of Fairmount, located in heart of rich suburban area, said he intends to book several other special attractions for local runs at hard-ticket prices following "Anne Frank." Sanford Greenberger has become the Fairmount's new operator.





A Sweetheart  
Of A Cast...  
A Honey  
Of A Picture!

FRANK CAPRA'S  
**"A HOLE IN  
THE HEAD"**

**SET TO EXPLODE  
ITS SUNSHINE  
OVER AMERICA  
STARTING IN  
JUNE!**

THRU  
**UA**

40th Anniversary  
1919-1959

HERE COME THE PEOPLE WHO WILL FILL YOUR THEATRE WITH JOY!



A SWACIP PRODUCTIONS PRESENTATION WITH JOY LANSING • CONNIE SAWYER and introducing EDDIE HODGES • Produced and Directed by FRANK CAPRA • CINEMASCOPE® Color by DELUXE  
Screenplay by ARNOLD SCHULMAN • Music by NELSON RIDDLE  
(The Wonder Boy of "The Music Man")

# Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. In 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
233 1/2	18 5/8	ABC Vending	51	20 3/8	19 7/8	20 3/8	+ 1/4
273 1/2	20 1/2	Am Br-Par Th	235	28 7/8	26 7/8	26 5/8	- 1/8
84 1/2	6 1/4	Amvex	425	70	61 1/4	65 1/4	- 3 1/4
48 3/4	35	CBS	1174	46 5/8	43 1/2	43 3/4	- 1 1/2
24 1/2	18	Col Pix	33	19 1/2	18	18 1/2	- 1/8
21 1/4	17 5/8	Decca	83	18 3/4	17 5/8	18	+ 1/8
59 1/2	42 1/8	Disney	137	47 1/2	44 1/4	45	- 2
91 1/4	75 1/4	Eastman Kdk	277	84	80 1/4	82 1/4	- 1
9 1/4	7 1/8	EMI	360	7 3/4	7	7	- 3/4
15 1/4	13 1/8	Glen Alden	2203	17 1/4	15 1/4	16 1/4	+ 1
37	28 7/8	Loew's Inc.	235	30 5/8	29 1/2	29 5/8	- 5/8
14 1/2	10 1/2	Loew's Thea	351	14 1/4	13 1/8	14 1/4	+ 1
12 1/4	10 1/4	Nat. Thea.	118	10 5/8	10 1/8	10 5/8	- 1/4
50 7/8	46	Paramount	1119	50 5/8	47	48 1/2	+ 3/4
36 3/4	21	Philco	407	33 1/8	29 1/2	30 3/8	- 2 5/8
145 3/4	96 1/4	Polaroid	176	132	121 1/4	123 1/4	- 7 5/8
71	43 1/8	RCA	712	67 1/4	64	64 1/4	- 3 1/2
10 1/4	8 1/2	Republic	79	9 5/8	9	9 1/4	- 1/4
14 3/4	9 1/2	Rep. pfd.	3	14 3/8	11 1/8	14 3/8	+ 3/8
26	18	Stanley War.	88	24 3/8	22 5/8	24 1/4	+ 1 3/8
33 1/4	24 1/2	Storer	117	31 1/8	30 1/4	30 1/4	+ 1/4
43 1/4	36	29th-Fox	232	38 1/8	36	36 5/8	- 2 3/4
32 1/4	24 3/8	United Artists	191	30 3/8	28 7/8	29 1/4	- 5/8
84	75	Univ. pfd.	1250	74 3/4	73 7/8	74 3/4	- 3/4
44 3/8	24 3/4	Warner Bros.	410	45 3/8	42	42 3/8	- 3/8
100 3/4	92 1/2	Zenith	210	100 3/4	92 1/2	99 1/2	+ 3 1/2

## American Stock Exchange

5 3/4	3 7/8	Allied Artists	178	5 1/4	4 1/4	5 1/4	+ 1/4
11 1/4	8 1/2	All'd Art. pfd	23	11 1/8	10 1/2	10 7/8	- 1/2
12 1/2	7 1/2	Buckeye Corp.	9	9 3/4	9	9	- 1/2
7	2 1/4	Cinerama Inc.	427	6	4 1/4	4 7/8	- 1
29 1/2	17 7/8	Desilu Prods.	120	21 1/4	19 1/8	19 3/8	- 1 1/4
9 3/8	6	DuMont Lab.	346	9 3/4	9	9	- 3/4
9 3/4	6 1/4	Filmways	56	7 1/8	6 1/4	7	+ 1/2
3	1 5/8	Guild Films	108	2	1 3/4	1 7/8	- 1/8
10 1/4	7 3/8	Nat'l Telefilm	6	8 1/8	8	8	- 3/8
10 3/4	5 3/8	Skatlon	86	7 1/2	7 1/8	7 1/4	- 3/8
9 3/8	7 1/4	Technicolor	308	8 3/8	7 3/8	7 3/4	- 1/2
7 3/8	4 7/8	Tele Indus.	41	5 3/4	5 1/2	5 5/8	- 1/4
22 1/2	9	Teleprompter	10	19	18 1/4	19	- 1/4
14 3/8	7	Trans-Lux	144	13 7/8	12 1/4	12 3/8	+ 1/2

## Over-the-Counter Securities

	Bid	Ask	
American Corp.	2 5/8	2 7/8	- 1/8
Cinerama Prod.	2	2 1/2	- 1/8
King Bros.	1 1/4	2	+ 1/8
Magna Theatre	2 1/8	3 1/4	-
Metropolitan Broadcasting	15 1/2	16	-
Scranton Corp.	3 1/2	4 1/2	- 1/2
U. A. Theatres	8 5/8	9	+ 1/2

\* Week Ended Monday (25).  
† Actual Volume.  
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# Discuss Those Two Film Problems:

## (a) Selling U.S. Short (b) Culture

Washington, May 26.

Members of Congress again turned their attention to the two issues of (1) cultural exchange with Russia and (2) Hollywood product presenting an unfortunate impression of American life to foreign countries.

Hearings before a House Appropriations Subcommittee on the U.S. Information Agency budget were marked by demands for action to improve the quality of American films exported overseas. At the same time, Rep. Glenard P. Lipscomb (Rep., Calif.) declared he was "shocked and surprised" that the Government has given its sanction to "Soviet Film Week"—part of the campaign to kick off the exhibition of Russian pix in this country.

Subcommittee Chairman John J. Rooney (Dem., N.Y.), according to the testimony made public Monday (18), levelled thinly veiled criticism of the film deal suggesting its effect would be to take Russian pictures from "sidestreet" houses and giving them the "front-line" showcases. He also questioned the choice of "Lili" and "Roman Holiday" for showing in Russia under the program because of their overseas setting. Subcommittee members expressed concern over the showing abroad of such films as "Blackboard Jungle," "House of Bamboo," "Drag Strip Girl" and "High School Confidential."

USIA motion picture chief Turner Shelton defended the film industry, declaring: "On balance, the films produced and distributed overseas by Hollywood made a positive contribution to the understanding of the United States." But he conceded that there were

"some films . . . which were not useful to our best interests in our opinion, and I believe, in the opinion of many responsible Hollywood leaders."

Shelton said USIA has worked closely with the film industry in an effort to improve the situation. Lipscomb, however, said: "I think we need some action and we cannot do it just by verbal discussions, in my opinion." USIA director George V. Allen said he himself was not certain whether more strenuous moves were required, but he added that "no one likes censorship."

Rep. Frank T. Bow (Rep., O.) demanded the names of producers and how much they have received from USIA funds. The USIA recently came in for sharp criticism from Rep. Rooney for purchasing the film showing this year's Academy Award ceremony. Rooney, chairman of a House Appropriations Committee, told Shelton: "You have already spent \$1,750 and you intend to put out at the taxpayer's expense a film which shows Ingrid Bergman, a noted lady of virtue or non-virtue—I think everybody in the world understands that—is this the sort of thing that is going to win the battle for the minds of men?"

## Replacing Pampa Site

Pampa, Tex., May 26.

Paul West, local Video Independent Theatres manager, reveals that construction will get under way here within the next 90 days on a 1,000-seat theatre to take the place of the LaNora Theatre, which was destroyed in a \$225,000 fire recently.

The new theatre will be on a new site a block and a half from the site of the LaNora.

# Don't Sabotage Small Film Houses, Find New Ways To Save-Serve 'Em

## BREAKING TRADE CUSTOMS

'Sleeping Beauty' In Unique Second-Run On 70m

Minneapolis, May 26.

What's undoubtedly the most unusual deal ever made here for a picture playing second run finds "Sleeping Beauty" going into the local neighborhood St. Louis Park about June 20 for a minimum six-week run.

Theatre is installing 70m equipment and "Beauty" will be shown on it, marking that projection's initial uptown revelation.

It'll be an exclusive second-run showing for the Disney super-cartoon and the first time a picture ever has been released thusly to a local neighborhood house after its loop engagement which ended about a month ago.

No picture ever before has run second-run in a local neighborhood house as long as six weeks, the closest approach to this having been "The Ten Commandments" two weeks and four days in the Terrace. The "Beauty" downtown first-run also was for six weeks.

After its St. Louis Park engagement "Beauty" will be available in 35mm for other local subsequent-run neighborhood theatres.

## 'Progress' Theme Stressed by UA

"Progress" down the line was the keynote in the United Artists annual report to stockholders sent out last week. It showed a 20% increase in gross income for the year ended Jan. 3, 1959, and a 13% rise in net profits.

In September, the quarterly dividend was increased five cents per share, raising the total annual dividend from \$1.40 to \$1.60. As prez Arthur B. Krim and chairman of the board Robert S. Benjamin pointed out, these earnings represented "more than a threefold coverage of dividends paid since no dividends are being paid on the 550,000 shares of Class B common stock held by the management."

UA gross income in 1958 rose to \$84,072,467 from \$70,008,242 in 1957. Per share earnings stood at \$2.71 on 1,367,485 shares of common outstanding as against \$2.39 in 1957.

The report, a smart-looking hardcover affair using both black-and-white and color and keyed to UA's 40th anniversary, noted that out of 20 major releases listed for 1958, 12 will gross in excess of \$5,000,000 worldwide. Listed for 1959 are 29 top pix, which don't include "Around the World in 80 Days" which continues in release.

Special letter to the stockholders reported on the \$15,000,000 financing which UA arranged via 6% promissory notes due June 1, 1974. The Prudential Insurance Co. of America will purchase the greater portion of these notes and the Puritan Fund, Inc. of Boston the rest. UA at the same time called the balance of its outstanding convertible six percent subordinated debentures due 1969.

Report showed total current assets of \$62,443,265 and liabilities of \$38,056,622. It stressed UA's expansion into the tv and music field.

## Max Fried's Drive-In

Albany, May 26.

Max Fried, associated with Liggett & Florin of New York in buying and booking for motion picture theatres, has assumed operation of the Rock Hill Drive-in, three miles from Monticello. He leased with an option to buy.

Leo Rosen, formerly of Albany, had conducted Rock Hill, on lease, for several summers. Previously, the late Harry Lamont, of Albany, operated some six seasons.

Fried, whose family will assist in the project, has placed the ozone on a week-end schedule. He will soon go full-time.

Most distributors serve Rock Hill from New York, but Metro handles it from Albany.

## Exhibs as People

St. Paul, May 26.

When his first child, a son, was born to the wife of Arle Van Syckel, manager of United Paramount's loop Riviera theatre, he literally shouted the tidings to the populace from the showhouse's canopy.

On one of the canopy there was substituted for the name of the current screen attraction the words "It's a Boy."

The canopy announcement created plenty of curiosity and word-of-mouth and also some valuable gratis newspaper publicity for the theatre.

In his St. Paul Dispatch column, Bill Diehl, film editor-critic, observed it was Van Syckel's "most important production of the year."

## Lazar On Wing 'But Deals Still In Hollywood'

By HANK WERBA

Madrid, May 26.

Hollywood agent Irving Lazar, riding the skyways as never before to maintain liaison with creative clients on the Continent, has no plans to establish a foreign base "because the deals are still made in Hollywood and that's where the contracts are signed."

The one-man percenter, in Madrid for parleys with screen-writers Peter Viertel and Harry Kurnitz, explained his "What Makes Irving Fly?" format of four flights to Europe annually in terms of increased U.S. film production abroad and current mixing of Hollywood and European screen elements to bolster a sluggish market.

Extent of Lazar's stake in absentee talent can be measured from his activity report. He checked progress of "Olympia" with scripter Walter Bernstein in Vienna; covered a long agenda with Irwin Shaw in Paris (two screenplays, "DeLuxe Tour" and "Lost Steps" and sale of Shaw's latest novel to Zanuck); arranged for legit openings of "Once More with Feeling" in London and "Reclining Nude" in Paris, both from the pen of client Kurnitz.

In Paris, he ticked off the agency roster in huddles with Alan Jay Lerner and Frederic Loewe, William Saroyan, George Clouzot and Roger Vadim. Lerner & Loewe are currently at work on a new musical Lazar will package; Saroyan listened to proposals; Clouzot is nearing completion of "La Vierge"; a Bardot vehicle he will direct for Columbia and Vadim is on his last reel of "Liaisons Dangereuses" negative.

Between rounds, he purchased "The Captive" (Lesbian-themed play that scandalized Paris 25 years ago) for Arthur Hornblow Jr. and signed on a prominent U.S. film director (name withheld for industry security).

Art collector Lazar's tight Madrid schedule offered no opportunity to ferret late Goya or early Picasso originals. Film originals, Si. One is a Viertel solo that could possibly become a long-awaited Luis Miguel Dominguez vehicle. The second is a Viertel-Kurnitz collaboration for Cary Grant and Stanley Donen. Both will bear the Columbia label.

Plane motors cut Lazar's recital short.

## 'Jonas' Due at Stratford

"Jonas," a German-made psychological drama with an original score by Duke Ellington, will be presented at the Stratford, Ont., Shakespearean Festival sometime in August.

Produced and directed by Otto-Mar Domnick, the American version of the picture is being distributed in the U.S. by President Films Inc.

Atlanta, May 26. Condemning the "unrealistic stories" that the picture biz would be better off if there were only 4,000 theatres, George G. Kerasotes, president of Theatre Owners of America, made an urgent plea here last week for the preservation of the small theatres. "The small theatre in the small town is essential in preserving the movie habit," he declared. "And there are more small theatres and more population in the rural areas than there are big theatres and people in big cities."

Speaking before the joint convention of the Alabama Theatres Assn. and the Motion Picture Theatre Owners and Operators of Georgia, Kerasotes characterized as "sheer nonsense" that the industry can survive with only 4,000 to 5,000 big city and big grossing houses. "Movies are a mass media built on mass interest and mass support stemming from Main Street of the small towns. Big city theatres need the small theatres to nurture public interest in movies. Small city theatres need the big city theatres to help pre-sell their product. Hollywood—the producers and distributors—need them both to make a profit," Kerasotes said.

However, the TOA chieftain called for reassessment of the method in serving the small theatres. He pleaded for a system that would eliminate the high overhead costs of the distributers in servicing these accounts and one that would make pix available to the smaller situations at an earlier date and "at rental terms enabling the small theatre to survive."

These changes, he stressed, required the acceptance of a new premise on the part of both distributers and exhibitors.

(1) Distributors must accept the fact that the same vital formula for first-runs and bigger subsequent runs can't apply to small theatres.

(2) Small theatre must feel it is better to play a new picture while it is fresh at higher but reasonable rentals instead of waiting months or even a year to play the picture at flat rental when the momentum has been lost.

Kerasotes emphasized that he was not asking for subsidies in the form of token rentals, but that distribution, in order to preserve its outlets and the film-going habit, must accept "reasonable, equitable rental from the small theatre based on its grossing ability."

He suggested that "fair, flat rentals" be devised for films grossing \$5 or less. At the same time, he urged distributers to revise the "archaic and outmoded" sales policies for small theatres. He indicated that it was foolish to have a salesman call on the small theatre for each individual picture and suggested that pix be held on a yearly or at least on a half-yearly basis to small theatres.

"When the salesman calls at the theatre, he would sell all his scheduled future releases that the theatre wanted to buy on that single trip," Kerasotes noted. "This is just making a sales trip pay. The paper work, the travel expenses, the overhead savings that would result from distribution would more than make up for any decrease in rentals on any specific picture from any theatre. Trying to sell a single picture to a small theatre on each visit is, in my way of thinking, uneconomical no matter how you look at it."

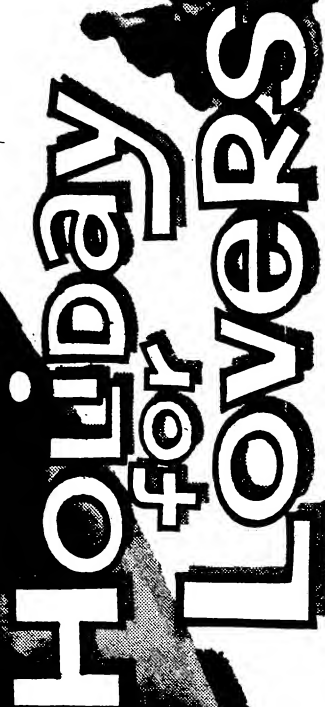
## INDICT GEORGIA EXHIB ON INCOME TAX RAP

A 17-count criminal indictment by the grand jury for federal income tax and theatre admissions tax violations has been filed in the U.S. District Court, Atlanta, against William Greene as operator of the Palmetto Theatre, Palmetto, Ga., and the Glen Theatre, Decatur, Ga.

Greene was the plaintiff in a \$500,000 antitrust suit against Lam Amusement Co., other local exhibitors and eight distributors alleging conspiracy to discriminate against him so far as runs are concerned. Suit was dismissed last March following a two-week jury trial.

**in the joyful  
box-office tradition  
of "Three Coins  
in the Fountain" ...**

20 presents  
a carnival of  
mid-summer  
entertainment



# HOLIDAY for LOVERS

**COLOR BY DE LUXE  
STEREOPHONIC SOUND**

CINEMASCOPE

CLIFTON JANE JILL CAROL PAUL GARY JOSE  
**Webb·Wyman·St. John·Lynley·Henreid·Crosby and Greco**

**SCREENPLAY BY**

PRODUCED BY  
DAVID WEISBART  
DIRECTED BY  
HENRY LEVIN  
SCREENPLAY BY  
LUTHER DAVIS

**Sil Sil Sil! It's mucho-mucho box-office... starting in July!**





## Federal Loan Requests Few

Washington, May 26.

Six months ago when the Small Business Administration lifted the lid on loans up to \$350,000 for recreation establishments, it anticipated a run from all the people who had been squaling for the policy change.

But the loan division reports that there aren't too many. Only a few requests from drive-in theatres, bowling alleys, and resort motels are trickling in.

## 'Advance Sell in Consumer Mags' Never at Expense of Local Funds'

Charles Simonelli, Universal's eastern pub-ad director, sought to allay the fear of exhibitors that coin spent in national magazine pre-selling of pictures resulted in the diminution of funds for local campaigns. At a luncheon last week at the Harvard Club, N. Y., sponsored by Look Magazine to pitch the effectiveness of national mag advertising for pre-selling, Simonelli stressed that any film company that spent huge sums on national magazine advertising must, of necessity, back it up with strong point of sale activity.

"I always hear the cry from exhibitors," Simonelli said, "Why don't you save the money for us." He pointed out that it was important for theatremen to realize that money spent in magazines in no way decreases the amount of money available for local level selling but rather tends to make local level selling more effective. "It seems to follow that any company that has confidence in its product must necessarily insure its risk by backing it up all the way," he declared.

He noted, for example, that U's biggest grossing pic—"The Glenn Miller Story," "Magnificent Obsession," "Written on the Wind" and "Imitation of Life"—all had substantial pre-selling in national mags and that "Life" received the biggest national mag campaign at a time when the industry trend was away from this type of pre-selling, expenditures being down about 52%.

The aim of magazine pre-selling, Simonelli asserted, is "to create an image that makes more effective the image on the local level." He said that the only way this could be accomplished is by paid national advertising because a film company can't control the content of publicity. Simonelli used the opportunity to note that Universal is embarking on its largest national magazine and Sunday supplement advertising campaign in its history for "The Earth Is Mine." A total of 21 magazines and 215 week-end newspaper supplements will be employed.

Robert Seamon, speaking for Look Magazine, declared that national pre-selling builds word-of-mouth and develops a "want-to-see" attitude among the marginal and infrequent film-going public. Citing a study of 69 pictures produced between 1955 and 1957, Seamon asserted that the pictures pre-sold with substantial magazine advertising produced higher film rentals than the pic which had minimum magazine advertising.

The pre-selling pitch brought out a large turnout of key theatre executives, including RKO topper Sol A. Schwartz, Stanley Warner v.p., and general manager Harry M. Kalmine. Loew's Theatres prexy Eugene Pickler, N. Y. circuit operators Harry Brandt, Max A. Cohen, Sam Rinzler, Emmanuel Frisch, Charles Moss, Leslie Schwartz, Joseph M. Seider and Sol Strausberg among others.

### ANICA

Continued from page 7  
on unlimited terms. If it doesn't qualify for 60%, then the distributor can sell it for 50%.

Details of the new pact were discussed both at the recent Cannes Festival and in Rome by Griffith Johnson, v.p. of the Motion Picture Export Assn. and Eitel Monaco, ANICA topper.

Meanwhile, ratification of the overall Italian film agreement with MPEA has moved a step closer, with only the approval of the Foreign Trade Ministry still required. Under that agreement, U.S. remittances in Italy are upped from \$3,000,000 to \$7,000,000 a year, retroactive to Jan. 1, 1959. It's this retroactivity that has seen the Foreign Trade Ministry balk-

### Dividend Pace Better

Washington, May 26.

Dividends paid by film companies are running \$1,300,000 over last year when the first four months are compared, Commerce Dept. reported Monday (18). Total through April this year is \$7,752,000 against \$6,438,000 in '58.

April cash dividend total was \$678,000. Same month last year was \$258,000.

Commerce has stopped releasing amounts paid by each individual company, which made this data valuable news. Never explained what pressure stopped it.

## Admen-Studes In Snub of Showmen Who Taught 'Em

Hollywood, May 26.

Universal publicity-advertising topper David A. Lipton last week answered in kind the Madison Avenue snubbing of film admen, as reported in the April 29 issue of VARIETY. "Where do hucksters come off to be sneering at showmen?" said Lipton, "when they have borrowed every one of our techniques—sales, merchandising, exploitation, promotion, ballyhoo—even some we already have tossed into discard."

Countering the "No Welcome" sign which Madison Avenue supposedly has out for the men who are trained in publicizing and advertising motion pictures, Lipton declared the advertising industry does not understand the unique problems of film advertising. More resourcefulness and ingenuity are needed to sell films than any other commodity, Lipton pointed out, because each picture is a separate entity that does not benefit from year-to-year buildup. "We have to do it separately and individually six or 12 or 20 times a year," he explained.

In speaking before the Variety Club of Southern California, Tent 25, Lipton noted film advertising requires creativeness unequalled in ads for other commodities. "If the same imagination, ingenuity and creativeness that goes into a campaign for a top picture were applied to other products, I'm confident you'd see their sales rise substantially," he said. An added problem to overcome is the placing of all film ads on the same page, Lipton pointed out. "What do you suppose would happen if all cigaret advertising were placed side by side on the same page?" Further restrictions in ad copy cover use of photographs and billing, thus making the job even more difficult, according to U-I exec.

"Pictures are the most perishable in all commodities," he declared. "Other commodities are on the market literally year after year, giving the advertising creators an opportunity to get across their sales message through repetition or a planned buildup in a series of ads. This isn't true of motion pictures. They're here to day and gone tomorrow, so the advertising must have an instant impact on the public."

Cooga Mooga Film Productions Inc. has been authorized to conduct a motion picture, television and theatrical enterprise in New York, with capital stock of 200 shares, no par value. Jaffe, Katz, Mosalle & Schier were filing attorneys at Albany.

## Eidophor

Continued from page 3

and 20th have just created a new Swiss company which will license and sell Eidophor units. The Swiss outfit will be owned 50-50 by 20th and CIBA, though the profit split won't be in that ratio. There are currently only two Eidophor units in the States and both are held by CIBA.

General Electric in the U.S. has been licensed to manufacture the Eidophor machines. Mass production in Switzerland is about to start. Cost of the black-and-white unit will be \$20,000 and for color about \$30,000. These prices aren't definite as yet. What's more they apply only to the projectors which are to be used by CIBA for promotional purposes in the closed-circuit business field.

For theatres, a stronger unit has to be developed. Earl I. Sponable, 20th's chief engineer, for years has been working on improving the model. There have been several limited demonstrations of the color Eidophor theatre tv unit for 20th execs, Wall Streeters, exhibitors and others.

While the report can't be pinned down, the story at 20th is that an early public demonstration of Eidophor is planned. However, such hints have been thrown out before.

CIBA today (Wed.) is throwing a luncheon in N.Y. to report on its entry into the closed-circuit tv field. Demonstration of Eidophor is skedded.

20th for many years has maintained an interest in Eidophor, and 20th prexy Spyros P. Skouras has made many trips to Switzerland for huddles on the unit. Projector is unique in that it doesn't use a conventional light source (carbon arc) to project the image, but projects electronically from the surface of a thin liquid covering a mirror-like surface. Impression generally has been through the years that 20th owns, or at least controls, Eidophor. If it goes ahead in the theatre tv field, it'll have to obtain a CIBA license and split the take.

## Cartel Ideas

Continued from page 5

collaboration have been found. Yet, there are those in the U.S. industry who deplore the "international" trend in pictures, arguing that it hurts rather than helps; that the "national" picture still stands a better chance than the so-called international film with its merged national aspects.

U. S. In Europe

Distribution-wise, the problems of the Americans differ so radically from those of the Europeans that a common view is possible only in terms of the American activity in Europe itself. And here there are clashes of interest deriving from the dominance—fancy or real—of the U. S. position.

At the exhibition level, U. S. and Europe represent two different worlds. There's only one beef all exhibitors have in common and that pertains to the rentals charged them by distributors. Even such a basic item as business building in the face of generally falling attendance doesn't lend itself to any unified treatment in the light of different mentalities.

While thoroughly international-minded, American film men who concern themselves with such things are sceptical re international solutions for what ails the motion picture. They'll participate at the meeting of the International Federation of Film Producers Assns. in Vienna Sept. 8-10, but they don't expect to benefit from any of the deliberations and possible decisions.

The fact is that, whatever is done, can be done in relation to Europe alone and will have no bearing on the industry in the States. What is done in Europe, however, is apt to run afoul of the American interests on the Continent, interests which are in sharp competition not only among themselves but also with local industries on the Continent. To find ground for common action in commercial terms when basic philosophies differ so radically is difficult if not impossible.

S. G. MacGillivray, of the Interstate Theatre Circuit staff, installed as governor of Dallas Moose Lodge 1818.

## Stockholder Sues Joseph Tomlinson, Loew's Inc. Over \$60,000 Stock Deals

### Capra Chiefs Guild

Hollywood, May 26.

Frank Capra, back in the rank of active directors with "Hole in the Head," has been elected president of the Screen Directors Guild. He succeeds George Sidney.

Other officers chosen at a meeting last Friday (22) were John Rich, v.p.; Claude Blum, secretary, and Howard W. Koch, treasurer.

## \$750,000 Stars (2)

### Put 'Horse' In Sure—Rackin

Martin Rackin, co-producer with John Lee Mahin of the Mirisch Co.'s "The Horse Soldiers," came to the defense of the frequently criticized salaries (\$750,000 each) paid to stars John Wayne and William Holden to appear in the picture. He rapped the industry detractors and singled out Samuel Goldwyn for complaints against the payments being paid to talent. "Goldwyn," he said, "is a real estate man with taste. He's a fine one to complain about star salaries. All he does is pay \$1,000,000 for 'Guys and Dolls' and then hires Frank Sinatra and Marlon Brando."

Rackin declared that "Horse Soldiers," from its very inception, was conceived as a "blue-chip" entry. He noted that Wayne and Holden "under any label" represented the ingredients that are required for a blue-chip picture. He described the picture, brought in at \$5,000,000, as the most expensive ever directed by John Ford.

"We spent all the money on the picture and it's all on the screen. There's none of the major studio overhead present that breaks your back. It's ridiculous to say that we're paying too much for Wayne and Holden. Other studios go out and pay tremendous sums for so-called pre-sold properties. What we saved on the property almost paid the salary of one of the stars. The money was spent on people rather than the property. I think that's good business. The record proves that Wayne and Holden are worth the money."

As an example of how the initial "blue-chip" conception sees down to exhibitors, Skip Wesner, producer's representative, said that he had received an offer in a bidding situation in a non-key city in New Jersey for a guarantee of \$19,475 for three weeks playing time, 70% for the first week, 60% for the second, and 50% for the third. He added that this bid beat out a guarantee of \$18,000.

The picture, set for a June 17 premiere in Shreveport, La., where the location filming was done, will have saturation dates in that area before the June 25 national release. Plan is to hit a total of 478 important key cities in a three-week period.

Leon Roth, a veepee of the Mirisch Co., disclosed that the picture was placed in production with the idea in mind to have it ready for summer release. He added that all the Mirisch pictures are similarly planned, the aim being to have each entry ready at the time of the year thought to be most desirable for a particular film. Roth emphasized that this did not mean that the company was holding pictures only for "holiday" periods. He pointed to the company's release of "Some Like It Hot" during one of the so-called "orphan periods."

Roger Lewis, pub-ad chief of United Artists which is releasing "Horse Soldiers," said the promotion would be commensurate with the film's boxoffice potential. He said that a budget of \$1,000,000 had been earmarked for the pub-ad campaign and that most of the money would be spent on a local level "in relation to the engagements where the money comes from."

Loew's Inc. and former board member Joseph Tomlinson last week were named defendants in a minority stockholder suit filed in N.Y. Federal Court last week by Bernard Port. Action seeks \$60,000 or an accounting of monies allegedly made by Tomlinson in dealing in Loew's common stock in violation of Securities & Exchange Commission regulations.

While Tomlinson was a Loew's director, complaint asserts, he bought 5,400 shares of common in December, 1957, and sold them in March, 1958. He also bought 36,900 shares in November, 1958, and sold them in December, 1958. These transactions, it's claimed, were not exempt under SEC rules.

Suit contends that Tomlinson's estimated \$60,000 profit on his stock dealings belongs in the Loew's treasury for the benefit of all shareholders. Tomlinson, incidentally, resigned from the Loew's board in February after leading an unsuccessful proxy fight to unseat the management headed by prexy Joseph R. Vogel. At one time he was the company's largest individual stockholder.

Loew's was named a defendant in Port's action, it's charged, because the firm refused to join in the proceedings against Tomlinson.

## Ohio Knocks Out Two 3% Taxes

Ohio exhibitors have won a major victory with the elimination of a 3% admissions tax and 3% tax on film rentals from a Senate omnibus tax bill. The measure now goes to the Senate floor, but the two items affecting the film business are no longer a part of it.

Meanwhile, Ohio theatremen, via the Independent Theatre Owners of Ohio, are keeping a constant check on other bills pending before the state legislature. These include proposed laws requiring those under 18 attending drive-in theatres to be accompanied by a parent or guardian, requiring drive-ins to close at midnight, requiring drive-ins and other businesses to close between 2:30 a.m. and 1 p.m. on Sundays, bills to amend Sunday "blue laws" and censorship film classification measures.

## TELEPROMPTER LOOKS 'IN' FOR 2D BIG BOUT

TelePrompster Corp., which last week snared the theatre tv rights for the Floyd Paterson-Ingemar Johansson fight, appears to have the inside track for the second major bout of the year—the Ray Robinson-Carmen Basilio middleweight title fight.

At hearings Monday (19) before the N.Y. State Athletic Commission, called to determine if Robinson had made a genuine effort to defend his crown in Philadelphia on Sept. 21, Irving B. Kahn, TelePrompster prexy, produced a certified check of \$225,000 as a guarantee to Basilio in case the challenger doubted the authenticity of the proposition.

Kahn explained that in the absence of his board members, scattered around the country, he was offering his own funds for the guaranty.

### SOUNDS SAVORY

### 'Sex and Violence' Caters To Known Appetites

Richard E. Beck, an exhibitor with theatres in Chicago and Jacksonville, Fla., has teamed with producer-director R. John Hugh under the Today Theatre Production banner to film a sex-plausible picture titled "Sex and Violence."

The picture was filmed at the Shamrock Studios in Winter Park, Fla., with locations in and around Orlando and Winter Park.

A June release is planned. Distribution arrangements have not been set as yet.

# Chi U. Law Review Sees Censorship Constantly Narrowed By Decisions

By JACK PITMAN

Chicago, May 26.

The gathering doubts and motion picture censorship bodies, accruing from consistent legal chipping over the past four or five years, creates a fresh pertinence for Melville B. Nimmer's lucid analysis of official cinema censorship in the U. of Chicago Law Review's summer, 1958, issue.

Its timeliness just now is underlined by a triad of seemingly disjointed developments: the recent power-clipping of the Chicago police censors, the "Lady Chatterley's Lover" case pending in the U.S. Supreme Court, and the new police censor authority in the State of Maryland.

In his study of picture censorship, commencing with the first court test back in 1915, Nimmer detailed a series of legal actions to tele-cope what's manifest to both the trade and the legal profession: that in power and scope censorship has been steadily narrowing in recent years, until now the battle lines for a court showdown are drawn clearly around the key issues of obscenity and prior restraint.

"Obscenity" is often a nebulous quality that remains an "open question" in the courts. But whether it's ever resolved—and a satisfactory juridical definition is hard to come by—pictures should be free of governmental regulation. "Even if subsequent punishment may be invoked," Nimmer feels, "the prior restraint . . . should be abolished."

## Precedents

In its increasing concern for latitude of celluloid expression, the U.S. Supreme Court has, in effect, exalted motion pictures from a mere amusement medium to a disseminator of ideas entitling it to the free speech guarantees of the first and 14th amendments. This was the salient feature of the Court's 1952 judgment in *Burstyn v. Wilson* (involving the Italo pic "The Miracle"), and a premise subsequently reaffirmed in such cases as those involving "La Ronde" in New York State and "Game of Love" in Chi.

In each of these (and other) recent cases before the high tribunal, the Court has upheld free speech, voiding, in certain instances, provisions of a local censorship statute, but always adjudicating on the specific film and proviso in question. In other words, it has yet to render sweepingly on prior restraint, having appeared in no mood to be stampeded on that vital issue.

In lieu of such a coup de grace to censorship, the Court has contented itself to hack away piecemeal at official restraints, mainly by upsetting what it found to be vague standards of censorship. Such standards as "criminality" and "incite to crime," for example, now appear foredoomed to constitutional infringements. Further, it's now clear that, legally, state and local statutes must have only sexual content in mind when terming a picture "immoral," "indecent" or "obscene." The Court has specifically excluded political content from such appraisals; a sharp reversal of the earlier legal atmosphere which allowed many censor bodies to use such broad obloquy in denying exhibition to propagandistic cinematics such as "Spain in Flames" and "Professor Mamlock."

## Definitions

These changed high court attitudes are reflected often in lesser halls of justice. The New York Supreme Court, for one, has, since the *Burstyn* ruling, evaded broad constitutional judgments by confining its focus to specific statutes and sections, and thus, in ruling for "Mom and Dad," the sex hygienist with a childbirth scene, stated: "If the words 'obscene' or 'indecent' can serve at all as constitutionally valid standards for prior restraint, the words must be given a narrow and restricted interpretation and, so interpreted, the words are clearly not applicable to the film before us."

The change in judicial attitude in the N.Y. courts became quite apparent two years ago when the Court of Appeals ruled for "Garden of Eden," produced by a nudist group. The bench noted that the censors' objection to the

pic as "indecent" was too vague and that it had not been held "obscene." Added the court: "Nudity in itself and without lewdness or dirtiness is not obscenity in law or in common sense."

It was "The Miracle" case, however, that set the tone for these limited scrutinies. The U.S. Supreme Court ruled that to ban the film on "sacrilegious" grounds, as New York had attempted, was unconstitutional, not because the reason was indefinite, but, rather, because "the State has no legitimate interest in protecting any or all religions from views distasteful to them."

Nimmer cited one opinion which helps illustrate the difficulty of defining "obscenity." Suppose, a court once noted, "it is argued that whatever excites sexual longings might possibly produce sexual misconduct. That cannot suffice. *Notoriously, perfumes sometimes act as aphrodisiacs, yet no one will suggest that . . . Congress may constitutionally legislate punishment for mailing perfumes.*"

There is always the danger of over simplifying the "obscenity" problem, but what it now boils down to is a dichotomy between obscene and non-obscene treatment of sex, as the Supreme Court recognized by stating: "It is therefore vital that the standards for judging obscenity safeguard the protection of freedom of speech and press for material which does not treat sex in a manner appealing to prurient interest."

This, in Nimmer's view, is the remaining constitutional problem in cinema censorship—an adequate definition of what is and isn't prurient. It's in this area, he thinks, that "perhaps the next, but not the final, step in the quest for constitutional prohibition of motion picture censorship may be taken."

There have, of course, been many court attempts over the years to define "obscenity." Some held up for exasperating lengths, but all were more or less rescinded by "The Miracle" ruling. The record, as covered by Nimmer's analysis, augurs for an eventual clear-cut determination against prior restraint, albeit still allowing for subsequent punishment under due safeguards. If, however, the Supreme Court declines to collide head-on with the prior restraint issue, then Nimmer suggests it is the Court's burden to "develop and clarify standards for determining the obscene which are capable of being recognized and observed by censorship boards."

Nimmer concluded with unabashed libertarian sentiment. Asserting that "unhampered freedom of expression must eventually prevail," the lawyer recalled the late Justice Brandeis warning: "The greatest dangers to liberty lurk in insidious encroachment by men of zeal, well-meaning but without understanding."

## WHAT'S IN A NAME?

Still Another One For Broadway's Recent 'Odeon'

Following a face-lifting operation starting on June 17, the name of the Odeon Theatre on Broadway will be changed to the Forum. The name change is a result of a request from the Rank Organization, which employs the identification "Odeon" for its theatres throughout the world. The Broadway house was dubbed the Odeon when Rank took over the former Holiday Theatre about two years ago as an outlet for British product. The theatre was operated by the B. S. Moss Theatre chain for Rank, and Charles B. Moss, head of the chain, took over full operation of the theatre when the Rank outfit closed its U.S. office.

First picture to play the newly-christened house will be Columbia's "Middle of the Night." Before the theatre was called the Holiday, it was known as the Central. Theatre has housed legit shows as well as pix.

Jake Watkins has replaced Fred Hansen as manager of the National Theatre Supply Co. in Dallas. Hansen has retired. Watkins, in Oklahoma City NTS office past 20 years.

## Even Evil Fame Brief

Allied Artists is underway with an educational program abroad.

Company is centering its popularity on the career of Al Capone. Seems that in Europe few people ever heard of the Chicago mobster and AA wants the folks to know about him in advance of release of the picture of the same name.

## Mexico's Film Festival This Year Mull'd For Acapulco, Mexico City

Mexico City, May 19.

The date for the celebration of the second World Review of Film Festivals has been set tentatively to start Nov 20. Event, which will cover an 8-day period, will be held simultaneously in this city and in Acapulco, according to Miguel Aleman, Jr., who has been designated as coordinator for the festival by Giacomo Barabino, fest promoter.

Aleman Jr. said there is hope that delegations to the festival will be larger than last year. The coordinator may fly to Hollywood to beat the drums for greater U.S. films participation. This year's event will include winners of the Cannes, Berlin, Karlovy Vary and Venice fests plus films receiving the Gold Shell awards at San Sebastian, Spain.

Miguel Aleman said the plan is to divide the event into two periods of four days each; one segment in Acapulco and the other here. Films screened at Acapulco will not be shown in Mexico City. Project to hold festival in Acapulco is a pet idea of Aleman Jr. who would like to have an event by the seashore.

## Cannes Comment

Continued from page 7

power is going to count in keeping up the present grosses. Second, Europe particularly retains a fresh enthusiasm for the star system, which has faded somewhat in the States. The French are thoroughly aware of this. They sent to Cannes a considerable group of their young players, and they got the kind of frantic attention which pays off via hefty plugs in papers and magazines.

Of course, while deploring the situation, the Americans also have some very good explanations for it. With the studios having reduced and in most cases virtually eliminated star rosters, they're no longer interested in footing the bill for a player to make the Cannes circuit. The actors themselves aren't too eager to go through the strenuous festival routine, which doesn't pay off in any immediate benefits. Finally, it is a fact that Cannes itself is more eager for established names to invite than for newcomers, who aren't apt to lend quite as much lustre to the proceedings.

Whatever the reasons and the explanations, it's very clear that, by skipping Cannes as a possible build-up for stars (Kim Novak certainly skyrocketed via her first Cannes visit and it didn't harm Jayne Mansfield either), the Yank outfits are missing an important bet. Where the French, Germans and Italians are working hard to plug a new generation of players, Hollywood appears content to rest on its laurels and to ignore possibilities to insure the future. At a time when Hollywood isn't blessed with too many new drawing names anyway, the importance of Cannes as a "build-up" can't and shouldn't be overlooked.

## Par Product

Continued from page 3

operation. He and his exec aides will run the show. It's believed that in a few months' time, if the proper individual is available, an exec producer will be appointed. He'll take over the artistic aspects of the studio operation with Karp handling the business end.

Meanwhile being planned is a Coast meeting to be attended by Balaban and just about every department head in the homeoffice. Subject broadly will be Par's "new era."

## Soundtrack

Continued from page 4

berg and George Marshall was filmed in Italy at a cost of \$1,500,000, according to Amer-Int'l.

Producers Samuel Bischoff and David Diamond moved onto the Allied Artists unit west preliminary to their lensing of "The Big Bankroll" next fall . . . Paul Raibourn back at the Paramount homeoffice following a trek west on possible diversification moves for the company. Nothing has materialized so far . . . Terry and Denis Sanders went home to the Coast after a month's promotional work on their "Crime and Punishment, U.S.A."

Sy Weintraub sez this is the best time ever for independent film producers to enter the field and because of the opportunities at hand he's divested all of his radio and television interests to concentrate on theatricals. Weintraub and partner Harvey Hayutin bought out Sol Lesser Productions for close to \$3,000,000, according to Weintraub.

With the N.Y. Yankees getting Page One attention throughout the country, via occupancy of the cellar in the American League, isn't the time ripe for a reissue of "Pride of the Yankees?"

Peter Lawford purchased "Three for the Money," original screenplay by Dick Steur, and negotiating with Gary Cooper for pair to coproduce and costar . . . Howard St. John will recreate his Broadway role in Panama-Frank's Paramount production of "L'il Abner."

Louis de Rochemont prepping a 110-minute film extravaganza, "All the World's a Stage," using variety of acts from around the globe . . . James Gunn takes over scripting chores on "Harrison High" for producer Jerry Bresler at Columbia Pictures.

## PETER WELLMAN SELLING

But His Theatre Properties Still Extensive

Girard, O., May 26.

Peter M. Wellman, owner of the New Mock and Wellman Theatres in Girard, a suburb near Youngstown, for 25 years, has sold the two houses to Albert Garfield of Youngstown, who managed theatres for 13 years for Warner Bros. before becoming associated with the Berlo Vending Co. as district manager.

Wellman purchased the Old Mock theatre in 1934 and later renamed it the Wellman, after they built the New Mock Theatre a few years later. He will continue to maintain ownership of the Hickory Drive-In at Sharon, Pa., operated by his son, Michael; the North Side and West Side Drive-Ins, Youngstown, leased to Associated Theatres Circuit, Cleveland; the Shane Drive-in in Andover, O., and the Atlantic Mills property, the former Belmont Theatre in Youngstown, which now houses a discount type department store business.

## BEN MARCUS PRO-RADIO FOR SECRET PROMOTION

In New York last week for the executive committee meeting of the Council of Motion Picture Organizations, Ben Marcus reported he found radio to his liking as an advertising medium. Marcus, who's a Wisconsin circuit operator and former president of Allied States, Assn., said he tried out local a.m. outlets for three pictures—namely, "Gidget," "Hanging Tree" and "Perfect Furlough"—and all three produced good results.

Marcus noted that radio was one of the basic parts of the industry's long-projected business building campaign. As a result of his own experience he feels that the industry should go along with the institutional aural advertising but as a supplement to theatremen's own advertising on individual pictures, such as his three.

Marcus was named chairman of a committee whose job is to determine how to use radio recordings prepared for the business campaign but not put to use because of the lack of funds. These are slides of the go-to-the-movies type which were cut out of initial funds, and subsequently not exposed.

Cost of these records, along with other preparatory work on the business project, came to \$28,000. This is roughly 20% of the total money contributed by theatre owners for the proposed campaign. The balance will be returned to the donors on the usual pro rata basis.

## Thief's Girl Driver Let Off

Beaumont, Tex., May 26.

Mary Nell Holcombe to Port Arthur, received a two year suspended penitentiary sentence after pleading guilty here before District Judge Melvin Combs to taking part in the holdup of the Village Theatre in Port Arthur on July 20, 1958.

She had admitted to driving the car for Marion W. Babb, also of Port Arthur, who was sentenced to eight years imprisonment after he pleaded guilty to taking \$690 from the theatre, using a gun he claimed was a toy.

## Reissues (Some) Cop Big Dough; 'Shane' Latest

There's gold in those reissues—sometimes. As 20th-Fox cleaned up with "Streetcar Named Desire," Paramount is now raking in tall coin with "Shane." The oater is figured to gross \$1,000,000 in domestic rentals.

Doing well, too, is the combination of "Stalag 17" and "Place in the Sun." Package has taken in \$135,000 in 1,200 dates, which is fancy money for back-issue product, and actually running ahead of one of Par's new productions.

Experience with another combo shows that pictures which have done well the first time around don't necessarily lend themselves to re-run treatment. "Detective Story" and "Come Back Little Sheba" were teamed and the results were dismal. "No chemistry in the package," was one of the comments heard at Par. The plan now is to test "Detective" in combination with "Rear Window."

Elvis Presley will be back next month via reissue of "Loving You" and "King Creole" as Par continues on the reissue kick.

And Par is toying with the idea of returning Grace Kelly to world screens next year with the re-handling of "Country Girl" and "Bridge at Toko-Ri." Bill Holden also is in both of these.

## 'Philadelphians' Payoff

Harrisburg, May 26.

Hitting the hinterlands sometimes has a way of paying off, as witness the stopover here of the cross-country bus caravan promoting "The Young Philadelphians."

E. G. Wollaston, manager of the State Theater arranged a special breakfast session with the players, including Peter Brown, Alan Hale Jr., Arlene Howell, Will Hutchins, Diane Jergens, Roger Moore, Erin O'Brien, Roger Smith and Connie Stevens, and the radio and press reps in town.

The result—radio stations have been using taped interviews made during the session, all week at all hours of the day and night, and the newspapers devoted major features to the event. And from present indications, the promo barrage will continue at least through June 1 as all stations still have a number of tapes they haven't even scheduled yet.

## 'South Seas' Due in Minn.

Minneapolis, May 26.

"South Sea Adventure," the only remaining Cinerama attraction not yet presented here, will preem at the Century July 1, replacing "Windjammer." Latter is now in its 26th week and still doing big business. It'll have run 31 weeks, or just short of eight months, when it departs.

All previous Cinerama offerings have enjoyed long runs at the Century, this having proved one of Stanley-Warner's best boxoffice cities. "This Is Cinerama" ran 66 weeks; "Cinerama Holiday," 54; "Seven Wonders of the World," 83, and "Search for Paradise," 38.

# "ROOM ZOOMS TO BOOM BIZ!"

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Esquire  
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Now in its  
5th week!

Fine Arts  
NEW YORK  
Now in its  
9th week!

Palace  
MILWAUKEE  
Now in its  
2nd week!

Ontario  
WASHINGTON  
Now in its  
4th week!

United Artists  
DETROIT  
Now in its  
3rd week!

Century  
BUFFALO  
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## Illinois Exempts 'Distressed' Film Theatres From Minimum Wages

Springfield, Ill., May 26.

Illinois theatres have been exempted from pending minimum wage legislation in this state, it was reported by George G. Kerasotes, president of Theatres Owners of America and head of the Kerasotes Theatres here.

Kerasotes indicated that as a result of conferences with key legislators, film houses had been specifically eliminated from bills now pending before the State's Senate and Assembly at the capital here.

Appeal to the lawmakers was on two counts—(1) that the film business is presently in financial distress, as evidenced by the closing of several hundred theatres in the state in the past decade and (2) that minimum wage coverage would close more theatres.

It was also emphasized that full-time theatre employees, such as projectionists and stagehands, are being paid at union scale far above the proposed minimums and that other employees—including ushers, cashiers, doormen and candy stand attendants—were part-time employees, either interested in picking up extra money for a few hours work a day or limited by Social Security as to the amount of money they could earn.

Kerasotes pointed out that the fact that hotels and restaurants had already been specifically exempted from the bill set a precedent for drive-in theatre concessions employees.

### Marilyn Words Intact; 105 Feet Out in Kansas

Kansas City, May 26.

United Artists and the Kansas Board of Review came to an agreement last week on "Some Like It Hot," and the picture will now play the Sunflower state minus 105 feet of its footage. Out are some of the intimate scenes between Marilyn Monroe and Tony Curtis on the yacht, regarded as too disturbing for Kansans.

Scissoring was done in a few selected spots without losing any of the dialogue. Bookings of the film are going forward immediately in Kansas, according to Ralph Amacher, UA manager here.

Picture played first run at the Midland, Kansas City, Mo., several weeks ago and now is in subsequent runs on the Missouri side. Kansas theatres, including a number of drive-ins, are hastening to catch up.

### PADGETT JOINS FOUNDATION

Film Booker's Aide In Change of Profesh

Atlanta, May 26.

A. B. Padgett, assistant to Jimmy Harrison, chief booker for the Wilby-Kinney theatre chain, has resigned to become director of the Metropolitan Foundation of Atlanta, which administers capital gifts to charitable, educational and religious groups in this area. Padgett's appointment came after it was revealed that four Atlanta banks, Citizens and Southern National Bank, First National Bank, Fulton National Bank and Trust Company or Georgia, had given \$125,000 to the foundation.

Foundation has been in existence for seven years, but Padgett, who has been with Wilby-Kinney chain since 1951, is first fulltime director.

Padgett's job at W-K has been filled by John Huff, who has been connected with Paramount Exchange in Atlanta for 15 years.

### Filipino Film Via AA

Hollywood, May 26.

Allied Artists has closed distribution deal for "Surrender—Hell!" Keith Andes-Susan Cabot costarred produced last year in the Philippines under the Topaz Films banner.

Based on Philip Harkin's tome, "Blackburn's Headhunters," narrative deals with Col. Donald Blackburn's guerrilla fighters in the Philippines during World War II. Edmund Goldman produced, John Barnwell directed.

### Make a Hit With Mama

St. Paul, May 26.

George Granstrom, owner of the local de luxe neighborhood Highland, used extra large newspaper advertising space on "Mother's Day" to pay respects to mothers and suggest that children treat them to a motion picture that day.

Copy: "We pay tribute to all mothers today. Take her out to a movie. She'll love you for it."

Highland's screen attraction was "Rally Around the Flag, Boys."

## RKO Taking Over Firstrun in K. C.

Kansas City, May 26.

RKO Theatres are coming back to first run operation here, taking over the Missouri Theatre for reopening May 29. Theatre has been under Cinerama operation the past three years, but that closes out with "South Seas Adventure," May 17.

RKO will revamp the house, replacing the former seating arrangement counting 2,585. Cinerama has operated with 1,194 seats. The special booth and screen for Cinerama come out, and Cinerama scope equipment will be installed.

Harry Weiss, RKO district manager from Minneapolis, was in town last Thursday initiating the changes. RKO will reopen with "Around the World in 80 Days," first downtown showing in Cinerama scope. Policy will be 75c matinees, \$1 evenings, the prevailing first run admissions. Manager is yet to be appointed.

### Identify US-USSR

Continued from page 5

olina, "All Around Arkansas," "Grand Canyon," "People of the Western Shore," "Rainbow Valley," "Symphony Across the Land," "Marian Anderson," "The Big City," "Toward Tomorrow," "A Share in Tomorrow," "Building with Rain," "Report on Puerto Rico," "Achievement in Steel," "The American Road," "Arizona and its Natural Resources," "Design for Growing," "The Story of Thomas Alva Edison," "Technique for Tomorrow, USA," "Yellowstone National Park," "Paintings of the New World," and "Museum of Art."

The Russian documentaries are: "In the Land of Sunny Nights," "If Mountains Could Talk," "Dostoyevski," "For the Love of the Doomed," "Healing Rays," "Palace of Science," "On the Track of Invisible Enemies," "Development of Reflex Activity in Autogenesis," "Tret'Yakov Gallery," "In the Land of the Fire Breathing Mountains," "I. I. Levitan," "Peter's Palace," "The Russian State Museum," "Stalingrad Today," "Our Olympians," "The Academy of Arts of the USSR," "Aivosovski," "Master of Book Illustration," "On the Moscow Canal," "Peter Konchalovski," "Along the Lower Amur," "When Winter Wheat Comes," "State Hermitage," "Story of Stones," and "First Soviet Earth Satellites."

### Ballyhoo Truck for H-Man

Columbia is sending a truck trailer to 36 cities in eight states as part of the exploitation campaign for its sci-fi release, "The H-Man."

The trailer, termed a horror show on wheels, left New York over the weekend to launch an initial 27-day tour, which started in Columbus on Monday (25). The itinerary includes stops in Kentucky, Indiana, Michigan, New York, Massachusetts and Rhode Island, before winding up in Bridgeport, Conn., on June 20. The film is slated for saturation bookings in these states during the last week in June.

### Briefs From The Lots

Hollywood, May 26.

"Mad Dog Vincent Coll" will be indie produced by Medhat Mandoor with Lawrence Tierney in title role and Joan Dixon... Associated Producers Inc., registered "Stars of the Grand Ole Opry," for film based on longtime Nashville radio-TV fave... Maureen Stapleton with Marlon Brando, Anna Magnani and Joanne Woodward in Juror-Shepherd's "The Fugitive Kind"... Fred Kohlmar signed Arthur Sheekman to script "That Hill Girl," upcoming Kim Novak starrer at Columbia Pictures... Nicholas Ray registered trio of titles with MPAA for possible indie production: "The Innocents," "The Outsiders" and "The Trance of Death."

Charles Feldman closed distribution deal with Columbia Pictures for his projected indie, "Fair Game"... Edmund Grainger set Brian Donlevy for Metro production, "Never So Few"... Milton Sperling acquired film rights to "The Marauders," dealing with Merrill's Marauders during Burma campaign of World War II... Walt Disney set Janet Monro for "Swiss Family Robinson"... William Bishop with Fred MacMurray in Richard Einfeld's "Oregon Trail," for 20th-Fox release... John C. Higgins scripted Rod Serling yarn, "Line of Duty," for Aubrey Schenck and Howard W. Koch's United Artists sked... Gary Merrill into Perlberg-Seaton's "The Pleasure of His Company."

Garson Kanin is packaging his upcoming novel, "Blow Up a Storm," for indie production and pitching for Frank Sinatra in yarn about jazz musicians... Walt Disney purchased Edward Fenton's adventure-mystery tome, "The Golden Doors," for filming in Italy under producer of William H. Anderson... Charles Schnee set to script "Butterfield 8" John O'Hara novel to be produced by Pandro Berman for Metro release... British thesp Tom Helmore into George Pal's upcoming "The Time Machine," shooting for Metro distribution... Leo Fuller's "The Greatest Liar in the World" acquired by Dave Crown for indie filming... Vijay returns to screen as costar of Juror-Shepherd's "The Fugitive Kind," joining Brando, Mafnan and Woodward.

### Elect Acad Governors

Hollywood, May 26.

Three new members and 11 incumbents were elected to Academy of Motion Picture Arts & Sciences' Board of Governors. Trio include Mervyn LeRoy (Directors Branch), Jack Diamond (Public Relations) and Richard Murphy (Writers).

Reelected: Robert Ryan (Actors), B. B. Kahane (Administrators), Edgar Preston Ames (Art Directors), Hal Mohr (Cinematographers), Jacob H. Karp (Executives), Rudi A. Fehr (Film Editors), George W. Duning (Music), Samuel G. Engel (Producers), Hal Elias (Short Subjects), Gordon E. Sawyer (Sound), Emile Kurl (Art Directors).

All board members were voted in for two-year terms except Kurl, elected to one-year term to fill a vacancy.

### Rubinsky's 30th Anni

Harrisburg, May 26.

A local exhibitor, Mark Rubinsky, celebrating his 30th anniversary as a motion picture theatre owner, was honored here in a week-long observance of the event. At one time the owner of 15 houses throughout the Keystone State, Rubinsky is currently headquartered here, with theatres under his wing now confined to the immediate area.

In 1948 Rubinsky built the Uptown Theatre and was given the Merit Award that year by the motion picture industry for the most modern and well constructed theater in the nation.

In addition to recognition of Rubinsky's anniversary by city and state officials, the Uptown Theatre ran a nine-day box office special offering of two adult tickets for the price of one.

Pinnacle Pictures Corp. has been authorized to conduct a motion picture business in the Bronx. Capital stock is \$5,000. Directors are Archer King, Elaine K. Rutledge, of New York; William Free, of Old Wick, N.J. Cally & Cally of Manhattan were filing attorneys.

## Bait for Oregon Festival Tourists

'Windjammer' on 2-Nightly Policy, Weekend Matinees—Playing Portland Nabe

### Hollywood Bed-Springs

What is by now a familiar "inside" probing of Hollywood has been repeated by Lionel Olaj in his first novel, "The Heart of a Stranger," a Signet paperback original.

The author recounts the struggle for control of an indie telepix production company between a Neanderthal type actor and an intellectual writer-producer. The story is told in the first person by the production company's story reader, a vague hanger-on who is part of the vast army of lower-echelon staffers working in Hollywood.

Of course, no novel about Hollywood would be worth the paper it's written on if it were not spiced with a quota of sex, and Olaj, not to be different, has his characters jumping in and out of bed at almost every turn. The author displays a superficial knowledge of the workings of a telepix outfit. His depiction of the Eastern bankers who control the financing borders on the cliché. And his account of agents, producers and writers covers well-trodden territory. Hoil.

Portland, Ore., May 26.

Cinemiracle came to Portland with "Windjammer" at the Evergreen. House hopes for a four month run. The 1,200 seater is located in a neighborhood biz district about four miles from the main stem.

William Thedford, prexy of the Evergreen circuit; Oscar Nyberg, district manager; Rex Hopkins, city manager; and all of the managers of the Evergreen theaters were on hand for the opening.

Hopkins had plenty of ballyhoo on radio, tv, and press. A short civic deal and entertainment set the stage for the pic. House has been scaled at \$1.75 with two evening performances plus two matinees on week-ends.

"Windjammer" experts big biz throughout the summer with 7,000-8,000 tourists expected for the Oregon Centennial Expo.

### Cop's Widow Benefits From 'Anne Frank'

Minneapolis, May 26.

Ted Mann, owner of the Academy here, is donating proceeds of the June 4 opening night at his theatre of the territory exclusive hard-ticket "Diary of Anne Frank" engagement. They'll go to the widow and four children of a policeman killed in a gun battle with two bandits encountered by him departing from a super-market which they just had held up.

Tickets will sell for \$5 and a capacity house will net \$4,500 for the needy family. All newspapers and television and radio stations are cooperating to make the night a success.

The gesture will cost Mann at least \$1,500 because a Jewish organization desiring to raise funds had offered him that sum if he'd sell out the house to it opening night.

### STARLIGHT NOW GLENDALE

Mirasola Takes Over Long-Dark Ozoner

Albany, May 26.

Joseph Mirasola will re-christen the former Starlight Drive-in, at Pottersville, as Glendale Drive-in, when he opens it May 29. The automobile has been dark since 1952.

Mirasola, who relighted the 9-L Beach Drive-in, at Lake George Village, three years ago, is widening the screen, installing a new booth and making other changes in Pottersville. A new highway passed the drive-in. Mirasola will operate with his son, Juneo.

Mirasola has leased the ozoner, with an option to buy, from Henry McKee, owner of a nearby restaurant. Downey and Whitman originally conducted the 300-car park.

The 9-1 Beach will reopen May 29, too. The Mirasolas are from Brooklyn.

### UA's Philly Party at 40

Philadelphia, May 26.

United Artists marked its 40th anni with a screening of Frank Sinatra's "Hole in the Head" and a party afterward at the exchange for the entire Vine St. colony. Party was hosted by Philly branch manager Al Glaubinger.

### '80 Days' In On Grind

Minneapolis, May 26.

One year after its 50-week hard ticket \$2.65 top Academy Theatre run on Todd-OA, "Around the World in 80 Days" returns to the local loop tomorrow (27) at the RKO Pan.

On 35mm the scale will be \$1.25 after 5 p.m., instead of the theatre's usual 90c or \$1.

### Par Moves Buchanan

Dallas, May 26.

H. K. Buchanan is being transferred to the local Paramount exchange which has been shuttered.

Buchanan will be in charge of all bookings for the Oklahoma City area.

## Better, Cheaper 'Windjammer' Rig

Los Angeles, May 26.

A new type of multiple projection equipment perfected in Europe and which reportedly may be installed and operated at approximately one-quarter the cost of present equipment will now enable hundreds of smaller theatres to exhibit National Theatres' "Windjammer" in its original Cinemiracle process.

Pic, first in NT's widescreen system, heretofore has been restricted to theatres capable of handling the bulky three-panel Cinemiracle projectors. The new equipment is of lightweight designs which permits easy portability and occupies only a fraction of the booth space usually required for triple-projection.

### ElectroVision Adds 2 To Fanchon and Marco

Los Angeles, May 26.

ElectroVision Corp., which acquired the Fanchon & Marco chain of theatres some months ago, had added two houses to the 10 it already holds.

The Bay Theatre, in Pacific Palisades, and Imperial Theatre, Inglewood, in nearby neighborhoods, will now come under ElectroVision management, under a deal closed with Helm & Hoffman Enterprises.

### Par Buys In Own Stock

Paramount in the past month spent nearly \$390,000 in buying its own stock back on the New York Stock Exchange. Total of 7,900 shares was taken in on the open market and placed in the company's treasury.

This is in line with the continuing policy of reducing the capitalization and brings to 212,400 shares the total acquired over the past year.

Also on the Wall Street front, it's noted that United Artists now has 965,162 shares listed on the big board. New total came as debentures were converted into 32,651 common shares.

### Peck Party to Texas

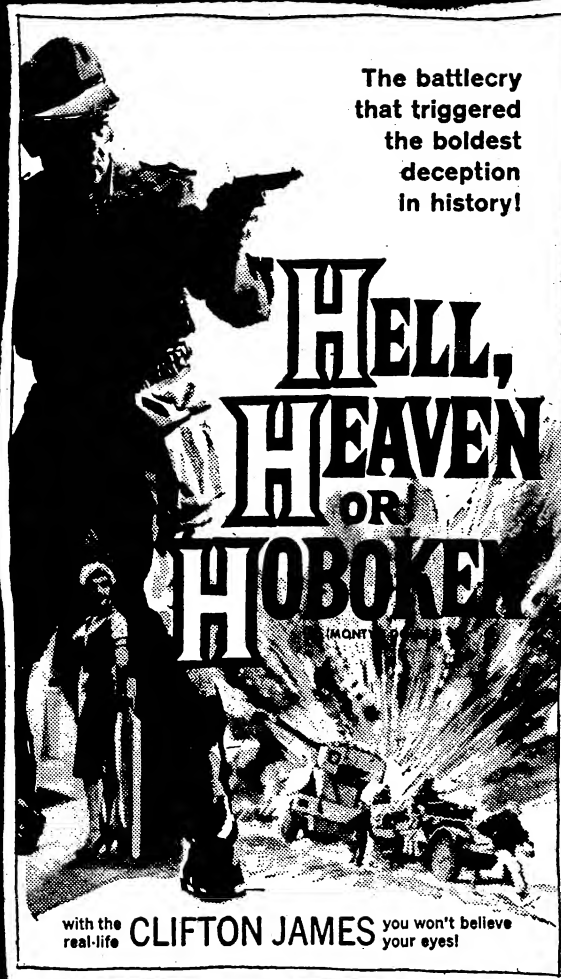
Dallas, May 26.

Gregory Peck will make a personal appearance on the stage of the Majestic Theatre here Thursday (28) to introduce his latest starring release, "Pork Chop Hill," Houston and San Antonio.

Peck will be accompanied on the tour by Capt. Joseph Clemons, the real life hero whom Peck portrays in the film, and their wives.

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**TWO OF THE SCREEN'S MOST  
UNUSUAL FEATURES BLENDED INTO  
THE YEAR'S MOST EXCITING MOVIE SHOW!**



The battlecry  
that triggered  
the boldest  
deception  
in history!

## HELL, HEAVEN OR HOBOKEN

with the  
real-life **CLIFTON JAMES** you won't believe  
your eyes!



The devil's weapons  
that tore through  
space to  
explode the  
rocket  
age!

## MISSILES FROM HELL

Starring  
filmdom's  
popular man  
of adventure  
**MICHAEL  
RENNIE** and  
**PATRICIA  
MEDINA**

**MILLY VITALE and DAVID KNIGHT • Produced by JOHN BASH**

NTA Pictures Releases

**NTA PICTURES** H. M. GREENBLATT, GENERAL MGR., 10 COLUMBUS CIRCLE, NEW YORK, N. Y., Judson 2-7300 **JOE GINS**, SALES MGR.—NEW YORK, 10 COLUMBUS CIRCLE, NEW YORK, N. Y., Judson 2-7300 **LOUIS AURELIO**, MID-WESTERN DIVISION MGR., 612 NORTH MICHIGAN AVE., CHICAGO, ILLINOIS, Michigan 2-5561 HOME: Pullman 5-6685 **ROY BRANON**, SOUTHEASTERN DIVISION MGR., 1563 CLAYTON DRIVE, CHARLOTTE, N. C., Edison 2-9176 **HERBERT BROSTEIN**, WEST COAST DIVISION MGR., 9952 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA, Crestview 4-8849 **ROBERT FRIEDMAN**, MID-ATLANTIC DIVISION MGR., 1134 LOXFORD TERRACE, SILVER SPRING, MD., Juniper 9-6249 **TRUMAN HENDRIX**, SOUTHWESTERN DIVISION MGR., 1408 FIDELITY UNION LIFE BUILDING, DALLAS, TEXAS, Riverside 7-1911 **NORMAN NIELSEN**, PRAIRIE DIVISION MGR., 1026 SO. 32ND STREET, OMAHA, NEBRASKA, Atlantic 2209 **ABBOTT SWARTZ**, MINNEAPOLIS, 1011 CURIE AVE., MINNEAPOLIS, MINNESOTA, Federal 6-7032

# Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year ..... 3  
This Date, Last Year ..... 8

### "THE BAT"

(Liberty Pict.)  
Prod.—C. J. Tevlin  
Dir.—Crane Wilbur  
Vincent Price, Agnes Moorehead, John Sutton, Gavin Gordon, Robert B. Williams, Darla Hood, John Bryant, Elaine Edwards, Lenita Lane, Harvey Stephens  
(Started April 27)

## AMERICAN INT'L

Starts, This Year ..... 11  
This Date, Last Year ..... 16

### "COLOSSUS AND THE GOLDEN HORDE"

(American International-Standard co-production)  
Prod.—Domenico Faldi  
Steve Reeves, Chelo Alonso, Bruce Cabot  
(Started April 27)

### "GHOST OF DRAG STRIP HOLLOW"

(American International Pict.)  
Jody Fair, Russ Bender, Henry McCann, Dorothy Newman, Martin Braddock, Elaine Dupont, Leon Tyles  
(Started May 14)

## COLUMBIA

Starts, This Year ..... 14  
This Date, Last Year ..... 10

### "MAN ON A STRING"

(R.D.D.R. Corp.)  
(Shooting in Berlin)  
Prod.—Louis DeRochemont  
Dir.—Andre de Toth  
Ernest Borgnine, Kerwin Mathews, Alexander Scourby, Ed Prentiss, Colleen Dewhurst, Vladimir Sokoloff, Glenn Corbett  
(Started March 31)

### "ONCE MORE WITH FEELING"

(Stanley Doren Films)  
(Shooting in Paris)  
Prod.—Stanley Doren  
Dir.—Stanley Doren  
Yul Brynner, Kay Kendall, Gregory Ratoff, Mervyn Johns, Martin Benson, Harry Lockhart, Maxwell Shaw, Andrew Faulds  
(Started April 6)

### "OUR MAN IN HAVANA"

(Kingmead Prods.)  
(Shooting in Havana)  
Prod.—Carol Reed  
Dir.—Carol Reed  
Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Ralph Richardson, Noel Coward, Jo Morrow  
(Started April 13)

### "RIM OF THE CANYON"

(Thunderbird Prods.)  
Prod.—Kendrick Sweet, Don Siegel  
Dir.—Don Siegel  
Cornel Wilde, Victoria Shaw, Mickey Shaughnessy, Edgar Buchanan, Rian Garrick, Tom Fadden, Alex Lockwood, Ted Jacques, George Ross, Jack Elam, John Roy, Guy Way, Wendell Holmes  
(Started April 27)

### "THE FLYING FONTAINES"

(Clover Prods.)  
Prod.—Sam Katzman  
Dir.—George Sherman  
Michael Callan, Ely Norlund, Rian Garrick, Jeanne Manel, William Quinn, Joan Evans, Joe deSantis, John Van Dreeland, Roger Perry  
(Started May 11)

### "A MAGIC FLAME"

(Goetz Pictures)  
(Shooting in Vienna)  
Prod.—William Goetz  
Dir.—Charles Vidor  
Dirk Bogarde, Capucine, Marfita Hunt, Lou Jacobi, Marcel Dalio, Sidney Kaye, Ivan Desny  
(Started May 11)

### "THE TINGLER"

(William Castle & Assoc.)  
(Shooting in Vienna)  
Prod.—William Castle  
Dir.—William Castle  
Vincent Price, Judith Evelyn, Patricia Cuts, Philip Colledge, Pamela Lincoln  
(Started May 14)

### "HAVE ROCKET, WILL TRAVEL"

(Romm Prods.)  
Prod.—Harry Romin  
Dir.—David Rich  
The Three Stooges, Jerome Cowan  
(Started May 18)

### "SUDDENLY LAST SUMMER"

(Sam Spiegel Prods.)  
(Shooting in London)  
Prod.—Sam Spiegel  
Dir.—Joseph Mankiewicz  
Elizabeth Taylor, Montgomery Clift  
(Started May 25)

## WALT DISNEY

Starts, This Year ..... 3  
This Date, Last Year ..... 1

### "TOBY TYLER"

Exec. Prod.—Walt Disney  
Assoc. Prod.—Bill Walsh  
Dir.—Charles Barton  
Kevin Corcoran, Henry Calvin, Gene Sheldon, Bob Sweeney, Richard Eastham, Barbara Beard, Dennis Joel  
(Started March 30)

### "THE SILVER SKATES"

(Shooting in Sweden & Holland)  
Prod.—Walt Disney  
Assoc. Prod.—Norman Foster  
Dir.—Norman Foster  
Rony Seander, Carin Rossby, Alf Kjellin, Inga Landberg, Erik Strandmark, Gunilla Jelf, Lennard Klefbom  
(Started April 2)

### "KIDNAPPED"

Prod.—Walt Disney  
Assoc. Prod.—Robert Atwood  
Dir.—Robert Stevenson  
James MacArthur, Peter Finch, Finlay

Currie, John Laurie, Bernard Lee, Niall MacGinnis, Miles Malleon, Andrew Cruickshank  
(Started April 27)

## METRO

Starts, This Year ..... 11  
This Date, Last Year ..... 11

### "HOME FROM THE HILL"

Prod.—Edmund Grainger  
Dir.—Vincente Minnelli  
Robert Mitchum, Eleanor Parker, George Hamilton, George Peppard, Luana Patten, Everett Sloans, Yvette Mimieux  
(Started April 9)

### "THE WRECK OF THE MARY DEARE"

Prod.—Julian Blaustein  
Dir.—Michael Anderson  
Gary Cooper, Charlton Heston, Michael Redgrave  
(Started April 9)

### "NEVER SO FEW"

Prod.—Edmund Grainger  
Dir.—John Sturges  
Frank Sinatra, Gina Lollobrigida, Peter Lawford, Steve McQueen, Dean Jones, Richard Johnson  
(Started May 18)

### "THE LAST VOYAGE"

(Shooting in Japan)  
Prod.—Andrew L. Stone  
Dir.—Andrew L. Stone  
Robert Stack, Dorothy Malone, George Sanders, Edmund O'Brien, Tammy Merrilugh, Woody Strode, Jack Kruschen, Richard Norris  
(Started May 18)

### "THE TIME MACHINE"

(Galaxy Prods.)  
Prod.—George Pal  
Dir.—George Pal  
Rod Taylor, Allyn Young, Tom Helmore  
(Started May 25)

### "THE HOUSE OF THE SEVEN HAWKS"

(Shooting in Holland)  
Prod.—David E. Ross  
Dir.—Richard Thorpe  
Robert Taylor, Nicole Maurey, Linda Christian  
(Started May 20)

## PARAMOUNT

Starts, This Year ..... 5  
This Date, Last Year ..... 6

### "ONE-EYED JACKS"

(Fennemaker Prods.)  
Exec. Prods.—George Glass, Walter Selzer  
Prod.—Frank P. Rosenberg  
Dir.—Marlon Brando  
Marlon Brando, Karl Malden, Katy Jurado, Pina Belliceri, Ben Johnson, Slim Pickens, Timothy Carey, Ray Teal, Sam Gilman, Larry Duran, Lisa Lu, John Dierkes, Mickey Finn, William Forrest, Clem Harvey, Henry Willis, Maria Monay, Marguerite Cordova, Hank Warden, Miriam Colon, Rodolfo Acosta  
(Started Dec. 2)

### "A VISIT TO A SMALL PLANET"

(Hal Wallis Prods.)  
Prod.—Hal Wallis  
Dir.—Norman Taurog  
Jerry Lewis, Joan Blackman, Earl Holliman, Fred Clark, Lee Patrick  
(Started April 27)

## 20th CENTURY-FOX

Starts, This Year ..... 5  
This Date, Last Year ..... 10

### "THE BLUE ANGEL"

(Jack Cummings Prod.)  
Prod.—Jack Cummings  
Dir.—Edward Dmytryk  
Curt Jurgens, Max Baer, Britt, Theodore Bikel, Ina Anders, Barbara Lunn, Stella Stevens, Wolfe Barrell, Dick Tyler, Ron Walker, Voytek Dolinski, Carmen Austin, Elise Burckett  
(Started April 20)

### "THE BEST OF EVERYTHING"

(Company of Artists Prods.)  
(Shooting in N.Y.)  
Prod.—Jerry Wald  
Dir.—John Neugebauer  
Hope Lange, Stephen Boyd, Suzy Parker, Diane Baker, Gardiner McKay, Martha Ryer, Robert Evans, Sue Carson, Donald Herron, and starring, Joan Crawford  
(Started May 11)

## UNITED ARTISTS

Starts, This Year ..... 7  
This Date, Last Year ..... 15

### "ANNIVERSARY WALTZ"

(Fields Prod. Inc. for UA)  
(Shooting in New York)  
Prod.—Joseph Fields  
Dir.—Joseph Fields  
David Niven, Mitz Gaynor  
(Started April 27)

### "THE GALT AND THE GOURS"

(Casper-Montgomery Prods.)  
(For UA Release)  
Prod.—Robert Montgomery  
Dir.—Robert Montgomery  
James Cagney, Dennis Weaver, Les Tremayne, Karl Swenson, Walter Sande, Richard Widmark, Carl Benton Reid, Ward Costello, Raymond Bailey, Robert Burton  
(Started April 29)

## UNIVERSAL

Starts, This Year ..... 4  
This Date, Last Year ..... 4

### "SPARTACUS"

(Bryna Prods.)  
Prod.—Kirk Douglas  
Dir.—Anthony Mann  
Kirk Douglas, Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Dall, Nina Foch, John Ireland, Charles McGraw, Joanna Barnes, Harold J. Stone  
(Started Jan. 27)

## WARNER BROS.

Starts, This Year ..... 5  
This Date, Last Year ..... 6

### "THE BRAMBLE BUSH"

(United States Pict.)  
Prod.—Hilton Petrie  
Dir.—Delmar Petrie  
Richard Burton, Barbara Rush, Angie Dickinson, Jack Carson, James Dunn, Henry Jones, Tom Drake, Frank Conroy  
(Started March 30)

### "YELLOWSTONE KELLY"

Dir.—Gordon Douglas  
Clint Walker, Andrea Martin, John Russell, Edward Byrne, Ray Danton  
(Started April 7)

### "GUNS OF THE TIMBERLAND"

(Jaguar Prods.)  
Prod.—Aaron Spelling  
Dir.—Robert Webb  
Alan Ladd, Jeanne Crain, Gilbert Roland, Frankie Avalon, Lyle Bettger, Noah Beery, Verna Felton, Regis Toomey, Alana Ladd  
(Started April 28)

### "CASH MCCALL"

Prod.—Henry Blanke  
Dir.—Joseph Pevney  
James Garner, Natalie Wood, Nian Foch, Dean Jagger, Otto Kruger, E. G. Marshall  
(Started May 4)

## INDEPENDENT

Starts, This Year ..... 16  
This Date, Last Year ..... 10

### "JET OVER THE ATLANTIC"

(Benedict Bogus Prod. for Inter-Continent Release)  
(Shooting in Spain and Mexico)  
Prod.—Benedict E. Bogus  
Dir.—Byron Haskin  
Guy Madison, Virginia Mayo, George Reed, Iona May, George Macready, Anna Lee, Margaret Lindsay, Argentina Brunetti, Venetia Stevenson, Tudor Owen, Frederic Warlock, Cindy Lee, Brett Halsey  
(Started April 27)

### "ORDEAL AT DRY RED"

(Marion Prods.)  
(Shooting at Kansas City, Mo.)  
Prod.—Richard Sarafian  
Dir.—Richard Sarafian  
Peter Mamakos, House Peters Jr., Sandra Knight  
(Started May 14)

### "STUMP RUN"

(Emerald Prods. of Oregon Ltd.)  
(Shooting in Eugene, Ore.)  
Exec. Prod.—Rod Reynolds  
Prod.—Hugh M. Hooker  
Dir.—Edward Dew  
Edgar Buchanan, Slim Pickens, Rand Brooks, Kaye Elhardt  
(Started May 18)

## Maine's Anti-Poster Law

Augusta, Me., May 26.  
A bill prohibiting billboards within 660 feet of the right of way line on either side of Interstate System highways, with certain specific exceptions, has been unanimously approved by the highways committee of the Maine Legislature here.  
David H. Stevens, State Highway Commission chairman, told the committee that enactment of the measure, sponsored by Sen. Carl Stipphen (R-Rockland), would bring Maine up to federal billboard regulation standards and make the state eligible for \$600,000 to \$800,000 federal-aid bonuses.

# Rank Vice UFA On Disney Pix

Hollywood, May 26.

J. Arthur Rank Overseas Film Distributors supplants UFA as German and Austrian distrib of Walt-Disney product. Rank, which has been handling Disney films in the Latin American and Far Eastern markets, will also take over half the Italian release, sharing market with Vittorio Mattea's Rome International Films, which previously booked all Disney films in Italy.

Included in new Rank deal will be "Sleeping Beauty," "Darby O'Gill and the Little People," "White Wilderness," "Third Man on the Mountain," "Shaggy Dog" and "Tonka."

# Exhib His Own Best Fan; Joe Denniston, Now 80, Closes One, But Runs Two

Monroe, Mich., May 26.

After 42 years, the Family Theatre has closed its doors. Joe Denniston, a 52-year veteran of moving pictures, says his other theatres—the Monroe and the Denniston Drive-in—will be able to take care of the area's patronage.

Now 80, Denniston, who bears a striking resemblance to the late Cecil B. DeMille, was a weekly newspaper editor in Union City, Ind., when he went to his first nickelodeon show one night in 1906. "It meant something more to me than just a night of pleasure," he declared. "I could feel the excitement of it right down to my toes and I had to do something about it."

Denniston quit his job, went to Paulding, O., and opened his first theatre. "I called it the Theatatorium," he said. "It cost \$480 to get the doors open and that left me with \$20." Denniston operated the old handcranked Edison projector and his wife sold tickets. They rented chairs from an undertaker and sat the rest of the customers on 2x10 boards placed on nail kegs. "And boy," Denniston said, "they loved it. I used to stand outside the theatre and listen to them rave about how the picture actually moved." The films featured at the Theatatorium were imported from France. "There was nothing to them but the people loved them," Denniston declared. "I remember one that showed nothing except waves breaking on a beach. The customers ate it up."

The Dennistons moved to Monroe in 1911 and started the first Family Theatre. He showed the original Passion Play which was presented as a three-part serial. "You had to come three nights in a row to see the whole thing," Denniston said. "To my knowledge, no one missed the three episodes."

In 52 years, Denniston has never missed seeing a picture that played at his theatre. "I'm probably the world's greatest movie fan," he said. "I love 'em."

## Goodbye, Mr. Chinski

Dallas, May 26.

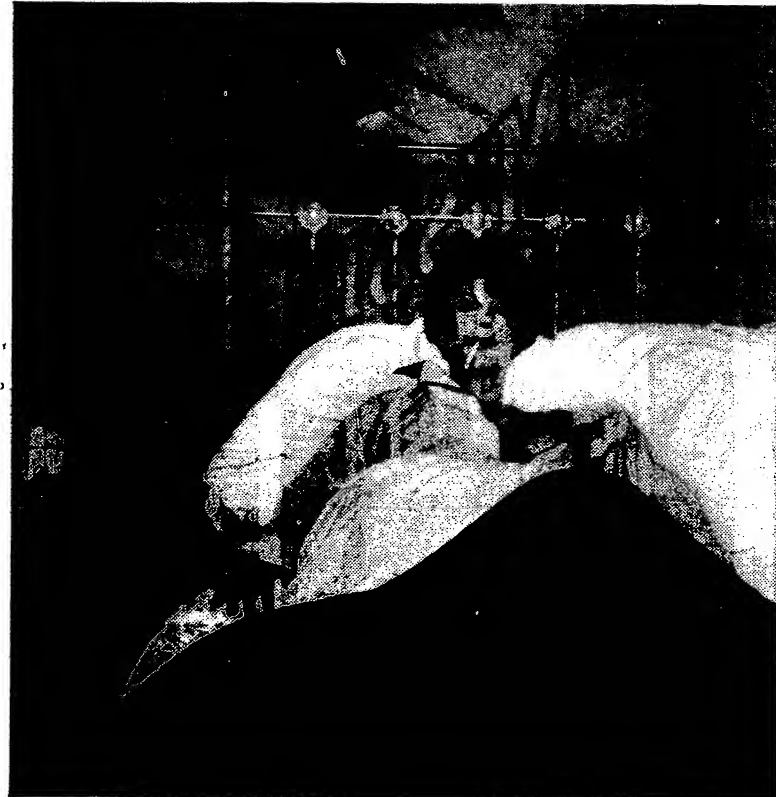
Fred L. Chinski pleaded guilty last week to conspiracy to commit a felony in connection with a lewd film filmed in an Oak Cliff tourist court, Dec. 8, 1955. Judge Roy Stout of Waxahachie, sitting for Judge J. Frank Wilson, gave Chinski a two-year suspended sentence.

Chinski was tried last year and a jury deadlocked 11 to one for acquittal. The defendant was charged with directing a film, "Fanny From Frisco."

The two "actors" in the film were charged with sodomy. Chinski has left Dallas and now lives in Ajo, Ariz.

## New York Theatre

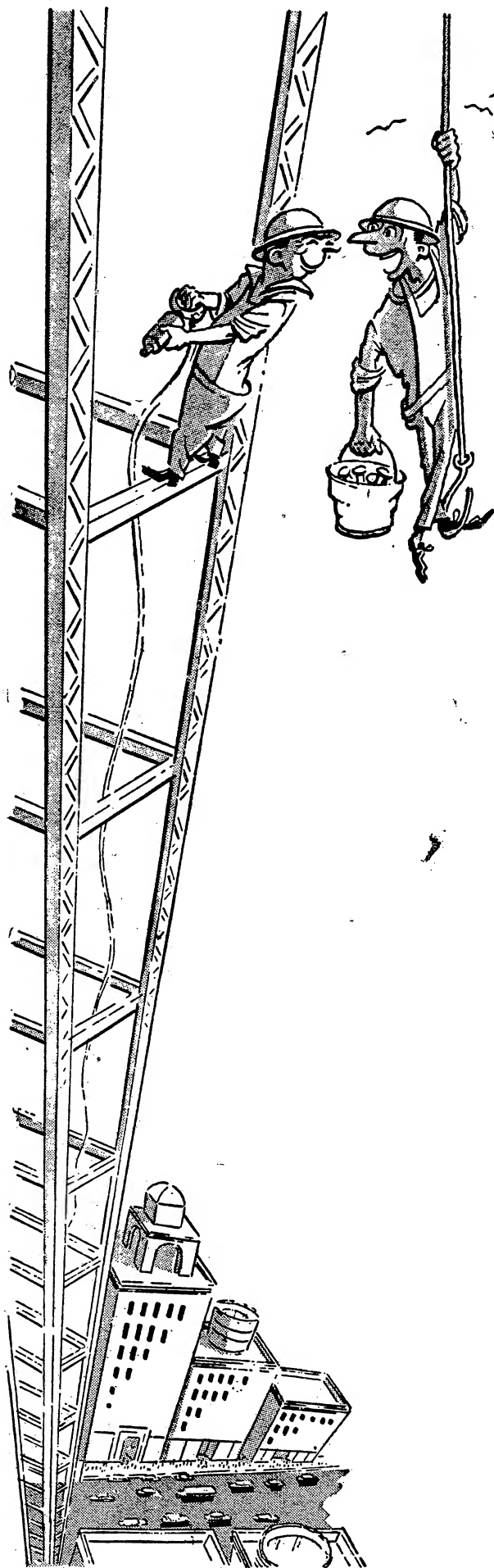
RADIO CITY MUSIC HALL  
Rockefeller Center • CI 6-4600  
DAVID SHIRLEY GIG  
NIVEN MacLAIN YOUNG  
"ASK ANY GIRL"  
From M-G-M in Cinescapes and METROCOLOR  
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Miss Gypsy Rose Lee, famous Manhattan hostess, whose domestic appointments are most discriminating, says:

"I love these slow-burning  
Springmaid Sheets."





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you can't buy  
word  
of  
mouth?**

**Buzz Builds Biz . . . Talk makes a Picture Move  
. . . and TRAILERS MAKE 'EM TALK!**

**They wake up your customers and start 'em  
buzzing about your coming attractions. Money  
Talks . . . and Talk Makes Money. Smart show-  
men know that it's the trailer that starts 'em  
talking.**

**NATIONAL** *Screen* **SERVICE**  
PRIZE BABY OF THE INDUSTRY



# NBC-TV'S \$35,000,000 MAYTIME WINDFALL AS SPONSORS FLOCK IN

NBC-TV has been up and running toward the SRO '59-'60 starting line these past couple of weeks with a multiplicity of major sponsor deals on its nighttime schedule totalling in excess of \$35,000,000.

Item One: Deal was finalized this week for the Chet Huntley-Dave Brinkley cross-the-board news in one of the biggest news program sales in web annals. All told it represents a \$9,000,000 program-time windfall with Texaco as the underwriter.

Item Two: What is probably the biggest sports deal ever inked by a tv network, for Bayuk Cigars. Here's the buy: Half sponsorship of the Saturday and Sunday major league baseball telecasts; quarter sponsorship of the NCAA 10-game grid season; half sponsorship of the NBA basketball series on Saturdays and Sundays; 15 minutes of bowling and a 15-minute pickup of Hialeah racing through January and February; full sponsorship of the Sugar Bowl; full sponsorship of the Senior Bowl; full sponsorship of the National Invitation Basketball Tournament in the first quarter of '60.

Item Three: RCA is plunking down \$5,000,000 for a full hour alternate-week ride on the Saturday evening "Bonanza" western (to be done in color) and is also buying into the new 8 to 9 "Sunday Showcase" live dramatic segments.

Item Four: Pharmaceuticals has just come through with some multiple sponsorship deals, including the purchase of half of the Groucho Marx Thursday night show (which it will share with Lever Bros.), the 10:30 Saturday night period in which it will install the Ralph Edwards-packaged "It Could Be You," plus a summer ride on the "Arthur Murray Party."

Item Five: Equitable Life has bought eight specials to be produced by Mildred Freed Alberg, which will go into the 8 to 9 "Sunday Showcase."

## NBC Int'l, Aussie Show Swap Seen

Al Stern, NBC International Division topper, hopes to set up an international swap with Australia, and the first step in the operation calls for establishing an Aussie sales office to buy and sell properties. Stern was in Sydney last week for three days, accompanied by the NBC Far East rep Tom O'Brien.

NBC is eyeing for American video consumption "Flying Doctor" and "Cobb & Co.", two programs being made in Australia.

With lifting of dollar restrictions on tv program buys, it has been predicted in Australia that American distributors, who don't already have Down Under offices, will shortly be setting them up there. Ditto British distros. (Screen Gems already has an office in Australia, and is reported doing "powerful business" with Aussie commercial and government tv stations.)

Besides contemplating the Aussie expansion, NBC International is also mulling additional men in its Latin American sales operation. There is reportedly a good chance that Leon Cagan, NBC's Mexico-based manager, will get two additional men in support before too long.

## Lorillard, Johnson Buy 'Hotel de Paree'; 'Trackdown' Bumped

"Hotel de Paree"—a western, believe it or not—is going to be the fall replacement for "Trackdown" on CBS-TV. P. Lorillard and Johnson's Wax, which share the Tuesday 8:30-9 p.m. time on the network, are working out the details on the purchase with CBS, which owns the program.

"Hotel" fronts Earl Holliman and concerns the incidents that go on in and around a hostelry located in the west during the 1870s.

## N.Y. Loves an Underdog, WPIX Yanks Ballcast Ratings Are Zooming Up

Baseball on tv is one of those mellers that can't be rewritten at the agency. But N. Y. Yankee tele bankrollers, Ballantine beer and R. J. Reynolds for Camels (both out of Wm. Esty ad shop) couldn't be happier with the club's reverse Frank Merriwell into the American League cellar.

The Yanks are down, but so, it seems, is the cost per thousand. With an exclusive franchise this year (some Phillies and Giants games were piped in a year ago), Daily News indie WPIX is claiming the biggest audiences in its 11-year history of baseball telecasts. Weekend baseball ARB's are running ahead of any other programming, web or irdie. A weekend Yanks-Senator series a year ago hit a high of 8.4. Similar series this year went as high as 10.8. A Tuesday night game with the Indians pulled 11.9.

A Ballantine ad man sums up the audience bonanza this way: "For the last six or eight years pulling for the Yankees has been like cheering for U. S. Steel or General Motors. It's more fun to back an underdog."

## Armour Beefing Up Fall TV Sked, Eyes ABC Entries

With nothing but daytime buys on tap so far, Armour & Co. is armed with something like \$6,000,000 to \$7,500,000 available to pour into the 1959-'60 nighttime tv coffers and it appears now as though ABC-TV will be the recipient of the entire bundle. Sponsor is eyeing five hour-long telefilm stanzas in which ABC still has availabilities and the consummation of an Armour deal would narrow the amount of time still open on the web by an hour, possibly more.

Footie, Cone & Belding, which has a goodly chunk of the Armour advertising in tow, confirms that the sponsor has been viewing shows on ABC-ABC programs which still have pieces left to sell are the alternating Tuesday shows, "Bronco" and "Sugarfoot," the Wednesday "Hawaiian Eye," the Monday "Adventures in Paradise," "The Alaskans" on Sunday "Eye" has a sixth sponsorship left open to date, while the others are roughly half-open.

It's considered probable that if the deal goes through—and it's thought to look quite good at the moment—Armour will take alternate week half-hours on the shows with the bigger availabilities and probably the full one-sixth that's left in "Eye." By buying into all four shows, the tally will come closer to a total \$7,500,000 in time and talent.

A sale to Armour will add up to one great big hot selling week for ABC-TV on its hour shows, considering that Van Heusen bought the remaining third in "Bourbon St. Beat," a Monday offering for fall (see other story).

## NBC-TV Gets Sponsor On St. Lawrence Pickup

NBC-TV will have two telecasts based on the official dedication of the new St. Lawrence Seaway on June 26, and one of the versions will be sponsored by American Safety Razor Co.

Opening of the new water passage, with Britain's Queen Elizabeth II in attendance, falls on a Friday, at which time the web is clearing 8 to 9 p.m. for the sponsored one-shot, to be preceded sometime in the early afternoon of the same day by actual dedication. Nighttime version has been described as "wrapup" of the festivities.

## 6-Week Reprieve On Option Time

Washington, May 26. Day of reckoning for network option time has been postponed six weeks anyway.

Federal Communications Commission extended from June 22 to Aug. 3 the deadline for filing comments on its proposals to crack down on option time. Time for filing reply comments was extended until Sept. 15.

The move followed requests by NBC and CBS for more time to work up arguments against the FCC proposals which would reduce from three to two and a half hours option time for each broadcast period and bar straddle programs from counting as non-option time. Meanwhile, the Select Committee of ABC tv affiliates met here last week to discuss the FCC recommendations. Chairman Alex Keese, of WFAA-TV, Dallas, said the option time proposals were scrutinized "from the viewpoint of the affiliate's service to its community."

He added that the committee's position won't be crystallized until each ABC-TV affiliate is given full opportunity to express its opinions.

## Gobel Slaps \$1,000,000 Suit on NBC for Use Of Kinnies in Britain

Los Angeles, May 26. George Gobel's Gomolco Enterprises last week filed a \$1,000,000 damage suit against NBC-TV over the use of kinescopes of two of his shows on the British Broadcasting Corp. without Gomolco's knowledge or consent.

According to Gomolco, Gobel's shows of last Sept. 23 and Oct. 7 were aired by the BBC-TV the following Sundays, Sept. 28 and Oct. 12. Action states that while the contract was amended on Nov. 9, 1957, to permit use of the show in Canada, Cuba, Bermuda and Mexico, its use in the United Kingdom was not authorized.

Complaint also lists as defendants NBC International, the network's foreign sales subsidiary, and the BBC. Action was filed in Los Angeles Superior Court by the law firm of Pacht, Ross, Warner & Bernhard and was signed by Joe Ross, partner in the firm and secretary of Gomolco.

Gobel is now under contract to Lever Bros. and will appear on CBS-TV starting in the fall.

## TV's Genealogy Scratch-Sheet

Back in the old days of radio, they talked about how "Edgar Bergen came out of the Rudy Vallee Show," with Bergen in turn unveiling some of the stars of the future. By the same token, there's something to be said for the tv counterpart of testing "pilots" of new shows on existing network skeins. For example:

Out of the Dick Powell "Zane Grey Theatre" came the CBS "Trackdown" series. Out of "Trackdown" came "Wanted—Dead Or Alive." And out of "Wanted—Dead Or Alive" has come "Stagecoach," starring James Best, which is now being peddled as a potential network entry.

Similarly "Ringo" came out of "Zane Grey Theatre." This is being talked of as the possible Thursday night 8:30 entry on CBS-TV next season.

Also out of "Zane Grey Theatre" came the idea for the highly-successful "Rifeman" series. And out of "Rifeman" has come "The Plainsman," which is now up for sale.

## CBS-TV: A Progress Report

It was just a year ago that CBS-TV's Lou Cowan, after three months of getting his feet wet in being exposed to the network's prexyship, settled down to a one-year-ahead operational plan of unified teamwork with program chieftain Hubbell Robinson and sales boss Bill Hyman to bring in a revitalized '59-'60 schedule.

Last week, two weeks before the deadline set for achieving their goals, the Cowan-Robinson-Hyman trimvirate turned in a progress report that not only seems to have turned all the tricks in the projected book but even ventures into new areas of achievement.

For example:

(1) Four months before the official ringing up of the curtain on the new season, CBS-TV is fully sold out (7:30 to 11) cross-the-board, with the exception of some participations in hour programming. That it was achieved without resort to deals is in itself a feat.

(2) For the first time in years, 10:30 to 11 has gone clean, sponsor-wise, as witness: "What's My Line" on Sunday; "June Allyson Show" on Monday; Garry Moore on Tuesday; U.S. Steel-Armstrong on Wednesday; "Playhouse 90" on Thursday; "Person to Person" on Friday; Ray Milland's "Markham" Saturdays.

(3) With the new fall semester, Sunday 2:30 to 11 will be a sell-out, representing some \$35,000,000 in bankrolling coin on a seasonal basis. Here's the rundown: 2:30 to 5 professional football to participating sponsors; at 5 the Monsanto-sponsored "Conquest"; at 5:30 Pharmaceuticals' "Original Amateur Hour"; at 6 Renault's "Small World"; at 6:30 Prudential's "Twentieth Century"; at 7 Campbell Soup's "Lassie"; at 7:30 Oldsmobile (they haven't picked the show as yet); 8 to 9 Ed Sullivan for Colgate and Eastman Kodak; at 9 "General Electric Theatre"; at 9:30 "Alfred Hitchcock Presents" for Bristol-Myers; at 10 Lever Bros. rotating of Jack Benny and George Gobel; at 10:30 "What's My Line" for Kellogg and Sunbeam.

(4) News-public affairs sponsorship hitting an alltime high of \$25,000,000 in billings next season, capped by the sale of prime time news specials to Bell & Howell.

(5) Negotiating a complete sellout of the 32 "Playhouse 90" shows four months in advance.

(6) Licking that 7:30 (opposite "Maverick") sales bugaboo, after the checkout of American Tobacco, through the expedient of wooing Oldsmobile over from the Thursday 8:30 period on NBC.

Aside from the billings picture, it was a year that saw CBS es-affairs programs, usually reserved for Sunday afternoon slotting, were exposed to prime nighttime periods, whether sold or unsold, establish a modus operandi where special in-depth news and public

## Philly Wants More Love From TV

Sullivan, Like Berle, Gets Some 'Brotherly' Advice On Laying Off Sabbath Gags

## B&W Changes Its Mind, To Stay With 'Texan'

Having evidently encountered difficulty finding someplace else in network tv to put its money, Brown & Williamson has decided to keep its co-sponsorship of the half-hour telepic skein, "The Texan."

CBS show, fronted by Rory Calhoun, will be split with Kellogg in the tv network's Monday 8 p.m. corral. Right up until this change of heart, the cigaret bankroller, via Ted Bates, appeared anxious to find another place to put the \$2-450,000 annual network investment.

## What's Wrong With Canadian B'casting In Gov't. Scrutiny

Ottawa, May 26. Ernest L. Bushnell, v.p. and g.m. of the Canadian Broadcasting Corp., and Charles Jennings, CBC's Controller of Broadcasting, had a hefty week under the hammer of the 35-man House of Commons committee on broadcasting. Just about everything in the book was tossed at them including: CBC spends more than the sponsors in certain aires, selection of tv commentators is too "narrow," threat of "trouble" if CBC blacks out Ottawa on the Moore-Durelle fight, unfair political balance in public affairs broadcasts, others.

Nobody named the shows, but the committee was told that two of the corporation's top video shows cost \$44,083 a week to air, sponsors provided \$20,671 and CBC shouldered the rest. List of 10 tv shows, submitted by CBC, indicated that some smaller shows gave CBC a profit but generally they cost CBC, which gets its major income from the taxpayer, as much as or more than the sponsor.

CBC plans to broaden its selection of commentators, Bushnell told the committee after a member complained that current gabber-selection was upsetting newsmen in general. He also said CBC expected to appoint a staff reporter to cover events in Ottawa, adding (Continued on page 52)

Philadelphia, May 26. Philadelphia is getting increasingly touchy on the subject of its closed Sundays. For the second time within a month, Abe S. Rosen, the city's press representative, has blasted a tv show. This time the squawk went to Ed Sullivan protesting one of Jack Carter's "sleepy town" gags made about Philadelphia on the Sullivan program (17). Previous complaint was fired at Milton Berle.

Sullivan, who was in to emcee the Oscar Hammerstein testimonial (21), was called on personally by city reps; and made mention of town and Mayor Dilworth on his Sunday evening show (24) by way of introducing two local acts—Fabian and Ed Wynn.

"For one who has always been one of your biggest boosters," Rosen wrote, "I was sorry to see you were being 'used' by the alleged comedian, Jack Carter. You might be interested in knowing that some of the material—or lack of it— (Continued on page 47)

## TV Rights Worth 500G to Olympics

Reno, May 26. Planners for the Olympic Winter Games next year at nearby Squaw Valley hope to realize at least \$500,000 from the sale of tv rights to help defray cost of the games.

Robert King, executive director of the organizing committee, said ABC-TV agreed to pay \$165,000 plus additional fees gained from advertising. King placed half a million as the minimum figure. California has put up almost \$8,000,000, Nevada \$400,000 and the federal government \$3,500,000 for the winter spectacular.

British tv authorities claim the right to still make films at the games, but King said that under Olympic rules the British will be permitted the same rights as newsreel firms, "something like three minutes a day." He said the international Olympic committee gave the organizing committee the sole authority to sell television rights and determine the use of the revenue. King said ABC was the only bidder for the right, and that details on the programming are not complete.

# NBC'S \$40,000,000 'SPECIALS'

## Hub Robinson's CBS Departure

It was hardly a surprise to the trade when the announcement came yesterday (Tues.) that CBS-TV exec veepee Hubbell Robinson Jr. was exiting the company to set up his own packaging operation. The fact that, four days earlier, James Aubrey had been named No. 2 in command under prexy Louis Cowan was the second major rebuff he had encountered in little more than a year. (He had been bypassed on the prexyship).

Robinson will operate under Music Corp. of America financing in a setup similar to that of MCA's Revue Productions. His major assignment will be the Ford series of 39 specials going into the Tuesday night 9:30 slot on NBC-TV—an assignment carrying a \$250,000 per year salary tag. It's known that Robinson had been considered for some time to helm the bigtime Ford specials. It's ironic that, after 12 years with Columbia, his initial job is an NBC showcase.

There was some confusion around CBS as to just how the programming dept. would resolve itself. Expectations were that at least one or two program execs operating under Robinson would join him in the switch to Hubbell Robinson Jr. Associates, Inc.

Network went on a closed-circuit late yesterday to apprise its affiliates of the move.

## Aubrey's No. 2 Spot at CBS-TV; Seen Cowan Successor When & If

Elevation of James T. Aubrey Jr. to the No. 2 post at CBS-TV as executive vice president didn't come as any particular surprise to those close to the scene of operations. For some time it had been bruited about that Aubrey was "the man to watch" and that the Columbia high command was grooming him for the top spot when and if Louis G. Cowan should ever decide to relinquish his prexyship. (By the same token it was barely a surprise that program exec v.p. Hubbell Robinson Jr. announced his exiting four days later (see separate story).

That Aubrey was held in high esteem on a William S. Paley-Frank Stanton level was evidenced a few months back when stock options at a flattering buy-in were tossed his way, a virtually unprecedented gesture in network relations with lower-than-prexy officers. (Only later were some stock options passed on to other execs on a veepee level.)

Aubrey has been operating since April, 1958, out of the corporate 20th floor as Vice President — (Continued on page 52)

## David Levy Names 4 Program Aides

David Levy, new NBC-TV program topper, has pumped up the network's program development staff by hiring four high-priced pieces of administrative-program talent in the last week.

Program veepee Levy, himself a Young & Rubicam program exec until moving over to NBC two months ago, hired a Y&R sidekick Preston Wood and producer-director Frank Telford to work in the what's-new-in-programming department under him. With Wood and Telford in N. Y., Levy got himself a little geographical balance by hiring Lillie Messenger, former assistant to Louis B. Mayer and manager of talent, as a coast-based program development officer for NBC.

Fourth person hired was Simon Lesser, ex-psychologist and a practicing writer-editor, to work on script development.

Services of all four additions will also be used some of the time to bolster the new spread of tv specials the network is undertaking in the '59-'60 season (see separate story).

## Van Heusen's \$2,800,000 For 'Bourbon St.' TV'er

Van Heusen shirts (Grey agency) has an order in for the final third of ABC-TV's "Bourbon Street," Monday 8:30-9:30, plugging a large gap in the web's fall sales lineup. Order represents a time and talent tab of \$2,800,000 on the Warner Bros. adventure series. Previously signed were P. Lorillard and Libby-Owen-Ford.

## 150 OF 'EM TO RIDE IN '59-'60

By GEORGE ROSEN

Something like 150 specials in 60-minute and 90-minute form, the greater portion of them as tint attractions, will dominate the NBC-TV schedule next season in perhaps the most ambitious effort to "out-spectacular" anything that has gone before. As a clincher to the perennial "so what's new?" refrain, NBC, in a striking departure from the conventional half-hour format, is taking the dare, and in a bold, swift razzmatazz gesture, is loading up the '59-'60 schedule with specials, specials and more specials, totting up to a production outlay of \$25,000,000. Add to that another \$15,000,000 which accrues to the network in fine billings.

The revelation that Sunday night 8 to 9 will also be tossed into the arena of weekly specials, with major accent on adult live drama (see separate story), caps the "new thinking" at NBC in an all-out bid to create some extra-curricular excitement next season. And, too, it'll be a season where fully half of the network's entire nighttime schedule (7:30 to 11) will be in hour form. This is exclusive of the preemptions for specials such as Hallmark, Rexall, Bell Telephone, etc. All told the network will showcase 12 weekly full-hour attractions, which break down as follows:

Sundays—The 7 to 8 "River Boat," the 8 to 9 "Sunday Showcases," dramas, etc.; the Dinah Shore-Chevy show.

Mondays—Steve Allen.

Tuesdays—The Ford 9:30 to 10:30 weekly specials, and "Laramie."

Wednesdays—"Wagon Train" and Perry Como.

Fridays—The 8:30 to 9:30 weekly specials (into which will go the Bob Hope-Buick specials, the General Motors-sponsored Art Carney series, etc., and the 10 to 11 Gillette fights).

Saturdays—"Bonanza" (which, it has now been decided, will be converted into the first hour tint western), and a 9:30 to 10:30 mystery series.

For the privilege of taking the bows as "the network of the specials," NBC is going out on a limb, for there's a sponsorship gamble involved. While the Tuesday night series of specials will carry the Ford emblem, not all of the Friday segments, have been firming up (NBC hopes to use it as a "parking lot" for all the automotive companies), and at least half of the Sunday night 8 to 9 series of specials remains to be sold. But it's NBC's conviction that with this kind of king-size excitement going for it, '59-'60 should project the network into a position of preeminence.

The blueprint of specials is an impressive one, encompassing such entries as the GM-Art Carney series, the Rexall series (both of these out of the David Susskind shop); the 39 Tuesday night Ford displays; the Sunday at 8 specials (into which, along with the dramas, will go some hour news specials and variety segments); the Buick-Bob Hope series, the Bell Telephone series of 10 science and musical attractions, some of the General Mills-Westlock-sponsored live shows based on MGM pix clicks, and possibly some specials for Chrysler, on which dickers are now taking place.

## N.Y.-to-Everywhere

Television is loaded with comings & goings on a high exec level, as witness:

Gen. David Sarnoff, accompanied by NBC Opera producer Samuel Chotzinoff, leaves today (Wed.) for a European swing, combining business and vacation.

NBC prexy Bob Kintner leaves soon for a round-the-world swing of spots where the web's top newsmen are quartered. This, too, will be a combination biz and vacation trip.

## Friedberg's Three-Show Packaging Setup Accents Era of Top Comedy Writers Going Out on Their Own

### Just Like the Movies

Portland, Me., May 26.

A crusty femme self-appointed tv critic sloshed a pie into WGAN-TV announcer Bob O'Neil's face at the station's street corner studio declaring: "I'm getting sick of your silly doings—and your foolish smile."

O'Neil, conducting a tv home interview program on Thursday (21), wiped the mess from his face and apologized to the viewing aud, and called for music to fill.

The unidentified woman pie thrower disappeared.

There's a new trend emerging among top writers in the tv comedy field who are forsaking lucrative berths to set up their own packaging operations. It's a trend dictated by the heavy tax rap and the economics of the biz, coupled with a desire to spread their income and control the residuals on their properties.

Within two weeks after Goodman Ace announced his checkout from the Perry Como show, on which he was head writer, to set up his own package (which was subsequently sold to Revlon for CBS-TV exposure), Billy Friedberg, chief writer on the Phil Silvers Show as a CBS-TV staffer, walked away from a \$100,000-a-year renewal on his network contract to set up his own company with full control over the properties they create.

There's an interesting aspect to the Friedberg move in vacating his CBS staff berth, illustrating what happens to a lot of people when a major longrunning show such as the Phil Silvers Sgt. Bilko entry comes to the end of the line as a network show.

Partnered with Friedberg in the new company, known as Bonnakker Productions, are Neil Simon, who was also a writer on the Silvers program, and Ed Montagne, producer of the Bilko series. Their initial venture is "Old Man Webster," a situation comedy series which will star Paul Ford, one of the stalwarts of the Silver show. Ford will play the owner of a shoe factory in New Haven. Pilot rolls in July in N.Y.

Silvers himself is partnered with Friedman, Simon and Montagne on a second property, "Drumbeat," a comedy western series to be co-authored, as with "Webster," by Friedberg and Simon. This one's about a pressagent in the old west. There have been discussions with Alan King on the comic assuming the lead role.

There's a commitment from CBS already on the "Webster" series whereby, when and if it goes on the web schedule, the network will have a 50% participation stake in the property. The network meanwhile has optioned the second property as well.

Also in the offering is a third show in which Tom Ewell will be (Continued on page 47)

## NBC-TV's Sunday Live Drama Hour As Weekly Fare

The cause of live drama gets a perceptible shot in the arm next season with the decision of NBC-TV to reserve the Sunday night 8 to 9 hour (the ex-Steve Allen slot) for a weekly series of 60-minute specials. Not all the shows will be drama. There will also be variety segments in the slot, plus some news specials. But the major accent will be on live tin' drama on an adult level in a bid to recapture the ex-Philco flavor and distinction. Show, it's reported, has already been half sold (though sponsorship auspices are being kept under wraps).

A couple weeks back NBC had announced that it was breaking up the hour to install two half-hour entries, "Fibber & Molly" and an undesignated western. But all that's been changed and "Fibber" now moves to the Tuesday 8:30 to 9 period.

Program chieftain Dave Levy has taken on some aides in the area of talent relations and program development and they are currently dickering for producers, directors and writers for the Sunday drama series.

## NBC-TV's 250G For 'High Street' Daytimer; 13-Wk. Advance Taping

Even though the program has not been scheduled anywhere for next fall, NBC-TV is gambling by taping a full 13-week cycle of a new daytime show. Idea of having 65 half-hours in the can before either scheduling or bankroller commitments is unusual, if not unprecedented, for daytime video.

Show is "House on High Street," which NBC bought from producer Ted Granik via Ashly-Steiner. It's a dramatic documentary based upon the exploits of a probation officer attached to a domestic relations court. Some of it will be adlibbed, most of it scripted. At the very least, the advanced taping of the every-day stanza will cost the network \$250,000 for 13 full weeks. Production begins July 13.

## Welk's 5-Year Deal

Even though he's down to one show a week again, Lawrence Welk was picked up by ABC-TV for another five years—with options, of course. Bandleader was signed first to a dual radio-tv pact by his sponsor Dodge and ABC, with the network making a separate agreement covering the five years.

Welk started on ABC in 1955 with "Dodge Dancing Party."

## Cops To Duggan: 'Stay Out of Chi'

Chicago, May 26. Vitriolic Tom Duggan, who first aired his spleen on Chi television before moving to Los Angeles around two years ago, faces arrest the next time he comes to the Windy City because he ducked two trials for a contempt of court rap dating back to 1955. As luck has it, Duggan is due in Chicago next month, being committed by contract to a fortnight's engagement in a summer stock production at Drury Lane Theatre. Show is supposed to start June 16.

Order for Duggan's arrest was issued by Cook County Circuit Judge William V. Brothers when the troublesome performer stood the court up last week for the second time. He cannot be extradited from California for the offense.

The original contempt charge was brought on by certain remarks Duggan had made on his old Chi tv show about a highly publicized child custody fight then in court. Duggan's original penalty was a fine of \$100 and 10 days in jail, but Illinois Supreme Court granted him a new trial. He managed not to show up for it.

### TV & Pistol Sales

Washington, May 26. Are television westerns responsible for the big business pickup in pistols and revolvers? Some arms manufacturers think so.

Whatever the cause, sales have climbed more than 10%, according to a new report on tax collections from the Internal Revenue Service.

Excise taxes on pistols and revolvers totaled \$441,000 during the first quarter of '59, compared with \$399,000 for the same period in '58.

## Paar Okays 4 Nights a Wk., Fri. Playbacks

Jack Paar and NBC-TV have resolved all their differences and the papers are signed for next season, apparently to everyone's satisfaction, which at the moment translates itself into something like \$7,000,000 in annual billings for the web.

Paar has agreed to do his late night show four nights a week, which gives him a Friday-Saturday-Sunday respite. Originally he held out for a three-nights-a-week deal. On Friday nights "The Best of Paar" will be telecast, representing taped highlights from previous shows. This automatically eliminates the necessity of finding a two-nights-a-week replacement for Paar.

It was simply a case of finding a less strenuous working formula for Paar. Money was not a bone of contention. Paar's willingness to go four nights instead of three broke the ice and led to pronto wrapup on the new pact.

In addition Paar will do some specials for the network next season.

## DEEMS TAYLOR AS CHI SYMPH GABBER

Chicago, May 26. Deems Taylor has signed with WGN-TV as commentator of the station's new Sunday symphonic shows next fall. Program will start Oct. 18 with the Chi Symphony Orchestra and such guest conductors as Sir Thomas Beecham, Igor Markevitch, Alfred Wallenstein, Andre Kostelanetz, Sir John Barbirolli, and Isler Solomon in addition to the orch's regular maestro, Fritz Reiner.

Hourlong show is slotted tentatively at 7 p.m. and is still seeking a sponsor.



## Back From Europe, Mickelson Starts Rolling on Prime Time News Biggies

CBS prexy Frank Stanton's plan for a graduate invasion of tv network prime time, first with 12 news specials for the 1959-'60 season and then with 24 and 52 programs in the two succeeding years, is already rolling. Network is working on the six news stanzas which will complement the 'six houring specials to be done next season under Bell & Howell sponsorship aegis.

Network's pubaffairs-news stripper Sig Mickelson, who just returned from a month's swing through Europe, tabbed the Thursday "Playhouse 90" slot on Jan. 7 next year as the one to be preempted for CBS' year-end wrapup. Wrapup is to be considered one of the 12 prime timers. The 12-card agenda is supposed to have begun in the fall, either in September or October, but now it seems likely that the network will get the scheme rolling before that. Mickelson did not specify, but he held forth the possibility that there'll be a one-a-month schedule beginning this summer.

As the Stanton plan, for a marked increase in news-public affairs prime time programming begins to take shape it appears to the network as though it will put a heavy strain on both CBS coffers and CBS manpower. Naturally, there'll have to be a substantial budgetary increase from the \$21,000,000 now spent annually by the news and public affairs operations under Mickelson. As for Mickelson's staffers, they'll be multiplying severalfold their program output by the beginning of the 1961-'62 season.

When Stanton declared that this is the very expansion he wanted to accomplish, he made one stipulation—that Washington didn't go ahead and do something drastic about networking (i.e., changes in option time) to make it impractical.

Announcement of the setup was described at CBS as something of a happy dovetailing of events. Even without implied pressures from the nation's legislators, CBS was ripe for a scheme of some kind to insert news and public affairs programming in prime time. Irving Gitlin, a chief Mickelson aide in pubaffairs, pointed out not so long back that the web was attempting to inject some entertainment into pubaffairs, if only to make it sensible for prime time video consumption.

Mickelson has since explained that the network has finally gotten sufficient trained personnel to make prime timing feasible. CBS has been developing a modus operandi since 1954, and the chief object has been to convert newsmen, weaned on radio, into sight-sounders. For example, just one element in "jazzing up the image" was the conversion of the veteran CBS correspondent into

(Continued on Page 50)

## Illegal to Operate Radio Station on Sun. In Spartanburg, S. C.

Spartanburg, S.C., May 23. Radio station WTHE at Spartanburg has been served with a warrant charging violation of state blue laws. The warrant was signed by Claude Rumley, who was himself charged with the same violation when he opened his drive-in movie theatre on two successive Sundays. Rumley's warrant was served on John L. Paterson, owner of WTHE. The blue laws forbid the operation of certain businesses on Sunday.

Spartanburg movie operators are currently waging a legal battle against enforcement of the ancient statutes.

Owners of WTHE say that the law does not apply to radio stations. John K. L. Paterson, manager of the station, said he had been advised by his attorney to continue operations Sunday as usual. Paterson's statement declared that "WTHE is licensed by the Federal Communications Commission and federal law preempts the field with respect to operation of radio stations. There is no federal law against operation of radio stations on Sunday."

## How Prodigal Is My Son

Hollywood, May 26. Bishop R. Earl Dicus of the Episcopal Diocese of San Antonio has written to Warner Bros. "77 Sunset Strip" producer Howie Horwitz asking him and his writers to provide a live translation of the story of the Prodigal Son—St. Luke, Chapter XV.

He said the text would be used at church camps for teenagers, declaring that it would not only help "catch their interest but would also make more meaningful various aspects of the story." Horwitz is happy to oblige.

## Chi's WGN Radio In Free-Wheeling Bid To Motorist

Chicago, May 26.

WGN is out to corner that unknown quantity—the yet unmeasurable automobile radio audience—by playing directly to the motorist with a saturation summer schedule of traffic reports, road information and safety tips. While the station has made more than a perfunctory pass at this approach in past years, it's going to give the campaign both barrels this summer, namely last year's heavy dosage of trafficcasts and safety bulletins along with rush-hour Traffic Copter reports incepted this past winter. It's clear the Tribune AM-er means to establish itself as the standard for motoring guidance in and around the Windy City.

Although it's impossible to approximate how much additional motorized listening the station has gained or will gain from trafficking in safety services, there's no gain saying the fringe benefits derived therefrom. The public service so far has been good for several national awards, the latest being the Alfred P. Sloan citation for highway safety this year, and has been lending itself readily besides as publicity fodder for the station.

Not least to be considered is the fact that the specialization in safety is enhancing the station image on an AM dial that tends to be noted for little more than music, news and sports.

WGN has found, moreover, that

(Continued on page 52)

## It's Stall, Stall, Stall In Congress

[On 'Promised' Trade Practice Probes]

By JAY LEWIS

Washington, May 26. On show biz matters, the 86th Congress is mostly dragging its feet.

With the session nearly five months gone and heading rapidly toward the windup period, only one measure of major trade interest (the educational television bill) has even been dignified with a hearing. On many significant items, committee chairmen have still failed to set a date for hearings.

In the field of investigations, it's the same story. The long-heralded video rating probe by Senate Commerce Committee is still in the heralding stage. So is the House Small Business Subcommittee's annual quiz of tv advertising practices. And small picture exhibitors, spearheaded by Allied States Assn., can't seem to find any committee to probe their gripes against the Justice Dept.

Standout achievement so far (and it's not likely to be surpassed) is the agreement to have limited tests of pay television, a deadlocked issue in the last Congress. But this might be regarded more as a modus vivendi between House Commerce Chairman Oren Harris (D-Ark.) and Federal Communications Commission than as a congressional feat.

For the boxscore of inaction,

## Radio Execs Line Up Entertainment Roster For Rotary International

Network execs, who also happen to be members of the club, have lined up a dazzling entertainment roster for the convalesce of Rotary International set for June 7-11 at Madison Square Garden.

NBC veep Bill Hedges is chairman of the host N. Y. club executive committee. Working with him are another NBC veep Bill Davidson as chairman of the entertainment committee and CBS director Arthur Knorr (Jimmy Dean show) as director.

Kraft show announcer Ed Herlihy and NBC newscaster Chet Huntley will emcee two big show nights. First show June 7 (Sunday) will feature Guy Lombardo and band, Heidi Korall of the Met, Ralph Hunter directing a collegiate choral of 100 voices and spiritual singer Mahalia Jackson.

Second show the following night, labeled "Best of Broadway," will have Ray Bloch's orch, Eddie Arnold and Minnie Perl fronting the Nashville folk, the Met's Robert Merrill, Vivienne Della Chiesa, and a substantial bit from Victor Borge.

The Sammy Kaye and Tito Puente bands will play for the president's ball.

Beatrice Joyce will produce a fashion show for the wives and Phil Bennett's orch will entertain the kids at a Manhattan Hotel dance.

## WLOL Accused of Ballcast Pirating

Minneapolis, May 26. President Mel Jones of the Los Angeles Dodgers' owned St. Paul American Association baseball team declares he'll sue Twin Cities' radio station WLOL for pirating broadcast of the Minneapolis-St. Paul game in the St. Paul ballpark last Saturday '23.

WLOL previously broadcast St. Paul games, but this season switched to Minneapolis after WTCN relinquished the airings here. St. Paul has been unable to obtain an airing setup for its contests because of inability of stations to obtain a sponsor for them.

Until this season it always has been the custom for the Minneapolis radio station to broadcast from the St. Paul park the intercity contests and vice versa for St. Paul. But because there are no other broadcasts of St. Paul games Jones denied WLOL permission to do the airing.

The Saturday contest was the first this season of the intercity series in St. Paul. WLOL stationed

(Continued on page 47)

## 'Troubleshooters' Troubles

If "Troubleshooters," the upcoming vidpix series out of the UA-TV shop, gets as many viewers as it has had time slots, the show's a shoe-in.

The 30-minute skein starring Keenan Wynn was originally dickered as a CBS-TV entry in several time periods. Then NBC had it under consideration.

Eventually it landed a Monday night berth on ABC-TV for next season. Everything looked set, with Philip Morris as sponsor.

Then it was tossed out of ABC and NBC acquired it as the Thursday night 10:30 entry. Last week it developed that not enough stations could be cleared. Now it's going Friday night at 8. As of 3 o'clock yesterday (Tues.) afternoon, that's where it still was.

## Jim Moran Attributes \$34,000,000

## '58 Gross To 'The Miracle of TV'

Chicago, May 26.

Jim Moran, auto dealer who through television has built his Courtesy Motors into one of the biggest retail car lots in the country, fears rising costs may knock the local sponsor out of the picture, even one like himself who spends around \$1,000,000 a year on Chi channels. Moran now underwrites two feature films per week on WBKB.

He told Chi Broadcast Ad Club last week that "through the miracle of television" his volume for 1958 was \$34,000,000, contrasted with Courtesy's initial year, 10 years previous, when the small showroom grossed \$290,000. He said his costs per show were originally around \$1,000 but now are over \$10,000. Today, however, as sponsor of a feature film, he has motion picture competition on all competing channels, which tends to dilute his audience. Moran intimated that television is pouring on costs for all the traffic will bear, but warned, "If the sponsor's product doesn't sell in sufficient volume to warrant the costs, where is television going to go?"

The pioneer bankroller said that, for himself, he expects to remain in tv for a number of years, unless it becomes economically unfeasible. He submitted he could hardly wait for wholesale use of color tv, which he feels will increase the effectiveness of the medium hundredfold, particularly in automobile commercials where beauty and color are part of what the dealer has to sell.

His success with the medium, others may have failed, he attributes to his firsthand experience with the consumer in the Courtesy showrooms. As his own pitchman, he feels as though he speaks directly to the consumer with an understanding of what he may be looking for in a car. Other lavishly produced automobile commercials, he says, seem to be prepared in some ivory tower. The people who make these spectacles may be brilliant and creative, "but they don't know the first thing about selling merchandise to the customer," Moran says.

## Vote \$9,000,000 For 'Voice' Transmitter For Global Beaming

Washington, May 26. House Appropriations Committee has approved \$9,000,000 for a powerful new Voice of America transmitter in North Carolina to beam broadcasts directly to the Soviet orbit, Africa and Latin America.

The amount is \$1,938,000 below President Eisenhower's request for the project contained in the U. S. Information Agency budget.

The committee approved \$113,057,000 for USIA broadcast and other informational activities, reducing the Administration's request by \$7,492,700. The committee report said it believed the agency could carry out a "strong and effective" program with the amount allowed.

Although the committee said increases for radio and television might be justified, such activity could be stepped up with money saved from programs of "questionable value."

It cited the \$350,000 USIA contract with W.R.U.L. Broadcasting Co., of Scituate, Mass., for producing and broadcasting of propaganda to Latin America. This money, the committee said, has been spent "with very poor results."

## Argentine Com'l TV Hopes Seen Extremely Dim

Buenos Aires, May 19.

There has been yet another shakeup in Argentine radio and tv, and prospects of a return to a free enterprise, commercial setup look dimmer than ever.

The latest conflict was sparked by general press rebellion against censor-scissoring of humorous programs with a background of political satire, or any form of news or political commentary. The blue-pencillers were fellow-travelling appointees of Pres. Frondizi's "gray eminence," Dr. Isidro Odena. Their activities became too blatant and made Interior Minister Vitolo uncomfortable, since he had to take the blame.

Things came to a showdown over a ban on a tv series "Suecosos con Tato Bore" (Happenings with Tato Bore), scripted by a political journalist, "Landru." One of the rejected scripts had bplay on the story of Pinocchio, the boy whose nose grew longer every time he told a lie (Dr. Frondizi's long nose is much loved by cartoonists); a clever play upon words brought in a graft scandal connected with

(Continued on page 52)

## GE TO RIDE AGAIN WITH 'COLLEGE BOWL'

"General Electric College Bowl," is not ending its run after the telecast of June 28 but will merely be taking its summer hiatus. Sunday afternoon CBS-TV half-hour was renewed by the bankroller and returns next October.

When it returns, the vidversion of inter-collegiate scholastic competition might reach to foreign shores for some of its students. G-E is contemplating a plan to pit schools like Oxford and Cambridge against the American schools. Format calls for the "brains" of one school, by a series of questions during the course of a half-hour, to outpoint another school and thus return the following week.

Jack Cleary and John Moses, producers of "Bowl," have come up with another collegiate video package for fall. Working monicker is "Campus Varieties" and will present all-collegiate talent, each week working from a different campus.

(Continued on Page 50)

# VIDEO'S 'BE MY GUEST' WOES

## The Lucy & Hope Monopoly

Following are the top six tv specials of the '58-'59 season on NBC and CBS based on the Nielsens. Lucy and Desi walked away with four of the six on CBS. Bob Hope turned in a ditto performance for NBC.

Here's how they line up:

CBS SPECIALS	
Lucy Goes to Alaska	38.8
The Untouchables	33.9
Meet Me in St. Louis	32.2
Lucy Wants a Career	32.0
Lucy Makes Room For Danny	31.7
Lucy Goes to Mexico	29.0
NBC SPECIALS	
Some of Mammie's Friends	34.7
Bob Hope (4/15)	32.7
Bob Hope (1/16)	31.3
Bob Hope (10/14)	29.1
Perry Como—Pontiac	27.8
Bob Hope (2/10)	27.4

## Goodson-Todman's Wall-to-Wall 10-Yr. Click; \$15,000,000 Production

The reflections of success in the new Goodson-Todman offices that take a whole floor of the Seagram Building on Park Ave. go beyond the ankle-deep wall-to-wall carpeting. They go, in fact, right up the walls of the executive washroom, which is finished off in luxurious gray-flannel wool.

This whimsical final touch could be an honorarium to the long parade of gray-danneled promoters who have helped make the production team of Mark Goodson and Bill Todman the runaway leaders in live tv package shows. It was a pretty popular suiting around the networks and ad agencies when the producers got together 10 years ago.

Winding up that decade of production, G-T recently was able to present and sell three network shows in the space of two weeks. When the new tele season gets underway in the fall, G-T will have 21 half-hours of network time a week. This represents an estimated net (after agency fees) production tab of from \$250,000 to \$300,000 every week, or nearly \$15,000,000 on annual basis.

G-T has also established quite a record of longevity for their chief product, the tv game show. In a medium where the average life of such shows is 26 weeks, their "What's My Line" has been on for 10 years; "I Have a Secret" is in its ninth year; "The Price Is Right" (Continued on Page 50)

## USC TV Study On Who Likes What

Hollywood, May 26. Variances in taste accounts for the broad appeal of tv programs and different class levels have their own peculiar selectivity, according to a study by USC. Survey was made of 1,200 persons as to their personal choices of tv programs and the breakdown revealed a wide difference of tastes. Among them:

Westerns appeal to white collar and semi-skilled workers; general drama viewing is high among college grads and white collars; variety programs are more popular with white collars, semi-skilled and unskilled workers; news is preferred by men; women dominate the percentage of viewers of drama; mystery is enjoyed by younger viewers and lower educational groups; older and less educated women prefer quiz and participation shows; comedy and variety are preferred by all ages and sexes; older people use tv less for entertainment and more for information; viewers of relatively low educational status use tv for entertainment and sensational news.

Alex Runciman, staff director at KNXT, conducted the study for USC in cooperation with A. C. Nielsen and ARB rating services. In a one-hour period 467 telephone calls were made in furthering the study.

## Hot 'Woman'

"Woman," CBS-TV's initial excursion into the area of daytime specials, grabbed off a bigger audience than the network even anticipated for the hour showcase. Trendex figures reveal that more than half of the sets in use during the 3 to 4 p.m. period (actually 51%) were watching the femme-slanted special probing the subject "Do They Marry Too Young?"

Overall rating for the hour was a hefty 6.9 in contrast to NBC's 2.4 and ABC's 3.2.

## Lever, Miles Labs Daytime Bundle Enriches NBC-TV

Lever Bros. and Miles Labs have brought a batch or new and renewed orders to NBC-TV daytime worth \$5,000,000 in gross billings.

Lever renewed sponsorship of four 15-minute segments of "The Price Is Right" for another year with the new go-around commencing June 30. Moreover, the bankroller bought an additional quarter hour of the same show, with the new order beginning June 4. Lever also has two alternate-week quarter-hours of "County Fair" over an eight-week period beginning the middle of June.

Miles repeated its presently sponsored Thursday skip-a-week quarter-hours of "Price" for another year, effective Aug. 5. Miles also placed new orders for 15-minute shares in four other daytime shows, "Treasure Hunt," alternate Wednesdays; "Tic Tac Dough," alternate Mondays; "It Could Be You," alternate Tuesdays, and "County Fair," alternate Thursdays. Latter four deals are relative short termers, all beginning in August.

## BOLSHOI TAPING CUES 50G KTLA OVERHAUL

Los Angeles, May 26. KTLA is spending over \$50,000 for an extensive overhaul of its Stage 6 preparatory to taping the Bolshoi Ballet on June 2 and 3. The stage was recently converted to television and videotaping use after having served as a film stage on the Paramount Sunset lot.

New improvements include a fully equipped television control room, addition of five image orthicon and two vidicon cameras, installation of lighting rigging and lights, two cycloramas and a communications system. Adjacent Stage 5 is being converted to handle a 90-piece orchestra, with monitors connecting the two stages. Over 11,000 square feet of dance floor is being prepared.

## FEAR BIG HIKE IN 1-SHOT FEES

By all odds next season's major tv headache will be the quest for guest talent. By virtue of the fact that NBC and CBS will have a record number of specials and hour variety-musical shows going for them, already there's something akin to a note of despair in contemplating the talent jockeying and jacking of prices that must inevitably follow.

NBC has already taken some precautionary steps by setting up a talent coordinating unit in a bid to bring some order out of threatened chaos. Complete records and statistical charts of all guest availabilities and those already contracted will be siphoned to every single production unit involved in the guest talent sweepstakes (Dinah Shore, Steve Allen, Perry Como, et al.), to prevent overlapping and proximity of same faces. It'll update the whole price structure to prevent any show from succumbing to extravagant coin demands. Since many of these programs that must avail themselves of guest talent are brought in under outside auspices, all the records and charts on names, prices, and their timing on tv, will be made available to the individual producers and packagers.

As it presently shapes up (with something like 150 specials going on NBC alone), the guest-formatted programs in '59-'60 will probably far outstrip the number of personalities in demand. Thus the guests will be on a continuing cycle of appearances. It's considered a cinch their agents will reach for the sky on fees. Top prevailing price this past season, except in some unusual cases, has been \$10,000 per guest shot. That's a figure expected to go out the window as the demand for talent accelerates.

These will be the major "play dates" on the variety-musical tv circuit next season:

CBS—Ed Sullivan Show, Jack Benny Show, George Gobel Show, Red Skelton Show, Garry Moore Show, the Revlon Thursday night 30-minute specials, the Jack Benny specials (as distinct from his bi-weekly series), the Coca-Cola specials (anticipating a renewal).

NBC—The Steve Allen Show, the Dinah Shore Show, the Perry Como Show, the Bell Telephone series, the Tuesday night Ford series; the Friday night 8:30 to 9:30 specials; the Sunday 8 to 9 specials; the Art Carney series for General Motors; the Bob Hope-Buick series, the Dean Martin specials, the Rexall specials, the still-to-be-negotiated Chrysler specials.

This, of course, is entirely apart from the non-variety formatted shows, which include such dramatic entries as Hallmark Hall of Fame, the Du Pont Show of the Month, the David Susskind-MGM series, etc.

## Castle, Price TV Teamup

Hollywood, May 26. William Castle, currently indie producing "The Tingler" for Columbia Pictures, is expanding into television and will be partnered with Vincent Price and writer Ribb White in new project.

Initial undertaking will be an adventure series authored by Price, who will star, with White to write teleplay.

## Automation Taking Its Toll on NABET Employees As Aftermath Of NBC Strike; Jobs Eliminated

By ART WOODSTONE

### Byrne a Casualty

G. Tyler Byrne was replaced as executive secretary of the National Assn. of Broadcast Employees & Technicians only a few days after the union's strike against NBC was over. International's executive council gave the top administrative post to Cliff Gorsuch, who was director of Region 3, covering the southeastern portion of the U. S.

Union's official reaction to the loss of the strike is expected to be shown when the executive council meets in a little over a week. Purpose of the meeting, it's understood, is to consider whether any other new administrators are brought into the main office.

In winning out against the recent 19-day strike by the National Assn. of Broadcast Employees & Technicians, NBC seriously impaired the mechanics the union was using to stave off the encroachments of "creeping automation" on radio and tv's technical manpower. Impact of the NBC victory is becoming clearer now, nearly two weeks after the network forced the technicians to return to work on management's new terms. Strengthened by fresh legal loopholes in the NABET contract, the network has reportedly been eliminating certain jobs, formerly handled by union personnel but now considered the kind of things that can be handled in passing by non-unionized employees.

Discovering and maintaining ways to prevent layoffs or the lessening of working hours resulting from automation was what might, during the past two years, have been called NABET's cause celebre. It was no longer wages. Fundamental theme of the strike was not simply to find work abroad for two men whom NBC did not want to send to Paris with the "Today" show, but instead to establish a principle and a practice for creating new job opportunities to substitute for the jobs automation takes away.

NABET struck NBC to win exclusive jurisdiction of tv programs taped by NBC on foreign soil. Geographical expansion of the union's jurisdiction, it was expected, would create some of the new jobs.

In a bitter sidebar, it was noted that NABET might have won the strike against NBC's arrayed financial might if only one other major AFL-CIO union honored the picket lines. Twisted was that most of the other craft and talent unions considered the strike to hinge on whether NBC was going to hire more men for a Paris junket.

### Not Clear what NABET Wanted

At no point was it sufficiently crystallized for other unions what NABET was out to accomplish. And if it were clear at the time that NABET was fighting for a longrange protection plan, it is still not necessarily true that other unions would have gone along, yet (Continued on Page 50)

## WRCA-TV Incepts New 'Orbit Plan'

WRCA-TV has decided to sell its prime time IDs and station breaks on a revolving setup, geared theoretically to get bankrollers a more variegated N. Y. tv audience. "Orbit Plan" is based on a cumulative audience impact.

Network flag is peddling the rotation two ways—horizontally and vertically. Advertiser can buy the breaks at the regular price (\$2,300 per 20 seconds and \$1,150 per 10-second ID) but slot them horizontally so that the first might fall at 8 p.m. Monday, the second 8:30 Tuesday, the third at 9 Wednesday and so on. Thursday nights are being omitted from WRCA's horizontal selling plan because that's "vertical night." On successive Thursdays, an underwriter will be able to buy 8, 8:30, 9, 9:30, 10, then 10:30 or at least in some sequence so that all six available prime time (AAA) breaks are used up in the course of six consecutive weeks.

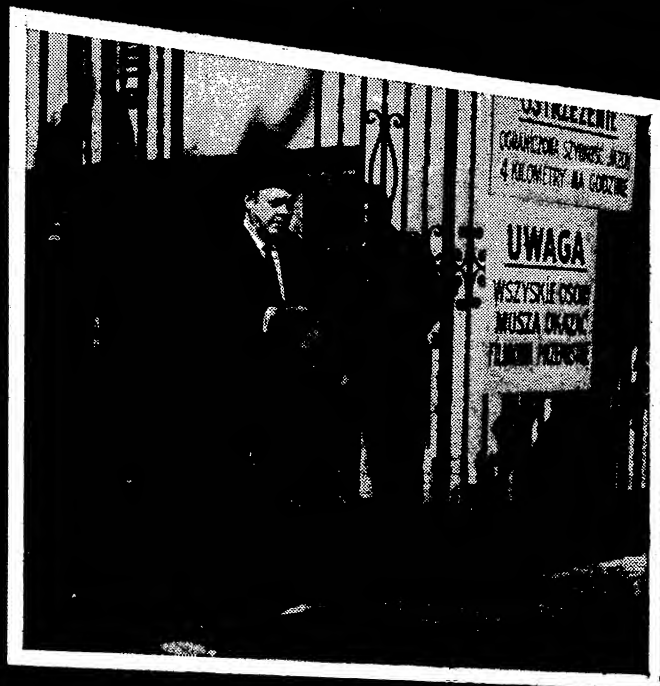
Figuring is that different audiences are stacked up for the various programs on the network schedule and this scatter system will give the time buyer a greater unduplicated spread than is gotten by sticking to the same break week in and week out.

## Arbitron's Top 10

(Week of May 18-24)

Gunsnoke (CBS)	24.2
Have Gun (CBS)	23.5
Wagon Train (NBC)	23.1
Red Skelton (CBS)	22.5
Ann Sothern (CBS)	22.1
Jack Benny (CBS)	21.5
Danny Thomas (CBS)	21.4
Perry Como (NBC)	21.3
Peter Gunn (NBC)	20.9
I've Got A Secret (CBS)	20.7

AS UP-TO-THE-MINUTE  
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# BBDO's Bob Foreman: From 'Hot Half-Hour' to Yen for Hot Specials; On Other Madison Ave. Fronts

BBDO's tv topper, executive veeep Bob Foreman, author of the novel "The Hot Half-Hour." Is very warm for tele specials this year.

"We're buying more specials than ever this year—and the same applies to the industry in general. It's good for the business and it's good for advertising. The specials we've backed to date are justified on the most stringent cost basis. We talked to half the country with "Meet Me in St. Louis," and I guess that's pretty good. Furthermore, more, directly traceable sales have been phenomenal."

Specs lined up for BBDO clients for next season include nine for Du Pont, nine for General Mills and four for Rexall. Otherwise, there will be the "Armstrong Circle Theatre," on the same alternate-week basis, and the "U. S. Steel Hour."

Nor is Foreman cool to the half-hour. The agency will have the same number of week-in-week-out sponsorships and "a lot more day-time and more spot, both tv and radio."

Foreman says. "There has got to be a real reason to put so much dough into specials and go away from frequency and continuity. Two good reasons he points out are introduction of a product and seasonal promotion. The size of the price tags is not important, says Foreman. The special can be a solid promotion for cars, appliances, drugs or beer. P&G and Carling beer went with "Wonderful Town" with good results."

Considering Foreman's reasoning, it's a fair bet that the agency is not yet through buying specials. The big shows would seem an ideal intro for the agency's newest client, the Chrysler Valiant, which will premiere in the fall in the Lark-Rambler class. And the agency has already indicated that the Valiant introduction will utilize heavy radio and tv.

**Susskind Alliance**  
All of the BBDO specials will be produced by the Al Levy-David Susskind Talent Associates. After Susskind's alienation of the networks with his recent, critical harangues, Foreman just about becomes Susskind's best friend, in action and word.

Foreman on Susskind: "I have great respect for the man. He has done superhuman work for us. In case after case he has spent his own corporate money—an extra day's rehearsal, an extra tape job. David operates as a creative person first and an economist second—and there's not enough of that in this business. He's also got good taste."

For an agency that not very long ago was strong on show production in the shop ("Hit Parade" etc.), the large stake in an outside packager for live programming is a big step.

Foreman sums up the new outlook this way: "Agencies are the co-producers of everything their clients back, or they are not doing their job. The agency must be creative, helpful, have sound opinions and judgments and bring them to bare so that a better show emerges."

"In other words, it doesn't make any difference whose name is on the crawl, the agency had better have had a valid hand in the production. Ideally, there's a sensible rapport between the people on the show and those at the agency."

**Tele Into Supers**  
To replace rapidly vanishing point-of-purchase materials in supermarkets, Store-Video, Inc. will install special RCA closed-circuit equipment in food stores. Tests get underway July 15 in Grand Union outlets, employing in each store a camera; 50 or more 21-inch tv monitors suspended just above eye level; and an automatic wheel-dex containing product messages on telops. Backers envision a vast potential.

**Hudson in Final Mull**  
Hudson Pulp & Paper Co., recently out of Norman, Craig & Kummel and shopping for a new agency, is understood to have screened entries down to a handful of big agencies. Company's marketing manager of consumer advertising, Everett Allen, has

posted a letter with soliciting agencies stating that they would be called on only if a choice couldn't be made from presentations so far seen. Firm's continuing with ABC-TV's "Walt Disney Presents" in the fall is iffy, contingent on new agency's planning. Entire account is estimated at \$1,500,000.

**Switches:** Wilhelmus B. Bryan joins Foote, Cone & Belding as account exec on Lever's Imperial margarine and Angostura bitters. He moves over from Benton & Bowles where he was account man for Mutual of New York and Johnson's Wax.

Theodore Braude is the new ad manager of Lanolin Plus, cosmetic maker. Formerly he was ad and sales promotion manager of Hazel Bishop.

Bernard J. Schiff, former ad and sales promotion director for American Character Doll Corp., takes over as president of Webb Associates, N. Y. ad agency. Milton Weiss, agency's former prexy, leaves to form his own agency.

Dr. Martin C. Sampson becomes executive veeep of Pharmaceutical Advertising. Douglas Gosnell becomes veeep and accounts supervisor.

James English promoted to associate media director at Kenyon & Eckhardt.

Francis X. Houghton joins Ogilvy, Benson & Mather as an account executive. He moves over from Benton & Bowles.

## Chi Agencies

Chicago, May 26.  
Don Cunningham, account exec in Foote, Cone & Belding's Chi office, is transferring to Frankfurt, Germany as managing director of FC&B's new branch office there. It will be the agency's fourth overseas shop and will have a starting staff of around 16.

Tatham-Laird expects to bill around \$30,000,000 in 1959 with the acquisition of the Dristan account. Last year's billings were \$18,000,000, but the agency has gained several new clients in recent months and is establishing a complete agency operation in New York. T-L recently hired Harold D. Frazee to head its drug division, basing in Manhattan.

Jane Daly, veeep in charge of radio-tv at Earle Ludgin & Co., is resigning the agency June 15. She organized Ludgin's radio department in 1945.

Gordon Miller Jr., veepee of a Cincinnati incentive awards firm, joined Leo Burnett Co. as account exec.

F. Joseph Marlin, ex-D'Arcy, and Gordon Miller Jr., of a Cincinnati firm, joined Leo Burnett Co. as account execs.

Sam Gershuny exited McCann-Erickson to sign on with Edward H. Weiss agency as v.p. and chairman of plans board.

Carl M. Post upped to executive veepee of Grant Advertising.

Leonard S. Rubenstein, executive art director of Clinton E. Frank agency, elected prexy of Art Directors Club of Chicago.

Eugene Pomerance, market research director of FC&B, and Frank Ladick, Dr. Leonard Kent and Dr. Perham C. Nahl, all of Needham, Louis & Brorby, accolated by Chi chapter of American Marketing Assn. for contributions "to the advancement of science in marketing."

## London Agencies

Granada-TV, network serving the North of England, is making available facilities for agencies and clients to attend rehearsals as well as production of its advertising magazines. Web, which has appointed Edward Joffe head of its ad-mag unit, shifts the latter to London on Aug. 24 in time for the fall schedules. With over 50 "Talking Shop" advertising mag programs transmitted so far, Granada plans to air the spot every weekday from September.

The Advertising Assn., and the Institute of Practitioners in Advertising will hold a joint weekend course of instruction in London

June 6-7 for lectures on advertising. Notion is to aid prospective lecturers by offering guidance in teaching technique and to encourage them to offer their services to colleges of commerce.

Derek Younghusband, Western Regional Controller for Rank Screen Services Ltd., since 1957, shifts to London on promotion June 1. His stint: to handle special assignments on the national sales side. Derreck Mumford, operating from Birmingham as senior Regional Controller, will look after Younghusband's hitherto Bristol duties.

## Radio Review

### SOUTHERN BAPTIST CONVENTION NEWS

With Bill Small; Sam Allgood, announcer.  
Mon. thru Fri., 10:30 p.m. 15 Mins.

**WHAS, Louisville**  
Bill Small, WHAS radio-tv news director, together with his staff, had a field day at the Southern Baptist Convention held at the State Fair Grounds and Exposition Center. Boys were all over the place, and all over town in fact, taping interviews, and garnering red hot items from the big convention, one of the largest conclaves ever held in this town. Some 9,000 delegates or "messengers" together with their wives and families, totaled 15,000 or near. Convention News is an extra 15-minute segment, devoted strictly to news of the Baptists.

At show caught, prelim to the opening of the convention sessions, Small conducted brief but pointed interviews with a number of the leading figures in attendance, including the keynote speaker, former Congressman Brooke Hayes. He brought out facts such as Canadians being considered for full membership; reason for missionaries around the world, a brief interrogation on race relations, and the like. One offbeat interviewee was a bearded Baptist minister who was a chaplain in Fidel Castro's army. Small asked the preacher "Will he, Castro, and other Castro followers ever shave? Pastor said they have no special time to take off their beards, but when the constructive part of their movement is over, they will probably take off their beards."

Small and his staff rate kudos for a wide coverage, keen editing, and a factual story on a really big news story for this town. Wied.

## Ginger Rogers' High Brit. Rating Despite Crix Pans

London, May 26.  
"Carissima" BBC-TV musical with Ginger Rogers as cast-topper which was aired yesterday week (18), gained a higher-than-average Monday evening audience for the web, according to Television Audience Measurement Ltd. TAM estimates that 1,697,000 homes with a choice of BBC-TV and commercial programs watched the show, figure being around 536,000 higher than the BBC average for the previous four weeks.

TAM issued its statistics following a widespread press damning of the show which alleged that Miss Rogers had wasted her time and talents. "Carissima" was aired at peak hour on the holiday Whit Monday and had the "Wagon Train" skein as opposition.

## WJR Whoops It Up

Detroit, May 26.  
WJR was host to about 700 civic leaders, advertisers and press people Friday (22) at the Latin Quarter to celebrate its independence and to show how it intended to operate as an independent station. WJR resigned from CBS recently, ending a long association with the net.

The guest viewed the "Goodwill Cavalcade of 1959"—the prelude to the launching of WJR's "Complete-Range Programming" concept Sunday (24). The 50-minute presentation demonstrated the talent of over 75 performers of WJR's regular musical talent staff.

### Wendell Campbell's Post

Wendell B. Campbell, general manager of RKO Teleradio's KFRC, San Francisco, has been named v.p. in charge of Pacific Coast sales for RKO o&o radio and tv stations.

# TV-Radio Production Centres

## IN NEW YORK CITY . . .

Dorothy Stickney to do a reading of Edna St. Vincent Millay poems in a one-woman job on the Sunday (31) "Camera Three" via CBS-TV. . . Director of CBS news operations Elmer Lower, who returns to the web after a year's sabbatical, won Missouri Honor Award for distinguished service to journalism. . . Former legit manager Caroline Hay has quit the strawhat circuit for the first time in five years to join the Hartford Agency video casting department. . . Charles Steinberg and Hank Warner, the No. 1 & 2 men, respectively, in CBS-TV press, back in N.Y. after business on the Coast. . . Garry Moore's associate director Mack Bing also directing all the Yankee telecasts carried on CBS-TV's "Game of the Week". . . Craig Stevens on "I've Got a Secret" tonight (Wed.). . . Ed Murrow and Eric Sevareid honored by the Belgium government for their contributions in the field of "understanding foreign affairs". . . Dancer-choreographer Tom Hanson left "Arthur Murray Party" due to illness but returns in fall; meantime his chores are being handled by Thelma Tadlock. . . Ginger Rogers and Steve Lawrence into June 7 Steve Allen stanza over NBC-TV. . . Jay C. Flippen and Gary Merrill into an upcoming "Alcoa Theatre" (NBC). . . NBC press department being paid an en-masse visit by the stork: Expectant fathers include director Ellis Moore, staff scribes Bob Goldwater, Charlie Gregg and Stan Appenzeller, and an expectant mother is Ann De Leonardis, secretary to Milt Brown. . . Gene Jones, "Today" associate producer, winged to Europe last week—specifically to Russia, to dicker with Muscovite officials about doing several NBC news features on the U.S. Exhibit at the fair. . . Jerome B. Golden elected veepee of American Broadcasting-Paramount Theatres, also retains jobs as secretary and general counsel. . . Walter Cronkite new prexy of Academy of TV Arts & Sciences N.Y. chapter. . . Ida Lupino linked to guest star and direct a forthcoming edition of Screen Gems' "Donna Reed Show," marking the first time an outside banner name appears on the weekly situation comedy. . . Julian Ross appointed WINS newsroom supervisor.

Lou Carter, singing cab driver who appeared with Perry Como on NBC-TV, essayed some of his own compositions on the Thursday (21) Robert Q. Lewis show via CBS. . . Helen Gallagher into "Arthur Murray Party" Sunday (31). . . Draper Lewis to write the ABC-TV Wednesday 7:30 insertion, "Music for Summer Night," beginning June 3. . . Warren Boorum and Miles David become strippers at Radio Ad Bureau. . . Dave Fein now associates with producer Arnold Kane of "Pantomime Quiz". . . Mel London to Transfilm Inc. as producer of industrial films. . . Mike Wallace's WNTA-TV interviews for the rest of this week are Toots Shor, Gore Vidal and Julie Newmar, in that order.

"Dorothy Doran Lewis is retiring from her public relations post at N. W. Ayer after 14 years. . . Highlights of the '59 Indianapolis Memorial Day speed classic will be telecast by WPIX, N.Y., June 2. The half-hour film special is packaged by W. Craig Stewart Productions. . . Bernard London, indie radio and tv producer, has joined the staff of WOR-TV, N.Y., as a special consultant for the station's live bowling and harness racing shows. . . Jack Sterling of CBS Radio will be presented with the "Key to the City of Stamford" in recognition of his many services to that city on Saturday (30) at the Roxbury Festival in Stamford. . . Mutual's Fred Robbins has Anthony Franciosa, Eva Gabor and Keely Smith, among his guests on "Assignment Hollywood". . . Norman Kramer, producer of "This Is New York," has been named assistant director of news and public affairs for WCBS Radio. . . Bill Leonard, WCBS Radio reporter, now on a world girdling flight with the Military Air Transport Service, is expected back June 3 with tapes for future "Bill Leonard Shows". . . Tinka Nobbe appointed exec secretary to news and special events director Dave Driscoll of WCBS Radio.

One of our eager beavers put a second 'g' in the name Eddie Gallagher, the WTOP telecaster for the "Spotlight On The Stars," making it read "Gallagher." For our eager beaver's edification and for the trade at large, the second 'g' in Gallagher is purely a figment of the imagination. . . Oliver E. Treyz, ABC-TV prexy, will be honored Saturday (30) by Binghamton, N.Y., for his achievements and leadership in the tv field. Treyz, who will be in Binghamton in connection with the opening of new WNEB studios there, will receive the honoring plaque from Mayor John J. Burns. Treyz, in 1940, was a staff announcer at WNEB.

## IN HOLLYWOOD . . .

Art Gilmore moved into his 25th year of announcing with the bustling schedule of any sponsor's man. Aside from being Chrysler Corp.'s caller, he has been the voice of Paramount's trailers for 20 years, has three network shows going and to help others he's local prexy of AFTRA. Still he's not a satisfied man. He wants to be a singer on his own show. . . Ed Cashman got a fast call for a top level meeting in N.Y. of Foote, Cone & Belding. . . Ivan Tors will take a crew of 25 to the Bahamas in August to film the next block of "Sea Hunt" for Ziv. While vacationing he'll dream up stories for "Challenge" and "Space," which will show upon his slate in the fall. . . John Guedel Productions will have 35 network broadcasts a week going for it next season. Breaks down to 18 on tv and 17 on radio. Newlie to join the stable of by-now standards is "For Better or Worse" on the CBS-TV daytime run. . . Edmund "Roddy" Rogers is Glenhall Taylor's successor at the Ayer agency. Taylor will get back into production in which he long served Young & Rubicam. Rogers transfers from the agency's N.Y. office where he has been a program supervisor. . . Peggy Wood will play the lead role in "Maud Silver," being prepared by Lenore Coffee for William Morris repping. . . David Smith resigned from Casey Shawhan's publicity staff at NBC-TV to return to L.A. Mirror news desk.

## IN CHICAGO . . .

Dave Hull, emcee of WNBQ's "Bandstand," landed a role in "Mr. and Mrs." at Hinsdale Summer Theatre and will commute to the station by copter after Wednesday matinees. . . Ed Grennan joined WLS staff and will work a new show called "Party Line". . . Dr. Dan Q. Posen, De Paul U. physics prof who became a tv personality via WBBM-TV's puffbluffs dept., has signed with agent Jack Russell for bookings. . . Norm Ross reviving his old "This Is the Day" tv format for WMAQ radio. . . New comic Bob Newhart, who was "discovered" at the recent Emmy awards dinner albeit he appeared five weeks on WNBQ's "Chicago Nightline," inked a short-term pact with WBKB to develop a show. . . Art Hellyer, back in town to stay, is looking around. . . WGN-TV program manager Al Field elected honorary member of Illinois Opera Guild board of directors. . . ABC's Don McNeill got Chh convention bureau's annual award for ambassadorship. . . Johnny Coons made a film titled "Junior Lunch Club" for possible syndication. . . Joan Strawbridge takes over midwest promotion of TV Guide when Liz Troughton gets hitched June 6.

## IN BOSTON . . .

WNAC-TV hosted tv writers and small fry at their annual Red Sox day at Fenway Park Saturday (23) with big turnout. . . WBZ-TV to telecast special hour long dance party in conjunction with Mass. League of Women Voters to encourage mass registration of newly eligible Mass. voters featuring Woody Herman orch with recording (Continued on page 42)

**CARY GRANT**  
**ROSALIND RUSSELL**  
in  
**"His Girl Friday"**  
with  
**RALPH BELLAMY**

*This outstanding feature film...already  
bought by the SIX Triangle Stations!*

FOR AVAILABILITIES CONTACT:

**SCREEN GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.





# VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

## LOS ANGELES

STATIONS: KCOP, KNXT, KRCA, KTLA, KABC, KHJ, KTTV. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Academy Awards (Mon. 7:30-9:15)	KRCA	63.5	1.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	16.1	29.9	People's Choice	KNXT	9.6
2.	Gunsmoke (Sat. 9:00-9:30)	KNXT	46.6	2.	Huckleberry Hound (Tues. 6:30)	KNXT	Screen Gems	14.8	35.8	Jim Bowie: News	KTTV	7.9
3.	Have Gun, Will Travel (Sat. 8:30-9)	KNXT	34.6	3.	Sheriff of Cochise (Wed. 8:30)	KTTV	NTA	13.6	20.9	Price Is Right	KRCA	18.8
4.	Wagon Train (Wed. 7:30-8:30)	KRCA	34.1	4.	Mr. Adams & Eve (Sat. 9:30)	KNXT	CBS	12.5	25.9	Cimarron City	KRCA	19.2
5.	77 Sunset Strip (Fri. 9:30-10:30)	KABC	33.3	5.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	12.0	22.6	December Bride	KNXT	15.5
6.	Maverick (Sun. 7:30-8:30)	KABC	31.4	6.	Sea Hunt (Fri. 10:30)	KRCA	Ziv	11.1	45.1	Paul Cotes: First Show	KTTV	3.0
7.	Perry Mason (Sat. 6:30-7:30)	KNXT	30.0	7.	Union Pacific (Wed. 7:00)	KRCA	CNP	10.9	18.5	Wed. Night Fights	KABC	17.2
8.	Red Skelton (Tues. 8:30-9:00)	KNXT	29.4	8.	Burns & Allen (Wed. 6:30)	KNXT	CBS	10.5	25.9	Jim Bowie: News	KTTV	7.9
9.	Real McCoys (Thurs. 8:30-9:00)	KABC	29.2	9.	Popeye (Mon.-Fri. 6:00)	KTLA	UAA	10.2	26.5	6 O'Clock Report; News	KNXT	10.5
10.	The Rifleman (Tues. 9:00-9:30)	KABC	26.2	10.	Mike Hammer (Tues. 10:30)	KRCA	MCA	10.0	44.8	Big Hit Movies	KNXT	5.2

## MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: APRIL 6-12, 1959.

1.	Academy Awards (Mon. 10:30-12:00)	WCKT	46.8	1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv	32.2	70.2	"26" Men	WCKT	10.4
2.	Guns Smoke (Sat. 10:00-10:30)	WTVJ	45.7	2.	Highway Patrol (Mon. 7:00)	WTVJ	Ziv	21.8	57.0	Supernatural	WCKT	17.2
3.	Perry Mason (Sat. 7:30-8:30)	WTVJ	44.9	3.	Rescue 8 (Sat. 7:00)	WTVJ	Screen Gems	30.6	59.8	Movie of the Week	WCKT	11.2
4.	Wagon Train (Wed. 7:30-8:30)	WCKT	41.7	4.	Whirlybirds (Tues. 7:30)	WTVJ	CBS	30.6	52.7	Leave It To Beaver	WPST	17.5
5.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	31.9	5.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	23.7	46.1	Lone Ranger	WTVJ	21.4
6.	Maverick (Sun. 7:30-8:30)	WPST	31.9	6.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	22.0	61.8	Movie of the Week	WCKT	11.6
7.	Danny Thomas (Mon. 9:00-9:30)	WTVJ	33.3	7.	Woody Woodpecker (Tues. 7:00)	WCKT	Kellogg	21.2	41.4	Silent Service	WTVJ	21.0
8.	The Rifleman (Tues. 9:00-9:30)	WPST	33.3	8.	Silent Service (Tues. 7:00)	WCKT	CNP	21.0	41.0	Woody Woodpecker	WCKT	21.2
9.	Red Skelton (Tues. 9:30-10:00)	WTVJ	31.2	9.	MacKenzie's Raiders (Thurs. 8:00)	WTVJ	Ziv	20.8	33.3	Zorro	WPST	23.1
10.	Zane Grey Theatre (Thurs. 9:00-9:30)	WTVJ	30.6	10.	Target (Fri. 7:30)	WCKT	Ziv	19.6	40.5	Rin Tin Tin	WPST	15.3

## PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY DATES: APRIL 6-12, 1959.

1.	Academy Awards (Mon. 10:30-12:15)	WIIC	50.3	1.	State Trooper (Sat. 10:30)	KDKA	MCA	31.9	62.1	D.A.'s Man	WIIC	10.9
2.	Guns Smoke (Sat. 10:00-10:30)	KDKA	45.8	2.	Sea Hunt (Tues. 8:00)	KDKA	Ziv	25.4	49.0	Cheyenne	WTAE	15.6
3.	Red Knights Best (Mon. 8:30-9:00)	KDKA	43.3	3.	The Honeymooners (Sat. 7:00)	WIIC	CBS	23.5	51.0	Flight	KDKA	15.2
4.	Red Skelton (Tues. 9:30-10:00)	KDKA	38.9	4.	Decoy (Tues. 7:30)	KDKA	Official	20.6	39.5	Cheyenne	WTAE	14.1
5.	Danny Thomas (Mon. 9:00-9:30)	KDKA	38.7	5.	Death Valley Days (Thurs. 7:30)	KDKA	U.S. Borax	20.6	35.3	Dragnet	WIIC	14.1
6.	I've Got A Secret (Wed. 9:30-10:00)	KDKA	38.0	6.	Silent Service (Sat. 11:00)	KDKA	CNP	20.0	44.6	Love Lucy	WIIC	18.9
7.	Perry Mason (Sat. 7:30-8:30)	KDKA	37.1	7.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	19.4	47.4	News; Academy Theatre	WIIC	14.8
8.	Have Gun, Will Travel (Sat. 9:30-10)	KDKA	36.9	8.	Popeye (Sat. 9:00)	WIIC	UAA	17.3	67.6	News; Sports; News	WIIC	11.9
9.	Ed Sullivan (Sun. 8:00-9:00)	KDKA	34.1	9.	Flight (Sat. 7:00)	KDKA	CNP	15.2	33.0	Captain Kangaroo	KDKA	9.1
10.	Perry Como (Sat. 8:00-9:00)	WIIC	33.8	10.	Woody Woodpecker (Sun. 6:00)	KDKA	Kellogg	14.8	28.2	The Honeymooners	WIIC	23.5
										Comedy Hall of Fame	WIIC	23.9

## ST. LOUIS

STATIONS: KTVI, KMOX, KSD. SURVEY DATES: APRIL 6-12, 1959.

1.	Academy Awards (Mon. 9:30-11:15)	KSD	55.7	1.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	34.5	59.5	Playhouse 90	KMOX	18.3
2.	Guns Smoke (Sat. 9:00-9:30)	KMOX	45.1	2.	Mike Hammer (Fri. 10:00)	KSD	MCA	31.1	60.6	News; Weather	KMOX	17.0
3.	Wagon Train (Wed. 7:30-8:30)	KSD	44.6	3.	Sea Hunt (Fri. 9:30)	KTVI	Ziv	30.9	52.3	Eye on St. Louis	KMOX	22.6
4.	You Bet Your Life (Thurs. 9:00-9:30)	KSD	40.6	4.	Whirlybirds (Tues. 10:00)	KSD	CBS	27.0	55.0	Person To Person	KMOX	22.6
5.	Red Skelton (Tues. 8:30-9:00)	KMOX	38.2	5.	Death Valley Days (Sat. 9:30)	KMOX	U.S. Borax	26.8	48.2	News; Weather	KMOX	20.1
6.	Ernie Ford (Thurs. 8:30-9:00)	KSD	37.8	6.	U.S. Marshal (Wed. 10:00)	KSD	CBS	26.7	56.7	Eye on St. Louis	KSD	19.3
7.	What's My Line? (Sun. 9:30-10:00)	KMOX	37.6	7.	State Trooper (Tues. 9:30)	KSD	MCA	26.6	42.0	News; Weather	KMOX	18.8
8.	The Rifleman (Tues. 8:00-8:30)	KTVI	37.4	8.	Danger Is My Business (Wed. 9:30)	KSD	CNP	21.4	36.7	Garry Moore	KMOX	29.6
9.	Loretta Young (Sun. 9:00-9:30)	KSD	37.3	9.	It's A Great Life (Sun. 10:00)	KSD	CNP	18.5	38.8	U.S. Steel Hour	KMOX	28.7
10.	Danny Thomas (Mon. 8:00-8:30)	KMOX	32.2	10.	Search For Adventure (Thurs. 6:30)	KSD	Bagnall	18.1	34.2	Sunday News Special	KMOX	18.8
										News; Sports	KMOX	22.1
										Love Lucy	KMOX	22.1

## ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: APRIL 6-12, 1959.

1.	Wagon Train (Wed. 7:30-8:30)	WSB	47.6	1.	Highway Patrol (Sat. 9:00)	WAGA	Ziv	26.3	42.1	Black Saddle	WSB	18.3
2.	Guns Smoke (Sat. 10:00-10:30)	WAGA	45.3	2.	Whirlybirds (Wed. 7:00)	WSB	CBS	26.1	66.6	City Camera	WSB	17.0
3.	Academy Awards (Mon. 10:30-12:00)	WSB	42.5	3.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	18.9	64.3	Weather; CBS News	WAGA	9.0
4.	Maverick (Sun. 7:30-8:30)	WLWA	41.8	4.	Popeye (Mon.-Fri. 5:00)	WSB	UAA	18.4	62.2	Early Show	WAGA	6.0
5.	The Rifleman (Tues. 9:00-9:30)	WLWA	38.4	5.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	17.2	55.8	American Bandstand	WLWA	6.9
6.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	37.9	6.	U.S. Marshal (Sat. 10:30)	WAGA	CBS	17.0	46.2	City Camera	WAGA	10.5
7.	Peter Gunn (Mon. 9:00-9:30)	WSB	36.8	7.	People's Choice (Fri. 7:00)	WSB	ABC	16.8	52.7	D.A.'s Man	WSB	17.0
8.	Perry Mason (Sat. 7:30-8:30)	WAGA	35.4	8.	Woody Woodpecker (Tues. 6:00)	WSB	Flamingo	15.9	55.2	City Camera	WAGA	8.0
9.	Tales of Wells Fargo (Mon. 8:30-9:00)	WSB	34.3	9.	MacKenzie's Raiders (Tues. 7:00)	WSB	Ziv	15.3	47.4	Early Show	WAGA	7.1
10.	Real McCoys (Thurs. 8:30-9:00)	WLWA	34.3	10.	The Tracer (Sun. 6:30)	WSB	MPA	14.9	41.4	City Camera	WAGA	9.2
										Weather; CBS News	WAGA	9.2
										Forum of the Air	WAGA	11.2

## DALLAS-Ft. WORTH

STATIONS: KRLD, WBAP, WFAA, KFJZ. SURVEY DATES: APRIL 6-12, 1959.

1.	Academy Awards (Mon. 9:30-11:15)	WBAP	53.6	1.	Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	31.6	55.5	D.A.'s Man	WBAP	13.1
2.	The Rifleman (Tues. 8:00-8:30)	WFAA	45.3	2.	Huckleberry Hound (Thurs. 6:00)	KFJZ	Screen Gems	26.4	55.1	News; Weather; News	WBAP	9.5
3.	Guns Smoke (Sat. 9:00-9:30)	KRLD	44.4	3.	Highway Patrol (Fri. 9:30)	WFAA	Ziv	24.3	44.0	Person To Person	KRLD	16.3
4.	Wagon Train (Wed. 7:30-8:30)	WBAP	37.8	4.	Sky King (Sat. 11:00)	KRLD	Nabisco	20.4	67.8	Uncle Al	WFAA	6.0
5.	Maverick (Sun. 6:30-7:30)	WFAA	36.0	5.	State Trooper (Tues. 9:30)	WBAP	MCA	17.8	32.8	Garry Moore	KRLD	16.7
6.	Have Gun, Will Travel (Sat. 8:30-9)	KRLD	35.4	6.	Sea Hunt (Thurs. 7:30)	KRLD	Ziv	17.4	25.3	Real McCoys	WFAA	32.0
7.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	35.4	7.	Mike Hammer (Thurs. 9:00)	WFAA	MCA	16.7	28.4	You Bet Your Life	WBAP	20.8
8.	Danny Thomas (Mon. 8:00-8:30)	KRLD	34.6	8.	U.S. Marshal (Thurs. 9:30)	WFAA	CBS	15.9	34.8	Playhouse 90	KRLD	14.8
9.	77 Sunset Strip (Fri. 8:30-9:00)	WFAA	33.4	9.	Wild Bill Hickok (Wed. 6:00)	KFJZ	Screen Gems	15.7	41.5	News; Weather; News	WBAP	10.8
10.	Real McCoys (Thurs. 7:30-8:00)	WFAA	32.4	10.	Rescue 8 (Sun. 8:30)	WFAA	Screen Gems	15.0	26.6	Chevy Show	WBAP	20.8

## WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: APRIL 6-12, 1959

1.	Academy Awards (Mon. 10:30-12:15)	WRC	54.5	1.	"26" Men (Sun. 6:30)	WMAL	ABC	20.6	44.2	Twentieth Century	WTOP	11.3
2.	Maverick (Sun. 7:30-8:30)	WMAL	41.0	2.	Silent Service (Sun. 7:00)	WMAL	CNP	18.4	35.9	Lassie	WTOP	27.7
3.	77 Sunset Strip (Fri. 9:30-10:30)	WMAL	34.9	3.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	17.3	43.7	Milt Grant Show	WTTG	10.1
4.	The Rifleman (Tues. 9:00-9:30)	WMAL	34.0	4.	Mike Hammer (Tues. 10:30)	WRC	MCA	15.9	45.6	Garry Moore	WTOP	14.8
5.	Wagon Train (Wed. 7:30-8:30)	WRC	33.5	5.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	15.0	40.5	Decoy	WTOP	8.4
6.	Perry Mason (Sat. 7:30-8:30)	WTOP	31.2	6.	Medic (Mon. 9:30)	WTTG	CNP	10.7	20.7	Ann Southern	WTOP	21.1
7.	Guns Smoke (Sat. 10:30-10:30)	WTOP	30.7	7.	San Francisco Beat (Mon. 10:00)	WTTG	CBS	10.7	20.9	Arthur Murray Party	WRC	26.6
8.	Loretta Young (Sun. 10:00-10:30)	WRC	30.7	8.	Danger Is My Business (Sun. 4:30)	WMAL	CNP	10.3	45.0	TV Hour of Stars	WTOP	7.5
9.	Have Gun, Will Travel (Sat. 9:30-10)	WTOP	29.2	9.	Huckleberry Hound (Thurs. 6:00)	WRC	Screen Gems	9.7	43.1	Abbott & Costello	WMAL	4.4
10.	Real McCoys (Thurs. 8:30-9:00)	WMAL	29.2	10.	Gray Ghost (Wed. 7:00)	WRC	CSB	9.6	30.9	Ten	WTOP	10.6



**Susan Hayward**

**1958 ACADEMY AWARD WINNER**

and

**Van Heflin**

in

# "TAP ROOTS"

with

**BORIS KARLOFF • WARD BOND • BARRY FITZGERALD**

*This outstanding feature film...already bought by  
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FOR AVAILABILITIES CONTACT:

**SCREEN  GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.)



## Some Stations Wary About Tape Shows Going Into Syndication

Sampling of station buyers evidences the hot and cold attitude they have toward the new tape shows coming into the syndication mart.

On one hand, virtually all of them welcome anew any source of programming — the technique of video taping, in itself, deemed unimportant. But they do question the type of shows being offered in tape, the various court hearings, "Juke Box Jury," "Open End," and "Bishop Sheen." They claim that such shows stacked up against features of half-hour action adventure strips won't be able to pull their rating load competitively. Oddly enough, some of the squawks of the type of tape fare originate from the same station buyers who complain that telefilm syndicated product has gotten itself into a bind of private eyes, westerns, action adventure formats. Apparently, there's a wide gap between complaining out loud and plunking down dough for a different show.

Stations buyers canvassed didn't represent indies who have a whole schedule to fill. On the whole, the indies, if equipped for tape, are much more receptive to the new shows being offered. It's the station buyers representing network affiliates who seem caught betwixt and between. One of them, representing a major tv station group, predicted tape won't come into its own until it plunges into the dramatic format—raising the question of will it eventually be westerns, private eyes, action-adventure for video tape, thus closing the circle.

Of course, to the commercially minded station buyers, the one big factor which would alter this position is a rating winner on tape—whether it be a talk show full of celebs, a variety package, or what have you. But right now, he's playing it cautious.

## No Dearth Of Salesmen At Ziv

Ziv reports that its total syndication field sales force now is 117 men. New total takes in the 15 account execs added recently. Outfit plans to continue its pattern of releasing a fresh syndicated property every second month, a pattern virtually unduplicated in the trade.

New account execs and their territories include: Norman Dunshie, Utah and Nevada; Mike Luttrell, northern California; Neal Morris, New Mexico and Arizona; Curt Maties, west Texas; Al Shore, Oklahoma and Kansas; Louis Bernstein, Los Angeles; Charles McFadden, Iowa; Robert Klein, west Pennsylvania; and Bill Gallagher, Connecticut and Massachusetts.

Within the organization, following account execs have been promoted to managers of spot sales. They include: Jim Hensel, eastern division; Leon Taylor, eastern division; Joseph Moscato, north central division; Michael Eisler, south central division.

Ziv stated that Jack Gregory, western division sales manager, did not have his contract renewed.

## 'Cong. Investigator' As ABC Films Fall Entry

ABC Films fall syndication entry will be "Congressional Investigator," to be filmed by Howard-Wolper Productions, Inc.

Series of 39 half-hours will fall in the action-adventure groove, based on material from various Congressional investigative committee. Production will start immediately for fall airing dates.

For the past several weeks Harvey Bernhard, associate producer, has been in Washington doing research for the series. First two episodes scheduled deal with exposes of extortion on the waterfront and how gambling operations in local areas are tied to a national syndicate.

Skein is the first joint venture of Sandy Howard and Dave Wolper, both producer-packagers.

## Resume Production On 'Dennis O'Keefe Show'

Hollywood, May 26.

"Dennis O'Keefe Show," six episodes of which were completed at Hal Roach Studios before the shutdown there, is moving to Columbia with the resumption of production on the show. The Les Hafner O'Keefe Cypress Productions unit has been inactive since completion of the first six shows, but United Artists Television has now given the greenlight to production of the remaining 33 stanzas.

At the same time, Betty Hutton, who filmed her "Goldie" pilot at Goldwyn, has taken space at Desilu for production of the series, which General Foods bankrolls in the fall on CBS.

## WOR-TV's 1-a-Wk. Insures 1st Runs For Some Years

WOR-TV, N. Y., one of the most heavily feature programmed stations in the country, plans to retain its cinematic image, come the fall.

Despite all the talk of a feature famine, the N. Y. RKO Teleradio flagship is sufficiently supplied with first-run pix for next season and then some. Reason WOR-TV doesn't chew up features at the same rate as other outlets is that programming setup provides for the use of one first-runner per week on "Million Dollar Movie." The remainder of the feature slots, of which there are many, contains rerun product.

"MDM," the multi-programmed feature showcase, currently is SRO, with 12 sponsors riding in it. The late afternoon strip "Movie of the Week," sold to sponsors on a five-day a week commitment, also is sold out. Feature spot carriers in the early and mid-afternoon also are doing well. In addition, station has a "Weekend Movie" Saturday and Sunday evenings.

The RKO Teleradio N. Y. flagship isn't interested in half-hour series. Station topper Robert Leder is on record against what he feels is the high cost of first-run telefilm product in the N. Y. market.

Station has a large backlog of rerun feature product to draw from. Its first-run product, on the basis of the one-a-week "MDM" pattern, could last for years. Understood station has several hundred pix for first-run telecasting.

## 'Warbirds' Winds Up As 'Flight' Insert But 'Beacon St.' Hot

California National Production's going syndicated series, "Flight," is being used to absorb one of the half-hour pilots by the NBC subsidiary which didn't make it for next season. "Warbirds," a pilot on the World War I Lafayette Escadrille, will be used as part of the "Flight" series.

"Outposts in Space," another CNP pilot without a place to roost in the fall, was being considered as still another "Flight" insertion, but these plans have been aborted, at least temporarily.

CNP has generally had better luck for 1959-60 than this. It's reportedly close to a sale for fall on "21 Beacon St.," which has already been slated as a sponsored summertime filler on NBC-TV for Ford cars. And backed by network sale of "Lawless Years" (NBC) and "Philip Marlowe" (ABC), CNP is going into immediate production of "Not for Hire" and "Pony Express."

## 'Sea Hunt' Bounced Off WCBS-TV, Gets Its Sweet Revenge

"Sea Hunt," which was bounced from its WCBS-TV berth, is building rating strength on WABC-TV. Added rating points are being tallied by WPIX, where its being "doubled exposed" by series sponsors Sun Oil Co. and Bristol-Myers. Rating story on the underwater skein is significant on two counts: Moveover last April was accompanied by a big ad promotion campaign by WABC and WPIX; the Ziv show on WCBS-TV had been the highest rated syndicated skein in the N. Y. market.

WABC-TV reportedly spent some \$40,000 and WPIX, \$18,000, to tell viewers of the switchover on April 25. Last WCBS-TV arbitron on the show was a big 27.7. (WCBS-TV slot was Saturday nights at 10:30, the same slot the show now occupies on WABC-TV. WPIX runs the episodes four days later, Wednesday at 10:30 p.m.)

"Sea Hunt" has upped WABC-TV's ratings between 10:30 and 11 p.m. tremendously, yet WABC-TV's rating, even with the added extra rating points scored by WPIX, doesn't equal the ratings for the show scored on WCBS-TV.

CBS' New York flagship, in turn, isn't doing nearly as well with its replacement, the network's Ray Milland "Markheim" starrer. Web show has been beaten by "Sea Hunt" on rival WABC-TV.

## WPIX Stands Pat On Telepix Format

WPIX, N. Y., comes the fall will be riding in its well established telefilm format.

At this early date, station has sold out its stripped "Three Stooges" half-hour, scheduled Monday through Friday from 6 to 6:30 p.m. It will have a "Barrel of Fun" preceding "Three Stooges." Whether station continues its thematic telefilm approach next season hasn't been definitely decided at this date. But there's no question that syndicated product, first-run and reruns, will form the bulk of next season's evening schedule.

Station will have some extra time to fill in the afternoons as a result of the expected cutback of programming by the Board of Regents. Indie is an educational daytime outlet for the New York State Board. Most probably, the station will return to film for afternoon time which is expected to open—film of the adult variety.

Daily News outlet is a relative poor user of features, utilizing rerun cinematics for off-hours. Station's recent film purchases include some fresh to tv "Stooges," and "SA 7" and "Deadline" skeins.

Participating sponsors on "Stooges," starting in the fall, include General Toy, Good and Plenty Candy, Maypo Cereals, Ideal Toy, Bosco, Miles Laboratories, and Arnold Baking.

## LOTS A ACTION ON SALES EXEC FRONT

There has been a flurry of sales exec appointments and shifts among smaller syndication houses. Arnold Fetford has been named manager of the syndicated sales department at Official Films. He will report to Stretch Adler, sales director, who replaced Stan Smith, resigned.

Art Gross, formerly of Guild, has become v.p. in charge of syndicated sales for Flamingo Telefilm Sales. Marvin M. Grieve has been hired by Guild as sales v.p.

New sales v.p. at ABC Films is Howard Anderson. He replaced Phil Williams who moved over to United Artists Television as eastern division syndication manager.

## U.S. Syndication Spread For 'Adventure Today'

"Adventure Today," starring Ray Forrest, host of NBC's "Children's Theatre," is being prepped for syndication by Sterling Television. Series, being telecast in Canada, has been renewed by the Canadian Broadcasting Co. for the second year. Skein, on which there already are 52 half-hour episodes in the can, is a documentary travel, adventure show.

## Kids The Same The World Over

Appeal of Krazy Kat, Tom and Jerry and other U.S. made cartoons is world wide. Distributors may have trouble with national tastes of a private eye or a situation comedy, but when it comes to cartoon kiddie fare, national differences in tastes virtually subside.

Screen Gems has its cartoon backlog sold in Belgium, France, Germany, Italy, Luxembourg, Sweden, Saudi Arabia, Australia, Japan, Argentina, Cuba Dominican Republic, El Salvador, Peru, Puerto Rico, Canada and other territories.

Range of SG cartoons includes its latest Huckleberry Hound to Krazy Kat to Pow Wow to Scrappy. It's no understatement to say America's animators speak the language of the small fry the world over.

## French TV Head Ponders on Best Way to Live With Pix Industry

Paris, May 26.

### Royal Mounties Telepix In Sale to Aussies

Ottawa, May 26.

Total of 39 tv-films based on Royal Canadian Mounted Police files — 15 completed — have been bought for showing by Australian Broadcasting Commission. They'll also be shown on networks of Canadian Broadcasting Corp. and BBC, both of which are partners in the financing. Other partner is Crawley-McConnell Ltd., composed of A. A. Crawley, Ottawa chartered accountant, and J. G. McConnell, Montreal publisher of Weekend Magazine. Crawley Films Ltd., owned by former's son F. R. "Budge" Crawley, is making the series.

A U.S. network deal is also pending; and there are nibbles from South America and West Germany.

## French & British Dickers for NTA In Global Setup

NTA International, embarked on an expansion program, has two long-range projects in the works, one with the French government and the other with the British Broadcasting Corp.

NTA International prexy Harold Goldman, who just returned from a month's tour of the Continent and a trip to the Cannes Film Festival, reported on the projects. He declined to spell out details until the jelling of the deals.

But Goldman was high on increasing NTA's foreign market take from its current 5 to 10% of its total gross to 25% in about two years. He stated that wherever he went he found a keen interest of foreign tv execs to gain distribution of their product in the U. S. If that is to be effected, Goldman stated, foreign tv lanes would have

(Continued on Page 50)

## WPIX Documentaries Also Sold in Australia; 31 U.S. Stations Buy 'Em

WPIX, N. Y., now is in the foreign syndication field as well as with its documentaries.

Daily News indie has sold its current "Berlin Crisis-Cold War," and its upcoming "Secret Life of Adolph Hitler" and "The Russian Revolution" to Australian outlets in Sydney and Melbourne. "Russian Revolution" had been telecast by the Canadian Broadcasting Corp.)

Domestically, "Berlin Crisis" has been sold to 31 stations, quite a tally for a one-shot documentary sold via the phone and mail by WPIX topper Fred Thrower. Many of the stations taking the documentary have found local sponsors for the show. WJBK-TV, Storer outlet in Detroit, has a local car dealer, Floyd Rice, picking up the tab; First National Bank of Dallas sponsored the show on WFAA, Dallas; Hartford National Bank signed for WHCT, Hartford, Conn.; Milwaukee Gas and Light, WITI, Milwaukee.

Christian Chavanon, head of the governmental Radiodiffusion-Television Francaise, which controls video and radio, feels that now is the time to establish good relations between films and tv with a second channel in sight and tv a burgeoning force.

Chavanon admits that the very fact that tv exists, and is growing constitutes a threat to film box-office, but he feels that showing old, or even fairly new films, on tv is less dangerous competition to a theatrical film than an out and out specially conceived tv program. He feels that concessions on both sides are necessary and he for one is willing to forego pix on Saturdays but will use them to fill evening holes on Sunday.

However, he feels that since most pix used are more than five years old they offer no appreciable problem to film theatres, especially on Sunday which is a going-out day for most Frenchmen.

Chavanon also is inclined to revise the use of video sets in public bars and also allow for greater use of special projection equipment in theatres which can throw certain tv programs on the theatre screen. But he opines that the latter will have to be discussed and worked out by film and tv reps. He is not against closed circuit tv theatre hookups, as long as it is worked out with the RTF.

Chavanon backs up the recent production of a feature film for tv which will also be distributed commercially to recoup its costs after a one-shot tv appearance. It is Jean Renoir's reworking of "Dr. Jekyll and Mr. Hyde" as "Le Testament de Docteur Cordelier" with Jean-Louis Barrault. Pic came in for \$120,000. Chavanon feels that exhibs are not against it if it is a good film though there has been an outcry by many industry reps that tv was exercising unfair competition to pix.

Chavanon feels it is a worthy experiment and may be repeated, but it will be done on such a small scale that it would not be unfair to French filmmakers who make only a fraction of the films needed for French marts anyway. Chavanon points out that tv and films have found a modus vivendi in most other countries and will do so in France also.

France, according to him, has an even greater chance now since tv is not the sudden mighty monster it was in such countries as the U.S. and England. TV is here to stay and he feels that talks between tv and film heads should lead to a satisfactory side-by-side existence.

## NBC-Int'l Latino Sales on Telepix

NBC International got itself a handsome price (by any standard) in Brazil for 26 half-hour telefilm fronted by singer Nat King Cole. Cole, who appeared before a sell-out stadium audience of 100,000 pawtews in Brazil recently, was worth \$50,000 on celluloid to the Brazilian tv ops, it's understood.

Besides the Cole deal in Portuguese-speaking Brazil, NBC's international selling setup closed for another three vivid skeins, a long-run deal for a report \$102,000, in Spanish-speaking Venezuela. Shows sold there were "Medic," "Frontier" and "Boots & Saddles."

Actually, the Cole episodes are on kinescope film.



# SCRAMBLE FOR KIDDIE TIME

## They're All in But Metro

Sole major motion picture company left out of the network telefilm scramble is Metro, with a possibility that Paramount, too, may be left out at this outing. Paramount has the hour-long "Conquest of Space" on CBS-TV, Tuesdays at 7:30, but the show isn't sold as yet.

Warner Bros. has a hefty number of entries on ABC-TV; Columbia's Screen Gems is well represented; 20th-Fox, under Martin Manulis' direction, has three network entries. Walt Disney is continuing with ABC-TV. United Artists has "Troubleshooters" sold.

As to the rest of the majors, Universal International has sold its studio. Allied Artists is represented in tv only via its smalltime Interstate Television in syndication. Republic is out of the production business and RKO has folded.

## Daytime Stripping of Telefilms By ABC Cues Upped Prices on Reruns

ABC-TV's sparked trend of daytime stripping of vidfilm properties has had a buoying effect on the market price of many networked tv series.

Distribution execs riding the N. Y. to L. A. airways report that Hollywood producers, in the wake of the ABC-TV development, are upping their asking price for rerun rights on their series, especially those associated with the more successful skeins.

That daytime stripping operation of ABC-TV opens an extra market. Same net had an early evening action adventure strip, when rerun properties such as "Circus Boy" and "The Buccaneers" got another ride. ("Circus Boy" now is rerun early Saturdays on NBC-TV). But opening up the noon to 2 p.m. network midweek period for rerun skeins is like adding another 130 stations to the potential market list for a syndication ride. And there are indications that ABC-TV's move might be simulated, if to a lesser extent, by the other webs.

ABC-TV's buy of "Restless Own" to join the daytime strip lineup of "Bob Cummings Show" and "Gale Storm Show" emphasizes, too, the possible vidfilm network strip entries won't be confined to situation comedies with large femme appeal. In syndication, where the stripping operation began, there's no confinement as to the type of shows utilized. Syndication's stripping roster ranges from "Robin Hood" to "Burns and Allen" to "I Had Three Lives."

## Regional Buyers Are Plenty Savvy

The day of the unsophisticated regional buyer has passed.

Today, the regional client and his agency is just as much of a pro as his national counterpart. Regional clients now wait until they see all the available product on the market before plunking down a commitment for dough. If a sampling of episodes fail to meet the competitive quality of other regional shows being offered, it's quickly filed away by the potential client as unsatisfactory.

To get the biz of the large brewers, bottlers, dairies and bakeries, many of whom currently are looking over available product, the series must stand up against competition. When syndication was a relatively new development, the regionals weren't nearly as choosy as they are today.

### Allen to UA-TV

John R. Allen joins United Artists Television Monday (1) as central division manager.

Allen, who will headquarter in Chicago, is the newest addition to UA-TV's expanding sales force. In recent weeks, regional sales execs have been hired, preliminary to UA's move into the syndication field.

Allen had previously been associated with Tatham-Laird, Inc., in Chicago, where he was in charge of radio-tv production.

## SUCCESS HINGES ON GOOD SLOTS

Companies with kid products to sell, the candies, cereals, bakeries, foods, toys, dairies, et al., are engaged in a hectic scramble to secure prime kiddie time slots for the fall.

These are the sponsors riding syndicated product in case after case—many of them with a history of success to back up their battle for what they consider good time periods.

Networks, with some exceptions, have bowed out of the kiddie early evening midweek programming field. Many of the sponsors riding such previously networked kiddie shows, notably Kellogg, have turned to syndication. In addition, there's a wide array of regional sponsors in the field.

The kiddie time period roughly sought by the involved syndication sponsors is from 6 to 7:30 p.m. When the program and product pitched is under the "all family" label, the desired time slot narrows to the 7 to 7:30 slot.

Candy companies have a special problem. Usually, they take a summer hiatus when business falls off sharply. When they come back for the fall-winter ride, they find their desired time period locally preempted by an all-year round syndication sponsor. Other seasonal sponsors trying to ride the syndication trail have similar problems—ice cream companies, Lionel Trains, etc.

Yet candy companies have chalked up some marvelous success stories with syndicated product. Chunky Chocolates for one which for years had "Foreign Legionnaire" and other shows; Good & Plenty Candy which rode on "Ramar of the Jungle," westerns and other skeins.

Heidi was recently weaned into syndication by Independent Television Corp. Heidi, bought some major markets on "Sergeant Preston of the Yukon," inking a participation deal on the off-network skein.

Because of the nature of the product, most of the cereals, dairies, bakeries, et al., don't like to ride the late evening with their syndicated show. Idea is to hit all the family, with the kids around to influence the mom's buying habits.

Kellogg, to mention two shows, has "Woody Woodpecker" and "Huckleberry Hound" in national syndication. Continental Baking is riding on CBS Films' "Annie Oakley"; Sweets Co. of America has half-sponsorship of "Farmer Alfalfa" in 60 markets. "Alfalfa" is the Terrytoon package.

The list is quite heavy and so is the scramble for the prime kiddie time slots.

## Transfilm, Wylde Animation Tieup

Transfilm stands ready to channel off some of its production activity into the making of cartoon programming. N. Y. commercial production house, which has lacked a fullscale animation arm of its own, has made a tieup with Wylde Studios for the latter's exclusive animation and art services.

Immediate plans call for making the animated tv programming, which still appears to be in relatively short supply. In the background are plans for production of cartoon blurbs.

Precise nature of the Transfilm-Wylde arrangement was not disclosed. Transfilm prexy William Miesegae called it an "affiliation," which brings with it a move by Wylde from its present 57th St. Manhattan headquarters into Transfilm's existing 45th St. plant.

More TV Film News  
on Page 42

## 'We Won't Be Caught Napping Next Season' Keys Telefilm Series Plotting

### Gable Tops Gable

Sizable Trendex rating of 22.7 was achieved by Schaefer Award Theatre" Saturday (23) night over WCBS-TV, N. Y.

The pic telecast for the brewer's showcase was "It Happened One Night," the Clark Gable-Claudette Colbert starrer. The 105-minute film was interrupted just four times for commercial messages of an average 75 seconds each, quite a departure from the usual number of blurbs for cinematic telecasts.

Principal opposition was another Clark Gable starrer, "Call of the Wild," on WRCA-TV which had a 6.4 average rating. Share of audience for "Night" was 74.3, according to Trendex.

Schaefer is considering other pre-holiday telecast of click pix.

## Telefilm Series Sit Back & Wait For 1st Cancellations

The ink is hardly dry on deals for the bulk of next season's network entries and already the talk is rife about the expected mid-winter casualty season.

Much of the talk stems from the telefilm series which didn't make it at this selling outing. Yet, it is based on the realities that some telefilm entries bought just won't have the rating legs to be picked up beyond the 26-week period. (There are only a comparative few series this season slated for networking which are signed for a less than 26-week period.)

Telefilm series with pilots left at the gate—and the figure runs to about 200—will be stockpiling for the eventuality of next season's misses. How many there will be is anybody's guess. But the larger telefilm houses have put a nix on any indiscriminate screening of pilots now, with the networks pretty well locked up. They're waiting to come into the market later in the year, holding screenings off until there are real potential buyers around.

## CHEVY'S BUNDLE BUY ON DALLAS WFAA-TV

Dallas, May 26.

In what is believed to be the largest block sale of syndicated tv programs on record, the Friendly Chevrolet Co., of Dallas, assumes sponsorship of seven half-hour shows on WFAA-TV, Saturday.

The automobile company's "Summer Sales Spectacular" includes the purchase of five Saturday shows and two Sunday programs. Bill Hobbs, local sales manager for WFAA-TV, handled the transaction, through Lloyd Cunningham, Marketing Promotion, a local advertising agency.

Saturday programs involved in the sale include "Charlie Chan," "Mr. District Attorney," "Mystery Theatre," "African Patrol," and "Science Fiction Theatre." Sunday's purchases include "Crusader," and a different episode of "Science Fiction Theatre."

First buy on WFAA-TV by the automobile dealership was a half-hour of "All-Star Sunday Showtime." This was followed by a "saturation" spot schedule, and was recently expanded to the new concept, which Friendly's general manager John Witt describes as a "saturation program schedule."

This year's early network buying season has sparked some of the earliest pre-planning developments among telefilm series. The blueprints already are being mulled for the '60-'61 season.

Many a telefilmery came in late for the fall season, now virtually locked up, and they don't want it to happen again. An outfit such as Screen Gems traditionally goes through a long pre-planning stage, a situation, incidentally, which has paid off for them. SG sold "Dennis the Menace" in January on the basis of a pilot. Few telefilm series are as lucky as a Desilu which sold "The Untouchables" on the basis of a late episode in a series. (And few have such a telefilm showcase as Desilu Westinghouse Playhouse.)

Most of the telefilm series from MGM-TV to Independent Television Corp. feel that in order to have more than a fighting chance in the network scramble, blue-printing of production must start early and the pilots must be ready on the shelf for prospective buyers.

ITC topper Walter Kingsley just returned from a program development conference on the Coast eyeing the '60-'61 season. The whole gamut of possible programming from co-productions to acquisitions of outside properties to ITC properties were discussed. Video tape production also was on the agenda.

CBS Films came in late on a number of properties, notably "Theatre for a Story" and "House on K Street," and it wants to avoid that situation next year. Ergo, production cost sheets and possible productions now are being mapped.

## See Gross-Krasne, NTA Tie Severed

National Telefilm Associates tie with Gross-Krasne reportedly is severed.

NTA, when it took over the distribution arm of Gross-Krasne-Sillerman, had an arrangement calling for NTA distribution of future Gross-Krasne product. At the time Michael Sillerman moved over from G-K-S, which was collapsed, to the presidency of NTA program sales division, Gross-Krasne continued as a production team, with past productions going to NTA for distribution.

But apparently the arrangement hit snags. There even are reports that Gross-Krasne, who have been partnered for 10 years, are splitting up.

Phil Krasne denies any split, but said that Jack Gross will be going to England for a year to produce 55 episodes of "Rogue for Hire" and "Fate." He also said that they may undertake separate enterprises in the future, but all present associations will be maintained. Queried as to the report that NTA's deal with G-K is dead, a top NTA exec declined comment.

## Bob Pirosh Exits Revue, Champion Takes Over

Hollywood, May 26.

Bob Pirosh has exited Revue Productions after completing only the pilot of "Laramie" and John Champion has joined the MCA subsidiary to take over the show's reins.

Champion, feature film-writer-producer, was brought in early last week, but without a specific assignment being made known. Pirosh was still working on editing of the pilot and assignment of scripts at the time, with his departure quite sudden.

Revue has a firm commitment from NBC-TV for 13 of the hour-long shows, which star John Smith, Bob Fuller, Hoagy Carmichael and Bobby Crawford.

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## Syndication Reviews

**CANNONBALL**  
With Paul Birch, William Campbell, Beth Lockerie, Beth Morris, Steve Barringer, Carlton G. Young  
Producer: Rudy Abel  
Director: Harry Keller  
Writer: Claire Kennedy  
Distributor: Independent Television Corp.

30 Mins., Mon.: 8:30 p.m.  
**ALL STATE CARPET CO.**  
KHI-TV, Los Angeles  
"Cannonball" is a bomb. When the wheels role, it's explosive; but when the character dramatics come into play, it's a dud. The trouble seems to stem from the syndicated speed with which it's been filmed, permitting no room for development, let alone finesse.

What "Saa Hunt" is to skin-divers and "Whirlybirds" is to helicopters, "Cannonball" is to trucks. Judging from the first episode, costars Paul Birch and William Campbell are not going to be doing any bumper-to-bumper driving for the balance of this series. It's maybe en route, but apparently there's going to be apple pie and friendly natives at every last stop along the way for the two heroes.

In the opener, the boys serve as decoys by hauling an empty trailer into no end of difficulty while the real cargo enjoys safe passage somewhere out of camera range. High spots are a bristling fist-fight and a treacherous downhill cruise minus brakes. The action's fine, but when the characters speak, the show runs out of fuel. Youngsters tired of westerns may find something to cheer about, so "Cannonball" shouldn't do too poorly along syndication route 39.

Birch sort of sails along in a perpetual state of "average American Joe" confusion in the title role, creating a likeable boob of a character in chapter one. Campbell, who probably deserves better things, is goodlooking enough to pick up some disaff viewers here and there, but there's not too much room in his role to probe for something more than devil-may-care foolhardiness. Others who will be proud to welcome home their heroes at least 39 more times weekly are Beth Lockerie, Beth Morris and Steve Barringer.

Harry Keller directs as if producer Rudy Abel was standing over him with a badger, yelling "damn the critics . . . full speed ahead."

**JAI ALAI**  
With Phil Wilson, Ray Garcia  
Producer: Julian M. Kaufman  
60 Mins., (cpe)

Distributed by: Guild Films  
A popular sport in Latino countries, Jai Alai has been described as the world's fastest game. But for one reason or another, it has never appealed to U.S. audiences on the same level as baseball or football. At any rate the indie WNTA-TV, N.Y., is now beaming a full-hour taped version of the Jai Alai games as part of the Tijuana's Frontoal Palaco. Spotted in the Friday night 9-10 p.m. segment, show is distributed by Guild Films.

Three games were played on Friday's (22) session. There was audience enthusiasm aplenty at the arena, but to the average viewer unfamiliar with the game or players the contests shaped up as pretty ho-hum fare. It would appear that interest in Jai Alai—at least in the New York area—will be largely limited to the more than 500,000 Spanish-speaking people residing in metropolitan Gotham. They've been exposed to the game on their native terrain and presumably remain loyal aficionados.

As for penetrating the balance of the viewing audience, that seems to be a matter of educating the public on the value of the game. Step in this direction was taken on Friday's episode by Phil Wilson who introduced players, provided statistics and background color as well as giving a brief recap on what the game is all about. Actual play-by-play commentary was ably handled by Ray Garcia.

Game, incidentally, is played on a long court which faintly resembles an American handball court. Players whack the ball (pelota) with scoop-shaped racquets known as cestas. While the action is lightning fast, nevertheless the tape picks it up with remarkable clarity. Another interesting angle is the posting of mutual prices on the winners of the various games.

Withal, it would seem that Jai Alai calls for lotsa promotion and audience education before this

Basque-originated game can even come close to baseball, football or wrestling in viewer popularity. But WNTA-TV evidently feels that it's already hitting all sexes and ages with this program for plugged on show caught was everything from panty girdles to a preparation designed to keep dentures from slipping. Gilb.

**SA-7**  
With Lloyd Nolan, Forrest Tucker, Barbara Darrow, Frances Farmer, William Schallert, Butler Hixson  
Producer: David Hire  
Director: Jerry Hopper  
Writer: David P. Harmon  
Distributor: MCA TV  
30 Mins., Fri.: 10 p.m.  
**FALSTAFF BREWING**  
KINA, Los Angeles

That the government treasury agent is one of television's more unlikely heroes is in evidence on this first episode of a new series based on the exploits of such a man. As he goes about his business of trapping income tax evaders, "SA-7" star Lloyd Nolan shapes up as more the heavy than the hero. His methods of rounding up coin for the treasury may have to be more forthright on future episodes if he is to win an enthusiastic following of viewers outside of the Secretary of the Treasury and his staff.

On this first segment, a verbose and comically incompetent affair, Nolan masquerades as a stuffy official to trap a restaurant owner into revealing his guilt of tax evasion. In the process, this upstanding government agent seems to be spending as much of the taxpayer's dollar posing as the wealthy businessman as the suspect (Forrest Tucker) owes the government in back taxes. It's a disheartening spectacle, to say the least, for the honest laboring, tax-paying viewer. Tucker, in the final scene, after having been spurned by his girl friend, cast off by his dutiful wife, and slapped with the tax rap, says to Nolan, "did you ever have one of those days when nothing seems to go right?" It is one of the understatements of the decade.

Nolan, somehow, manages to fare well in the central role, a tribute to his durable, persuasive talent. Tucker, too, proves capable in a totally unenviable part. Of the two ladies, Barbara Darrow does nicely as the girl friend, but Frances Farmer has a great deal of difficulty in the unbelievable role of the fumesaken spouse. William Schallert is competent as Nolan's aide. There's just too much bad script for director Jerry Hopper to handle. Tube.

## 2 New Telefilm Series Set by Reub Kaufman

Some of the new coin that Reub Kaufman recently got to enter production will be used for two half-hour telefilm series, "Trapped" and "Birthright." Both stanzas are slated for release next fall by Kaufman's Jayark Films.

Stanzas will probably end up in syndication. "Trapped" will be mystery-suspense and "Birthright" will deal in stories on adoption of children.

## Flamingo V.P. Stripes For Jay Williams

Jay Williams has been named v.p. in charge of Flamingo Telefilm Sales international division, a newly-created post.

Williams formerly headed his own firm, Jay Williams Associates, where he negotiated the sales of the Alexander Korda feature spectacles to NBC-TV, "Richard III," and "The Constant Husband." He was one of the founders and former general manager of Unity Films.

Williams is presently in Canada and will soon travel to England, Europe, Latin America and Australia to arrange for the distribution of Flamingo properties in those areas.

## Victor Set for 'Rebel'

Hollywood, May 26.  
David Victor has been set as associate producer and story editor on "The Rebel" by Goodson-Todman.

Series is being produced by Andrew Fenady and Irvin Kerschner, who own the series 50-50 with G.T. Nick Adams stars in the ABC fall entry.

## OF, Cummings Settle

Los Angeles, May 28.  
Bob Cummings' lawsuit against Official Films agent Don Sharpe was settled on the first day of trial last week, with OF agreeing to buy out Cummings' interest in the "My Hero" series and to pay him an additional undisclosed sum.

Actor had sued for \$35,000 and an accounting. Under his "Hero" contract, he was to receive 32% of the net. But OF and Sharpe, he claimed, charged off some of the net to expenses in an improper manner, thus reducing his income from the show.

## ITC Expands Its Release Schedule

Independent Television Corp. has hit a releasing stride which tops that of its absorbed Television Programs of America and puts it at the forefront along with the majors in syndication.

Following the takeover of TPA, the Walter Kingsley helmed operation started with "Sergeant Preston of the Yukon," an off-network property, as its first entry in October.

Working on a one property at a time approach, ITC followed with "Cannonball," second year off-network reruns of "Lassie" (Jeff's Collie), then off-networked "Fury" (Brave Stallion) and the taped "Ding Dong School" for fall striping. Soon, ITC will have another property, most probably "Interpol," produced by J. Arthur Rank in Britain.

In order to meet its expanded releasing schedule, ITC has strengthened its syndication sales arm, adding personnel on virtually all levels. It's also beefed up its production arm under the aegis of Ted Rogers.

## 4 Star Plans Pilot On Michael Shayne Series

Hollywood, May 26.  
Four Star Films has acquired rights to the Michael Shayne detective property and will use it for its first attempt at an hourlong pilot this summer. Show, script for which is being prepared now, will be filmed sometime before September and aimed at the January sales market. It's not cast yet.

Property has had a long show biz life, having been the subject of several films, a radio series and even a live tv series several years ago. This won't be the first pilot based on the property, either; Mark Stevens produced a half-hour pilot last year, with himself in the lead. But Four Star prexy Dick Powell thinks it will have added values in an hour version. Until now, Four Star has restricted itself to half-hour series and pilots.

## Vidpix Chatter

Leslie Harris, CBS production v.p., off to London . . . Illustrated booklet comparing rating methods employed by the various independent research services, has been issued to tv stations by MCA TV syndication division as a promotion piece. Richard P. Moran Jr., account exec for CBS Films, has been transferred from Chicago to N.Y. . . KHVH, Honolulu; KTVT, Salt Lake City; KGO, Tucson; and WECT, Wilmington, N.C.; are the latest stations to pick up WPX's N.Y., documentary "Cold War-Berlin Crisis." . . Sam Cook Digges, administrative v.p. of CBS Films, will serve as toastmaster Sunday (24) for the Assn. of Retarded Children dinner at the Waldorf-Astoria . . . Three merchandising tie-ins to promote six Shirley Temple features have been inked by National Television Associates. Two of the tie-ins have been arranged with Rosenau Bros. and Nanette Manufacturing, designers and manufacturers of Shirley Temple dresses. The third tie-in is with Random House, publishers of Shirley Temple Movie Editions, based on her features . . . Sherlee Barish appointed account exec of Bernard L. Schubert, Inc. She formerly was associated with Official Films as a special sales representative.

## TV-Radio Production Centres

Continued from page 34

artists Teddi King and Four Esquires June 11 . . . Frank Tooke, WBZ-TV gen. mgr., moderating broadcaster's panel at Emerson College's "Broadcasting Day" . . . Phil Galligan, WBZ-TV film producer-cameraman, won top honors at Boston Press Photos Awards dinner for his films of Spring Hill, Nova Scotia, mine disaster . . . Bob Clayton, WHDH-TV "Boston Ballroom" host, guesting Four Freshmen, Patti Page and Teddy Randazzo . . . WRSO, Marlboro, set up essay contest for high school students on "What Does Freedom of Speech Mean to Me?" to help celebrate National Radio Month . . . WEEI's traveling reporter, Priscilla Fortescue, who's been taking lessons in Japanese, off to Tokyo Saturday (30) where she will make tape interview.

## IN PHILADELPHIA . . .

"The 'Dick Clark Show' will originate from Binghamton, N.Y. (30) when Triangle's WBNF-TV opens its new studios . . . Margaret Mary Kearney, educational director for the WCAU stations, named Eastern regional veepee of AWRT . . . WFIL-TV's Deborah Adams gets her pilot's license next month . . . WPEN's Ted Reinhart, the Frank Ford show producer, has branched out with another radio service—a broadcast taping setup in his suburban home . . . Tom Moorehead, a former WFIL-TV sportscaster teed off a sports-interview session on WKDN, Camden (21) . . . Jaye P. Morgan is cutting two of WPEN deejay Bud Brees' tunes for MGM . . . Harold B. Robinson, auto dealer who doubled as an afternoon d.j., has ended his 19-year association with WIBG . . . "Tic Tac Dough," testing here at WRCV-TV, attracted 582 persons with 13 finalists in local champion testing (25) . . . The "Hy Lit Show," half-hour variety program, featuring top-name idols kicks off on WCAU-TV (June 3). Fabian skedded for preem.

## IN SAN FRANCISCO . . .

KSFO moved into KIXL's back yard and contracted with the U. of California, Berkeley, to broadcast the university's nine football games and 21 basketball games next fall and winter . . . New KRON-TV salesman is Cecil Webb, who moves over from station's sales promotion department . . . Ted Randal, who was KOB's top deejay before jumping to KPX, has signed with the new Crowell-Collier management at KIXL . . . New KRE man is Dick Riley . . . Westinghouse's KPX reading an ambitious local public affairs series . . . Power-line blow-out knocked KSFO off the air for 22 minutes last week . . . KCBS won six California AP awards—tops for any metropolitan station—in the wire service's annual competition. The 50,000-watt o-and-o won the sweepstakes award for general excellence of news presentation—a tribute to news director Don Mozley—and also won first place in documentary competition. Station also picked up seconds in commentary and local sports show categories, thirds in local news and special events categories.

## IN WASHINGTON . . .

Nicolas Coster, star of local Arena Stage resident company, won a major tv job 36 hours after his final Arena appearance of season; will appear with Maurice Evans on U.S. Steel Hour's "No Leave for the Captain" June 17 on CBS . . . Patti Searight, WTOP radio program director, is now Mme. Prez-Prez; already president of American Women in Radio and Television here, she's been elected prexy of Women's Advertising Club . . . All WMAL radio personnel (except sales staff) have now been moved to the suburban Bethesda, Md., transmitter bldg.; in-town quarters are absorbed by expanding WMAL-TV . . . Army staging a parade and party Sunday (31) in honor of Greater Washington Educational TV Assn. and Army Secretary Wilber M. Brucker will present Mrs. Edmund D. Campbell, GWETA prexy, a citation for "outstanding contributions to community" . . . Steve Allison, still proud he was the first to interview Fidel Castro over a mike in the U.S., has picked up a Baltimore outlet. His nightly gab show, aired over WDDC here, will be on WWIN there.

## IN CLEVELAND . . .

Milton Berle spoke at a book & author lunch here on behalf of his "Earthquake" novel . . . WJW-TV has a new promotion gimmick, a hole cut in a card in the station's front window. Persons peering in are televised during live segments of movie program . . . WEHK will give away a new car to anyone who can find its ignition key, hidden somewhere in this area . . . East Ohio Gas, two-year sponsor of WEWS night news show, went out of its way to kiss Alan Douglas goodbye as he exited (to sales) . . . WERE is seen putting some of its staff to work at WERC, Erie. FCC approved the \$260,000 deal effective July 1, and Guy Harris, WERE program chief, has been visiting the Erie outlet.

## IN ST. LOUIS . . .

James L. Caddigan, executive veepee of KPLR-TV, St. Louis' first independent tv station, has announced the following staff appointments: William F. Budde, formerly with KWK, as comptroller and business manager; Al Johnston, formerly with the DuMont Network, production director, and Charles V. Burge, formerly with KWK and KMOX, as account exec . . . Charles Bohn, newsreel photog for KMOX-TV, has been elected prexy of the local chapter of the National Press Photographers Association . . . Carl U. Tinnon named operations manager of KTVM . . . "Time and St. Louis," Community Federal Savings and Loan film documentary of the city's 193-year history, was premiered on KMOX-TV May 12 with CBS news correspondent Douglas Edwards as narrator . . . Roger Grimby has joined KMOX-TV as a telereads specialist. He was formerly news director of WXIX, Milwaukee . . . John Box Jr., executive veepee of the Balaban Stations, and Charlotte Peters, KSD-TV personality, were given the Missouri Illinois Theatre Owners Association annual awards for "outstanding contributions to the promotion of the motion picture industry."

## IN MINNEAPOLIS . . .

Adding 17,000 more square feet to its plant, KSTP (NBC) radio and tv, which now occupies two city blocks, is installing a \$150,000 235 tons capacity Trane Company Contravac refrigerating system and switching over to 13,000 volts which it takes from Northern States Power Co. . . TV's "Tic-Tac-Dough" representatives tested at KSTP here for show contestants . . . Local disk jockies visited by John Scott Trotter . . . KMSP-TV (National Television Associates) reports recently inaugurated Friday and Saturday night "late, late shows," first here and running to 2 a.m., are completely sold out. Station which started last March to begin daily programming at noon, instead of 3 p.m., will expand it still further Sept. 1 by teeing off at 10 a.m.

## IN LONDON . . .

Robert Allen, of Canadian Broadcasting Corp., will guest-direct "The Haven" for Associated Television June 5 with Canadians Arthur Hill and Jonathane White and American Gerry Jedd in the cast. Play's by Tad Mosel . . . ATV's dropped its "This Is Your Chance" quiz show after six performances on the announced theory that it's not summer fare . . . Geoffrey Cox, news editor of Independent Television News, to attend a Brussels meet June 9-10 on the continuation or otherwise of an experimental international interchange of newsreels over Eurovision. Scheme, in operation for some trial weeks, involves nine countries, has "proved valuable," but is reckoned to be costly.

# Foreign TV Reviews

## DISTINGUISHED GATHERING

With Vic Oliver, Diana Churchill, Ralph Michael, Dermot Walsh, Helen Shingler, Helen Christie, Peter Assinder, Jane Barrett, Basil Dignam, Meredith Edwards, Douglas Blackwell, Humphrey Deane, Patrick Maynard, Edwin Brown.

Writer: James Parish  
Director: Michael Carrer-Briggs  
90 Mins., Tues., 8:30 p.m.  
Associated-Rediffusion, from London

This revival from the way-back-when days of the London stage stood scrutiny not as a play but as a parlor game—the one registered under the trademark Whodunnit. Relying almost entirely on plot, with characters no closer to flesh and blood than cardboard, it offered only empty chitter-chatter, pregnant silences and stagey grouping to those looking for anything beyond its superficial development. Always assuming they stayed to look, anyway, for the first act was pretty ponderous and a shade involved.

The setup involves publisher Felix Montague (Vic Oliver) who invites a group of strangers to a dinner party to tell them that they're to be joined by author Eliot Vines (Basil Dignam) who's about to launch a book wherein something dire is revealed about one and all. But not to worry: Felix has evolved a plan to kill Vines that will involve everyone yet incriminate none. The murder is duly accomplished, but all doesn't go according to plan. One guest, C. J. Williams (Ralph Michael), takes the blame, however, and makes a getaway, to leave the other plotters—and the viewer—in doubt as to whose hand really struck the fatal blow.

One of the more intriguing aspects of the game was to see how Vic Oliver, who's made his reputation primarily as a comedian, would make out in his first full-length play on tv. He did as well as anyone could expect, meaning that he behaved with composure in front of the camera and delivered his lines well—for there wasn't any characterization really to render. Much the same was true of the rest of the cast, though Ralph Michael as Williams, Jane Barrett and Dermot Walsh as a love-stritten couple with secrets, and Meredith Edwards as the principal cop managed now and again to provide an illusion of depth. Direction battled straightforwardly and sets were okay.

## CARISSIMA

With Ginger Rogers, David Hughes, Brian Reece, Elizabeth Webb, Robert Ayres, Ian Wallace, Hannah Watt, Guy Kingsley Poynter, Otto Diamant, Louise Howard, George Roderick, Lance Cavan, Roger Gage, John Rutland, Warren Mitchell, Alex Gallier, Mark Heath, Robert MacKenzie, Vicki Hammond

Producer: Francis Essex  
Writer: Eric Maschwitz  
Music: Hans May  
90 Mins., Mon., 8:30 p.m.  
BBC-TV, from London

It's difficult to assess just how much of an error, if any, BBC-TV made in not propagandizing the fact sufficiently that Ginger Rogers wouldn't sing or dance in this ambitious "Musical Playhouse" venture—and just how much of a further error it made in choosing a subject in such old hat style. "Carissima" is a play-with-music of a decade and more ago, and a billing insistence that the action takes place in 1958 didn't make its corn any greener or its plot twists any less foreseeable. Probably, such are the tastes of the middle-aged general audience here, the web made no mistake at all, material-wise, while as for Miss Rogers she won through anyway once an initial nervousness had passed and a penchant for dialog slips with it.

The story's one that no narrator dare preface with "stop me if you've heard it," he'd never get started. Lisa Marvin (Miss Rogers) is toppler of a cosmetics combine in New York and wants singer Paolo Marinelli (David Hughes) to appear in a tv program launching a new perfume. Paolo says no, but Lisa trails him to Venice. There, not having ever met her quarry, Lisa mistakes him for just any old gondolier with a wonderful voice, signs the "unknown" for a Venice-N.Y. broadcast, learns the truth from a jealous Giulietta (Elizabeth Webb), slaps the tenor's face, but finally falls in his arms at the fade. Major triumph of the whole ven-

ture was its production lavishness, right down to a scene involving a gondola and a canal, yet, staged live in the studio. And shedding all sophistication it must readily be admitted that the cliché-ridden yarn had its pleasant, schmaltzy appeal, while the numbers were tenuous if seldom catchy. David Hughes did a brave job in shouldering most of the weight in the vocals department as Paolo Marinelli, giving the role the right touch of urish. Elizabeth Webb partnered him well as the jealous Giulietta, while right down the line all the supporters were excellent. Coming back briefly to the visiting cast-topper, she looked a million dollars all the while, even in closeup. Enri.

## A SOHO STORY

With Mac the Busker, other  
Producer: Denis Mitchell  
Film editor: Len Trumm  
30 mins., Wed., 9:30 p.m.  
BBC-TV, from London

Denis Mitchell has in recent times made quite an impact with the eggheads via BBC-TV documentaries using a technique of sound applied to unrelated visuals. In "A Soho Story" he presented a straight married-sound job which nevertheless revealed all the other qualities that have earned him applause: a poet's eye, humor, compassion and much more that earn him the label "artist."

The factual story, told in first person by one Mac the Busker, provided primarily a portrait of a man who, having rebelled against his middle-class background, had led a bohemian life and was still searching for a meaning to existence. But in the telling it picked on other colorful characters in London's most cosmopolitan quarter, succeeding in making them also more individuals than types and searchers instead of cranks. The whole approach was the romantic one—Soho isn't in life the most salubrious of areas, for a start—but this was given validity by the concentration on the romantic Mac.

The Busker's personality made tremendous impact, some of the man's recalled experiences evoking reactions in closeup that would have earned an Emmy for a pro. Memorable moments included his listening to the recorded, reminiscing voice of the wife he hadn't seen for years, his even-toned account of a suicide attempt, and an anecdote about getting drunk and finding to his triumphant elation that he could at last proclaim "King Lear."

Mitchell could be accused of trying to be clever-clever just now and again, but for the most part his film was excellently disciplined. Camerawork, editing and sound didn't let him down. Enri.

## PROFILE

With Viscount Hailsham, Ludovic Kennedy  
Director: Rollo Gable  
15 Mins., Mon., 10:45 p.m.  
Associated-Rediffusion, from London

Associated-Rediffusion is putting out four programs like this, each devoted to a person-to-person informal chat between Ludovic Kennedy and a top politician. One under review, involving the Lord President of the Council who's also chairman of the Conservative Party, failed to rivet attention as some other similar efforts have done—notably BBC-TV's "Face To Face" skain—partly because the questioning wasn't too provocative and largely because Hailsham tended to be too much the politician, even when not discussing politics.

Program was polished in the production departments. Enri.

## THE BIG CLIENT

With Ian Bannen, Peter Dyneley, Jack Headley, Jennifer Wright, Maxwell Shaw, Charles Gray, Barrie Cookson, Olga Lowe, Angela Browne, Leonard White  
Producer: Sydney Newman  
Director: William Kotcheff  
Writer: Malcolm A. Hulke, Eric Paice  
60 Mins., Sun., 10:55 p.m.  
BBC-TV, from Manchester

With a sharp little probe into the ethics, or lack thereof, of an advertising agency man on the make, ABC-TV raised the level of its weekly "Armchair Theatre" presentation well above that of recent times. True to its own acid reality, which wasn't necessarily always factual, fascinatingly un-

(Continued on page 47)

## KOVACS ON MUSIC

With Ernie Kovacs, Edie Adams, Louis Jourdan, James Darren, Andre Previn Orch, others  
Producer-Writer: Kovacs  
Director: Barry Shear  
60 Mins., Fri., 8 p.m.  
RENAULT

NBC-TV from Hollywood  
(Needham, Louis & Brorby)

Ernie Kovacs gave the impression of being a mixed up kid in a scrambled endeavor that had its hot and cold moments. In satirizing music, Kovacs had some excellent ideas in this show which he produced and wrote. The calibre of both was uneven, but there were equally some rewarding excerpts that bore the mark of big-league video.

Kovacs scored his top moments with the burlesque on the recording of a tele-commercial, with major assists by Edie Adams, Louis Jourdan and James Darren in a fine display of slow, deliberate comedy. There was another amusing moment with the rendition of "Swan Lake" by a troupe of graceful gorillas, and Kovacs achieved a bedlam effect, albeit somewhat overdone, with the initial telecast of a teletest in Italy. Al Kelly gave the show its keynote with a comparatively lucid speech on music.

On the negative side were the discourse on the origins on music in the cave man days and the lengthy "Romeo & Juliet" rib which had only one peg for satire.

There were good ideas expressed throughout the full hour, as in the Will Mahoney-like dance on the piano keys to "Chop-Sticks," and Miss Adams' rendition of a mainly wordless composition by Heitor Villa Lobos, the Brazilian composer.

Nonetheless, the Kovacs display comprised a worthwhile experimental effort. There were moments of utter failure, but at least the man is willing to take a chance upon occasion, a quality lacking in most aspects of the medium. The Renault Dauphine commercials were charming at times, and fitted into the spirit of the show. Jose.

## ABC, CLIENT DROPPING 'YOU ASKED FOR IT'

ABC-TV and Best Foods are dropping the Sunday "You Asked for It." Negotiations on price with producers Wayne Steffner Productions and Cran Chamberlain fell through.

Show will go off the air when current contract is up in September. Best is holding the time slot for Best, hoping to line up a suitable substitute skain.

## Tele Follow-Up Comment

### Jack Benny Special

Abetted by the comedic devices of Phil Silvers and the splendid talents of Julie Andrews, Jack Benny's hour on CBS-TV last Saturday (23) was special in the original sense of the word.

It might be more accurately observed that oftentimes Benny abetted Silvers, rather than vice versa, and this is undoubtedly part of the reason for the older comic's amazing durability on the cathode tube. Where other mirth-makers tend to use themselves up on tv by shouldering the comedy load, Benny seems entirely willing on more than a few occasions to play the high-priced straightman, and he's devoutly to be admired for it.

Benny and Silvers are a superb match—a great comedy team if anyone could afford them. Each is of course a conceptualized type, Benny the classic skinkin' and Silvers, nee Bilko, the glib con artist. The chemistry was so right between them that even the horrible gags (of which, it should be said, there were a few) came out scented like a rose. There was much to laugh at, and the show, as a 60-minute unit, was choice.

For a refreshing change, the rapport between Benny and his guests seemed genuine. Miss Andrews was captivating in everything she did, singing, dancing, talking or just standing still. Her Charleston alone (a throwback to her "Boy Friend" days) was worth the hour's investment if everything else were dismal, which it wasn't.

Benny's click warmup got the show off to an auspicious start, and his tandem with Silvers as guards of the Royal Palace, although uneven, had enough truly rich moments to make it altogether worthwhile. For a caper the dual burlesque of "Defiant Ones" and

## BILLY BUDD

(Du Pont Show of the Month)  
With Don Murray, Alfred Ryder, James Donald, Roddy McDowall, Eric Berry, Thayer David, Tim O'Connor, James Valentine, Tom Clancy, John McIlam, George Ebeling, Roberts Blossom, Mal Throne, George Turner, William Duell

Producer: David Susskind  
Director: Robert Mulligan  
Adaptation: Jacqueline Babbitt, Audrey Gellen  
90 Mins., Mon. (25), 9:30 p.m.  
DU PONT

CBS-TV, from N. Y.  
(BBDO)

"Du Pont Show of the Month," a consistently top dramatic showcase, scored again with a moving and uncompromising presentation of "Billy Budd" Monday night (25). A highly respected but not widely read novella by Herman Melville, "Billy Budd" was fashioned several years ago into a Broadway play that then was a critical success and a boxoffice flop. The tv adaptation made no essential alteration in the play's poetic language and philosophic structure. It was an honest staging of an American classic with all of its difficulties and rewards.

The Melville story, involving a clash of pure goodness with malevolence, was carried off by a uniformly excellent cast. Don Murray, as a young sailor who is impressed aboard an 18th Century British man o' war, was an ideal Billy Budd. He was high-spirited and wholly convincing in his innocent goodness.

Alfred Ryder, as a last-minute pinch-hitter for Jason Robards Jr. as Claggart, was superb in the chilling role as the remorselessly evil officer. Ryder played with a brooding intensity which succeeded in charging an essentially unmotivated personality with a symbolic significance. As the ship's captain, who condemns Billy Budd to death through an inexcusable application of the law, James Donald, also played in standout style after a rough beginning in which he seemed to have some trouble with his lines.

Also turning in notable performances were Roddy McDowall, with a striking portrayal of a cowardly lickspittle; Tim O'Connor, as a mutinous deck hand, and George Ebeling, as the prophetic old sailor. The rest of the supporting cast was also first-rate.

Robert Mulligan's direction maintained a steadily mounting tension even through the murkiest portions of the script. The sailing ship's setting was ingeniously suggestive and the camera work was smooth throughout. Herm.

## Tele Follow-Up Comment

"Some Like It Hot" was a bell-ringer, containing some wonderful sight comedy. To have the boys work in drag was a natural. Silvers and Benny passed the top banana role back and forth in a way that was sheer professional, neither suffering any demotion from it.

Even the maternally all-girl dixieland band proved good for laughs, and Benrus and Greyhound should have been delighted with the risible lead-ins to their commercials. Lcs.

### Playhouse 90

There are some strong performances in "Out of Dust." Also some costuming, makeup and outdoor settings that give the smack of the old west. But all the effort springs from an "original drama" by Lynn Riggs that is about as original as a four-letter word at a stag dinner.

Adapter John Gay helps give it fleeting moments of force and conviction, but the work was full of motivational holes and missing dramatic links. It may have been a "western" only in the accepted physical sense of the word, but it was peopled with characters who would emerge equally doubtful as the parties at a modern beatnik bash or an ancient Roman orgy.

This being the era during which the "Big Daddy" is fashionable, "Out of Dust" presented a super-duper version in Charles Bickford, a commanding hulk of a man who rules his three sons with the philosophy that "a man can stand a little hate," and he dishes it out in lethal doses. He pays dearly for his outlook when trail boss Fritz Weaver, aided by Bickford's own foolish goading, does him in with a spiritual assist from each of the three offspring. When it turns out that Weaver's sole motivation was

(Continued on page 47)

## DAVID KING SHOW

With Janis Paige; Vic Schoen, music director  
Producer: Nick Vanoff  
Director: Grey Lockwood  
Writers: S. C. Green, R. M. Hills, Mel Tolkin, Mel Brooks  
30 Mins., Wed., 9 p.m.  
KRAFT

NBC-TV, from N.Y. (color)  
(J. Walter Thompson)

With the demise of the Milton Berle Show, British tv comic David King is doing summer duty in the Wednesday at 9 "Kraft Music Hall" slot on NBC-TV until Perry Como moves in this fall. Perhaps with some better material than was evidenced on the premiere entry, it could make for some pleasant June-July-August viewing. At least it's live and projects a new tv personality into the U.S. video scene.

King personally is a relaxed performer, with the ease and naturalness of a seasoned pro (though in reality he is a Johnny-come-lately career in the medium). He has a fairly good singing voice, with unusually fine timing and delivery. Unfortunately, what he doesn't possess is a distinctive or truly "different" quality to make him stand apart from a host of other comics. At least, if he has these qualities, they were not apparent on the preem show.

Having gone to the trouble to bring over his British scripts, S. C. Green and R. M. Hills (who in turn are getting a writing assist from a couple of U.S. pros, Mel Tolkin and Mel Brooks), King apparently decided "when in the U.S. do as the Yanks do," thus plunging into a subway skit more reminiscent of the early Buddy Hackett tv days on the Max Liebman specs. Earlier King was more in the British music hall groove with his standup routine on London traffic cops, but unfortunately it was all a little too obvious.

Janis Paige appeared as his initial guest, involved in her own production turn and in a duet with King. Invariably a reliable tv trouper, this time out it lacked sparkle.

There's quite a bit of incidental production foderol on scenic designs, a line of girls and a mixed chorus of eight or so. It all seems needless. A simpler format concentrating on King and his comedic values—which were still elusive on the initial outing—would make a lot more sense. Rose.

## SPACE—MAN'S LAST FRONTIER

With Alistair Cooke, Dr. Arthur Kantrowitz, Dr. Donald R. Walker, Dr. James R. Killian Jr., Lt. Gen. Bernard A. Schriever  
Producer: Robert Saudek Assoc.  
Director: William Graham  
Writer: Andrew Lewis  
60 Mins., Sun. (24), 5 p.m.  
AVCO CORP.

NBC-TV (live, film)  
(Benton & Bowles)

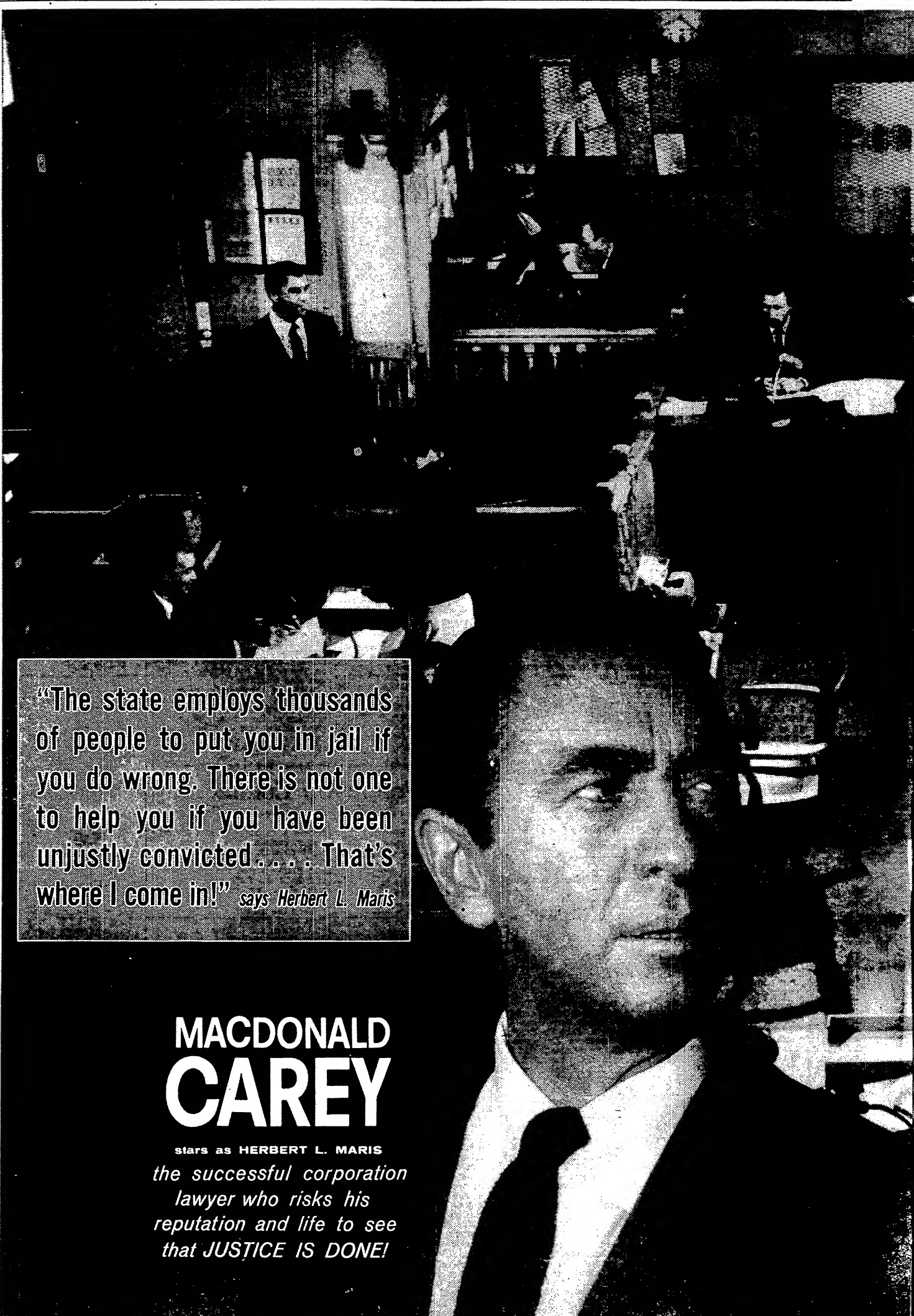
So much has been said since Sputnik I about space and man's role in space that it almost seemed as if tv had said for the moment all it had to say about these subjects, but on Sunday (24) afternoon, Robert Saudek mounted a program called "Space—Man's Last Frontier," which in its very simplicity and composition crystallized and expanded the subject of Great Journeys.

Said the show was the writer Andrew Lewis. His prose, much of which as delivered by host-narrator Alistair Cooke, was thoughtful and clear. Organization of the 60-minute program was also excellent and it can be presumed that as writer Lewis had a great deal to do with this, not discounting, of course, the obvious presence of Saudek's own fine hand.

Supported chiefly by Dr. Arthur Kantrowitz, a veteran in gas dynamic research and director of the Avco Research Laboratory, and to a lesser degree by other scientists and military men, stanza neatly developed the nature and extent of the problem of getting man into orbit and, more important, getting him back to earth again.

While carefully researched and highly literate, the program still managed to avoid the excesses of pedantry. Program explained man's role, gave a briefer on rocketry, space logistics and research on the reentry problem. Entwined among the scientific remarks of Cooke and his several "co-narrators" was an interesting less-fiction-and-more-science drama, staged by Saudek, about that first flight.

Incidentally, considering this was a technological show, there was an interesting technological failure on some tv sets. When Dr. James R. Killian Jr., Eisenhower's special assistant for science and technology, offered a closing statement, the sound of his voice was nearly obliterated by another sound—a buzz, eerie enough to have come shooting back to earth from a space satellite—or another planet. Art.



"The state employs thousands of people to put you in jail if you do wrong. There is not one to help you if you have been unjustly convicted . . . . That's where I come in!" *says Herbert L. Maris*

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*Television*

# VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## CHATTANOOGA

STATIONS: WRGP, WTVG, WDEF. SURVEY DATES: MARCH 9-12, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "BEWITCHED"— Phyllis Thaxter, Edmond Gwenn; NTA	Repeat	Early Show Thurs. March 12 5:00-6:00 p.m. WDEF-TV	14.3	14.6	14.2	34.9	Circle 3 Ranch..... Bob Brandy.....	WRGP ..... WTVG .....	16.0 13.4
1. "EYE OF ST. MARX"— Ann Baxter, Vincent Price; NTA	Repeat	Early Show Tues. March 10 5:00-6:30 p.m. WDEF-TV	14.3	14.6	13.8	39.0	American Bandstand..... Circle 3 Ranch..... Bob Brandy.....	WTVG ..... WRCP ..... WTVG .....	11.5 11.3 13.2
1. "IT HAPPENED ONE NIGHT"— C. Cobert, Clark Gable; 1934; Screen Gems	Repeat	Sunday Afternoon Movies Sun. March 15 4:00-6:00 p.m. WRGP-TV	14.3	14.6	13.0	54.6	Championship Bowling..... Jungle Jim..... Paul Winchell..... Amateur Hour.....	WDEF ..... WTVG ..... WTVG ..... WDEF .....	8.6 5.0 7.1 10.5
4. "THIRD MAN"— Joseph Cotton, Orson Wells; NTA	Repeat	Early Show Mon. March 9 5:00-6:30 p.m. WDEF-TV	13.8	14.6	12.6	35.6	American Bandstand..... Mickey Mouse Club..... Bob Brandy.....	WTVG ..... WTVG ..... WTVG .....	14.0 11.7 15.5
5. "THE MEN"— Marlon Brando, Theresa Wright; NTA	Repeat	Early Show Wed. March 11 5:00-6:30 p.m. WDEF-TV	13.5	15.5	11.7	32.1	Circle 3 Ranch..... Roy Rogers.....	WRGP ..... WRGP .....	15.6 17.6
6. "THE BEACHCOMBER"— Robert Newton, Glynis Johns; UAA; 1955	Repeat	Popcorn Theatre Sun. March 15 6:00-7:30 p.m. WTVG-TV	13.1	13.4	12.6	34.3	Meet The Press..... Twentieth Century..... Lassie.....	WRGP ..... WDEF ..... WDEF .....	11.7 11.9 23.8
7. "ARMORED ATTACK"— Dana Andrews, Ann Baxter; NTA	Repeat	Early Show Fri. March 13 5:00-6:30 p.m. WDEF-TV	12.9	13.0	12.6	39.9	Circle 3 Ranch.....	WRGP ..... WRGP .....	11.2
8. "SINGAPORE"— Ava Gardner; Screen Gems; 1947	Repeat	Sunday Afternoon Movies Sun. March 15 2:30-4:00 p.m. WRGP-TV	11.5	13.8	9.6	56.9	Pix for Sunday Afternoon— "Treasure Island"..... Championship Bowling.....	WDEF ..... WDEF .....	5.7 7.9
9. "UNDERCOVER MAN"— Glenn Ford; Screen Gems; 1949	1st Run	Sunday Afternoon Movies	9.6	11.7	7.5	48.5	Sunday Cinema— "Silver River"..... Pix for Sunday Afternoon— "Treasure Island".....	WTVG ..... WDEF .....	5.4 5.4
10. "GREEN HELL"— Douglas Fairbanks Jr., Joan Bennett; 1940; Screen Gems	Repeat	Sunday Morning Movie Sun. March 15 10:30-12:30 p.m. WRGP-TV	9.2	10.5	7.1	90.2	Look Up and Live..... Herald of Truth..... Camera 3..... Bishop Pike..... Sacret Heart.....	WDEF ..... WDEF ..... WDEF ..... WTVG ..... WDEF .....	0.4 1.7 0.4 0.8 0.8

## WICHITA

STATIONS: KAKE, KTVI, KARD. SURVEY DATES: MARCH 2-8, 1959.

1. "LADY IN THE LAKE"— Robert Montgomery, Lloyd Nolan, Jayne Meadows; 1947; MGM	Repeat	Best of Hollywood Sun. March 8 1:00-3:00 p.m. KAKE-TV	14.6	15.9	13.9	59.3	Adventure Theatre..... NBA Basketball.....	KTVH ..... KARD .....	3.7 9.1
2. "CREEPING UNKNOWN"— Brian Donlevy, Jack Warner; 1956; UAA	1st Run	Late Date Sat. March 7 10:30-12:00 p.m. KTVI-TV	11.7	13.1	9.0	48.6	Best of Hollywood— "Lady in the Lake".....	KAKE ..... KAKE .....	8.8
3. "LADY IN THE LAKE"— Robert Montgomery, Lloyd Nolan, Jayne Meadows; 1947; MGM	1st Run	Best of Hollywood Sat. March 7 10:30-12:45 p.m. KAKE-TV	8.8	11.4	2.4	48.6	Late Date— "Creeping Unknown".....	KTVI ..... KTVI .....	11.7
4. "EAST SIDE OF HEAVEN"— Bing Crosby, Joan Blondell; 1939; Screen Gems	Repeat	Nightwatch Sun. March 8 10:30-12:15 p.m. KAKE-TV	7.5	9.0	6.5	58.1	Citizen Soldier..... Late Date— "Confirm or Deny".....	KARD ..... KTVI .....	5.3 2.3
5. "ACT OF MURDER"— Frederic March, Florence Eldridge; 1948; Screen Gems	1st Run	Nightwatch Wed. March 4 10:30-12:15 p.m. KAKE-TV	5.2	6.1	3.3	39.7	Jack Paar Show.....	KARD ..... KARD .....	6.1
6. "INDIAN SCOUT"— George Montgomery, Ellen Drew; 1950; UAA	Repeat	Late Date Fri. March 6 11:00-12:30 p.m. KTVI-TV	5.0	6.9	3.7	32.7	Jack Paar Show.....	KARD ..... KARD .....	10.9
7. "SAHARA"— Humphrey Bogart, Dan Duryea; 1943; Screen Gems	Repeat	Nightwatch Mon. March 2 10:30-12:30 p.m. KAKE-TV	4.9	6.5	3.3	36.3	Jack Paar Show.....	KARD ..... KARD .....	8.2
8. "DEAD MAN'S EYES"— Lon Chaney, Jean Parker; 1944; Screen Gems	1st Run	Nightwatch Tues. March 3 10:30-12:00 p.m. KAKE-TV	4.8	5.3	4.1	30.0	Jack Paar Show.....	KARD ..... KARD .....	6.6
9. "THE DARK POST"— Lee J. Cobb, William Holden; 1949; Screen Gems	Repeat	Nightwatch Fri. March 6 10:30-12:15 p.m. KAKE-TV	4.1	5.3	2.9	20.5	Jack Paar Show.....	KARD ..... KARD .....	10.9
10. "BANDITS OF CORSICA"— Richard Greene, Paula Raymond, Raymond Burr; 1953; UAA	Repeat	Adventure Theatre Sun. March 8 1:00-3:00 p.m. KTVI-TV	3.1	3.7	2.4	12.6	Best of Hollywood— "Lady in the Lake".....	KAKE ..... KAKE .....	14.6

## Foreign TV Reviews

Continued from page 43

pleasant character within the framework of a holding yarn.

Fred Curtis (Ian Bannen) is the upboring worm: business manager in an insignificant agency run by three directors as a parttime venture. Fred has a wild notion on learning that J. G. Henderson (Peter Dyneley) is in town and wants to switch the account for his cure-all pill—namely, and simply, why shouldn't the \$200,000 involved come the way of his outfit? Fred impresses J. G. with his ying and scheming largely because J. G. is just about the best n that field himself and victory s his. But by now Fred wants to get direct personal advancement and starts shopping his directors one by one. His ultimate betrayal s to sell out his girl-friend to J. G.

The treatment, incisive and assured, didn't let up for an instant. Scenes which, in particular, registered were those bringing the two birds-of-a-feather face to face: here Ian Bannen, excellent throughout in conveying the neurotic Fred, and Peter Dyneley as he shrewd, amoral tycoon really came up with fireworks. Supporting roles were admirably essayed, too, with Jack Headley, Charles Gray and Maxwell Shaw taking

the palms. Setting of cluttered smalltime office and spacious executive suite were tops. *Erni.*

### WHACK-O!

With Jimmy Edwards, Arthur Howard, Edwin Apps, John Forbes-Robertson, Frank Raymond, Robert O'Leary, Jimmy Ray, Derek Needs, Gerald Case, Mary Hignett, Michael Brennan, Nan Brauntun, John Heller, George Woodbridge, Henry Longhurst  
Producer: Douglas Moodie  
Writers: Frank Muir, Denis Norden  
30 Mins., Tues., 7:30 p.m.  
BBC-TV, from London

Sticking to an established formula, namely presenting top comic Jimmy Edwards in situations that exploit his extravagant delivery and talent for the absurd, this new skein of "weekly school reports" deals as before with the misadventures of the headmaster of a seat of learning—or maybe backside of learning fits the joint better. It has established faults and virtues, the former taking in some puerility and the latter residing happily and dominantly in ridiculousness of characterization and content.

Item under review had "Professor" Jimmy Edwards scheming to prevent the building of a factory on the school playing fields, even involving his staff and pupils in some Baron Frankenstein malarkey—to find in the payoff, of calamity, that he's succeeded in stopping the erection of a brewery. All in the cast pitched in with a will, while production was smooth. *Erni.*

### Foreign TV Followup

#### Val Parnell's Sunday Night

American voices gave standout quality to this May 17 edition of the Sunday night Associated Television family show, meaning that both Patrice Munsel and the Mills Bros. were tops in their differing ways. Miss Munsel sang "Softly, As In A Morning Sunrise," a bit from Menotti's "The Telephone" and "One Fine Day" and was terrific. But the brothers showed just as much authority and command of technique, and came up with just as much entertainment value, with "Basin Street Blues," "Paper Doll" and other established hits of yore.

Strong-armed acrobatic fooling from The Spencers, versatile clowning from Mike and Bernie Winters and the I'm-one-of-the-family type interlinking of Bruce Forsyth provided the bulk of the backing. Not to overlook the competent hoofing of the London Palladium Boys and Girls and the ditto playing of Cyril Ornadel and the London Palladium Orchestra. The "Beat The Clock" section didn't go off as smoothly as always, but life seemed to go on unaltered regardless. Production was as okay as ever. *Erni.*

#### Chelsea At Nine

With the talent it grabbed for this (20) edition of its vaude show, Granada-TV could hardly have gone wrong. It didn't. Ella Fitzgerald topped the bill, sang three numbers, and properly left the customers wanting more. Also high on the list were Carmen Amaya, foot-pounding furiously to that insistent hand-clapping, and Charlie Manna who was immense with his offbeat patter and his Only criticism that might be leveled is, that the Amaya Spanish dance was too long for this particular show.

Unexpected hit was Dora Bryan—unexpected, because she brayed right out of her customary dumb dame line to act literally dumb in a ballet scene which was a riot of absurdity. Comedian Ron Moody came over nicely, supplying that touch of desirable nostalgia as the nightwatchman in a deserted theatre recalling the past, while Marais and Miranda proved to be not so strictly for squares as might have appeared from the announcement that they'd sing South African folk songs.

Whole program moved swift and sure, with Bernard Braden making a good interlinker and with the Carmen Amaya dancers offering an energetic flamenco instead of the customary boys-and-girls production number. Peter Knight and his Orchestra backed proficiently. *Erni.*

### Doris Storm's Comeback

Doris Storm, former tv spokeswoman for Consolidated Edison in N. Y., is on a comeback. Before being injured in an auto accident about 18 months ago, she appeared on over 700 live programs for ConEd over WPIX and made numerous film commercials for other sponsors.

Now returned to radio-tv activity, Miss Storm is being handled by agent Maggie Garber.

### Tele Followups

Continued from page 43

the money for the "old shark's" cattle, the impact of the whole shebang collapses. Just why he makes the murder so complicated by inviting three doubtful weaklings to join him in the crime is an entirely inexplicable question mark. And so is the reaction of youngest and most decent son Dick York who is immediately, and then persistently, off to the authorities to turn the whole clan in, despite the fact that Weaver is murdered, that the whole family pleads with him to drop his stool-pigeon stance and pay instead with his conscience, and that he has a life with Gloria Talbott to live for.

Uta Hagen had a brilliant scene with York, and delivered an exceptionally fine performance in the midst of all this melodramatic gruel. Weaver was the personification of all that is evil, in a particularly incisive portrayal. Martin Landau was memorable in somewhat lesser role. Good work was contributed by York. Miss Talbott and Wayne Morris. Bickford, unfortunately, was the victim of type-casting. He has been playing the hardbitten cattle baron in motion pictures for so many years that he seemed to be doing it mechanically in "Out of Dust."

Ralph Nelson's direction was slipshod in its timing in one or two instances, but he got far more out of the cast and camera than this all-taped effort was worth. *Tube.*

### Philly

Continued from page 28

which Carter used on your show had been used by him many months before on the Perry Como show. I refer specifically to the 'sleepy town' gag.

"As you know, this city no longer is willing to accept the aged, hackneyed jokes which are attributed to it. No longer are we corrupt and contented, but in reality we are considered one of the most aggressive, progressive cities in the world. And while we realize that our city is a not wide-open hard-drinking place Sunday, anyone wishing to plan a full, eventful day here can find enough to do and see without putting all the accent on the beverage.

"I certainly hope that through your good offices you will attempt to straighten out Mr. Carter and others like him who rely on old material to get a few laughs."

### WLOL

Continued from page 30

agents in the park and they telephoned play-by-play of each inning back to the station. However, before the game's finish, Jones, who claimed "the station was stealing our property," ejected the WLOL men from the park.

The Minneapolis club is said to receive \$15,000 from WLOL for the broadcasting rights. It also is reported to net \$1,500 per game from telecasts of its Saturday afternoon home games by WCCO-TV. The Boston American league team owns the local franchise.

### Friedberg

Continued from page 29

partnered. It's a half-hour situation comedy series called "The Richest Man In The World," which will star Ewell. It was created by Friedberg. Ewell is scheduled to go into the "Gazebos" legions for its road tour and upon its conclusion he'll roll the pilot on "Richest Man" on the Coast either in December or January.

The Friedberg-Bonnaker Productions deals on all three properties were set via the Frank Cooper office.



THANKS

# Mahalia Jackson

AND ALL THOSE  
WHOSE ARTISTRY THRILLED

THE  
**LARGEST**  
**AUDIENCE**

**GOSPEL SINGERS  
IN 5½-HOUR FETE**

**Mahalia Jackson in Program  
With Fourteen Groups at  
Madison Square Garden**

Madison Square Garden, the rafters of which have echoed to the roars of wild animals, the yells of basketball cheerleaders, and, more recently, the elegant strains of ballet music, was filled yesterday with the sounds of gospel singing.

Mahalia Jackson and fourteen singing groups from many parts of the country appeared in what was planned as the First Annual Gospel, Spiritual and Folk Music Festival. Up to 10,000 persons clapped their hands, sang along and shouted encouragement to the five-and-one-half-hour parade of gospel singers and choirs.

The performers appeared in a variety of brightly colored robes and spotlights to deliver their peppy songs, nearly all of which had religious themes. The music is a cross between spirituals, barbershop quartets and rousing, old-time jazz. The beat was kept by tapping feet, clapping hands and bouncing shoulders.

There were three choral groups, the Morgan State College Choir of

EVER TO  
GATHER  
UNDER  
**ONE  
ROOF**  
AT A  
GOSPEL  
AND  
SPIRITUAL  
MUSIC  
PROGRAM

AS APPEARED IN  
**The New York Times**

MAY 25, 1959

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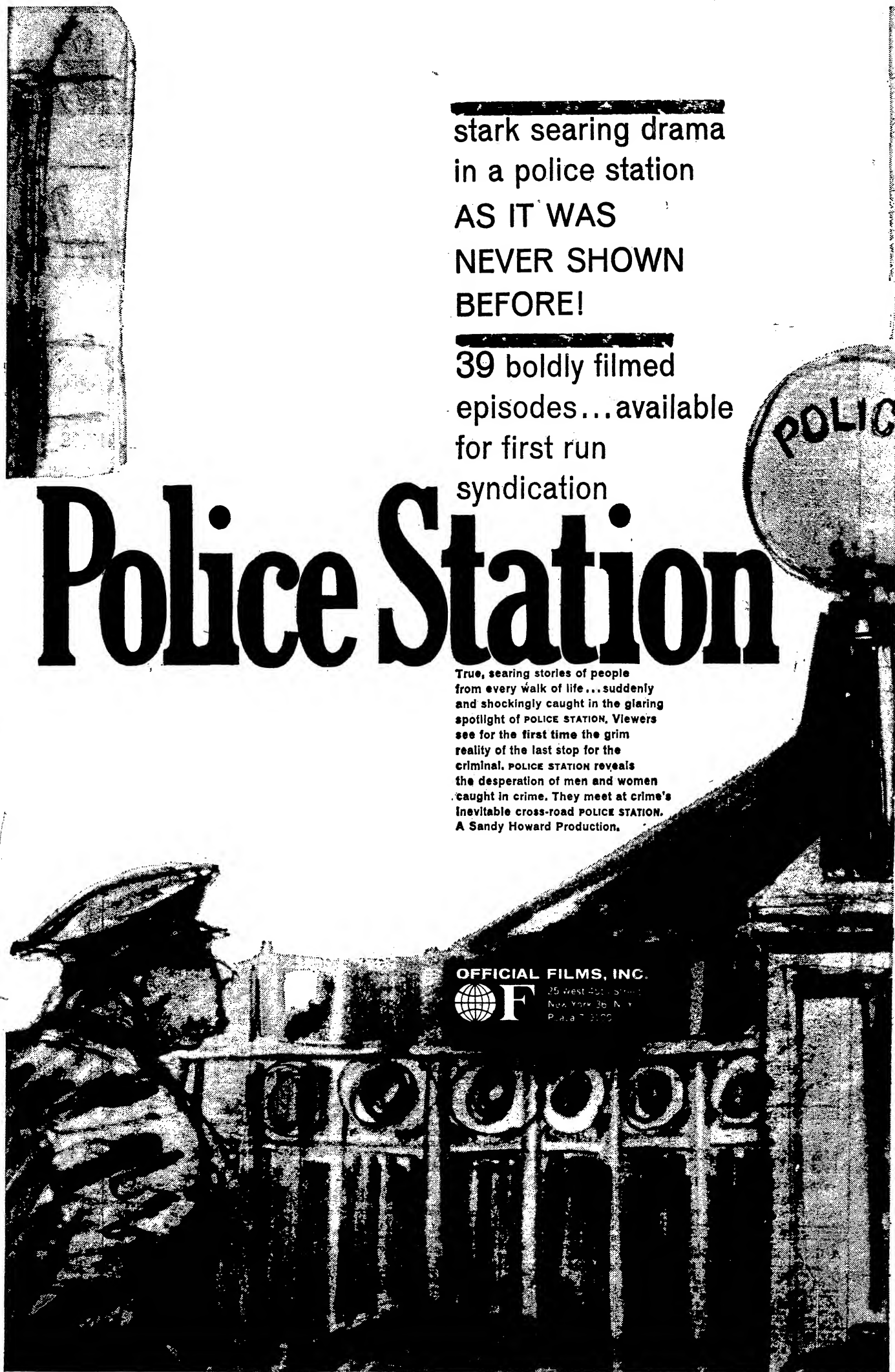
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# ABC's 'Just-For-You' Closed-TV Pitch Into Sponsor's Board Room

Hollywood, May 28.

Television's technological advances have stimulated new selling techniques by the networks, latest of which is a sales presentation operation initiated by ABC-TV permitting closed-circuiting of an elaborate presentation right into a potential sponsor's board of directors room.

The network has already made a couple such presentations involving Warner Bros. executive producer Bill Orr, and is preparing one with 20th-Fox Television boss, Martin Manulis. In the latter case, presentation will involve "Adven-

tures in Paradise," while Orr is pitching "The Alaskans" and "Bourbon Street Beat." Each presentation has the producer making a taped pitch for the show, with integrated film from the pilot or initial episodes woven in.

The network then buys long line circuits from American Telephone & Telegraph from Chicago to its affiliate in the town where the potential sponsor headquarters. Affiliate arranges local loops right into the advertiser's board room. There, an ABC sales rep appears in person to introduce the pitch, then the television set is turned on and the closed-circuit, sponsor-tailored presentation is aired.

Presumably, the board then makes its decision whether to buy the series or to look elsewhere, with the ABC rep on hand for the contractual wrapup in an affirmative decision. Hedging its bets, the network has prepared generic openings on the presentations as well as specific openings using the sponsor's name and symbols. If the specific sponsor passes the show up, presentation can be used again for someone else.

Network is using this technique for last-stage negotiations on major properties. Most such buys require board of directors approval today, since they involve millions of dollars in expenditures. Through tape and the available phone lines, ABC is taking the decision right to the directors in a "just-for-you" type of package.

## NTA Global Setup

Continued from page 38

to be opened further to American product.

New channels are in the offing in France and England, Goldman reported, and tv is booming in West Germany. Latter market was seen as expanding to the importance of the current English market.

The dearth of American product in some Continental markets is illustrated by France which, according to Goldman, in a year's period only played five American telefilm series. As to foreign tastes, he said that with the exception of Britain, other Continental markets don't like westerns, shoot-em-ups or other varieties depending on blood and violence. Big yen in those markets was said to be family situation and children series.

Over 200 U. S. stations, according to Goldman, have expressed an interest to play NTA's half-hour film of Cannes festival highlights. Film is being offered free to stations as a goodwill gesture. NTA had a big pitch at Cannes to acquaint foreign producers with U. S. telefilm needs. Goldman said that co-productions envisioned by NTA would be tailored to meet the demands of the U. S. market.

NTA has a deal with French producer Paul Graetz to handle theatrical and tv distribution of his pix in the U. S. First new pix to come under the deal is "Women Are Weak," to premiere at the Paris Theatre.

## Automation

Continued from page 31

It's felt that NABET's chances of winning them over would have been better.

Since NABET's capitulation, which resulted in several revised contract clauses, NBC has lowered the number of jobs to be handled by NABET men. For instance, rank-and-filers reported that the web eliminated the NABET men who adjusted lavalier (or neck mikes) for talent. Also removed from NABET purview was rear-screen projection on some tv stanzas. These jobs were traditionally handled by NABETans.

Network would not confirm such measures had been taken.

Fear in these cases is not that NBC will actually fire the projectionists or mike handlers but that these men will be utilized in other network areas, which in turn lowers the overtime opportunities

open to NABET employees. For a long time before the unsuccessful strike, NABET was angling to gain a position wherein it could promise NBC a decrease in overtime work for a return guarantee that a substantial number of jobs would be maintained on a regular work week.

Whether NABET can still do this, or take other measures it feels necessary to stop automation from lowering job openings, remains to be seen.

Even as it has taken certain jobs at least temporarily out of NABET's hands, the network still appears cautious about creating undue friction over the whole matter by rubbing the fact in. Union and network are in the process of working out a new modus vivendi on the basis of the revised contract. There has evidently been some quibbling on the meaning of the new clauses, and the union hopes to maintain a position of strength through further post-contract bargaining.

NBC won the sole right to determine methods of operation and to make work assignment. It was apparently this new clause that gave NBC the power to take away jobs like rear-screen projection and lavalier mikes.

For the first time, NBC also has the right to fire or discipline any rank-and-filer who refuses to follow the instructions of supervisory help. This, too, deprives NABET of certain extension in bargaining against automation.

(Incidentally, the union and NBC agreed to change the words to "refuses to follow" from "fails to follow." Written initially, wording obviously would have led to constant squabbling as to the meaning of "fails." "Refuses" is no easy word to define in a labor-management session on semantics but it is held to be one on which quicker meeting of the minds might occur.)

## Goodson-Todman

Continued from page 31

and "To Tell the Truth" are in their fourth years.

And under close investigation ("The place was crawling with network accountants and Pinkertons"), G-T weathered the quiz-fix hard times without a breath of scandal.

In building shows with long term appeal, G-T takes few chances. They once sold a quizzer called "Number Please" to CBS for 26 weeks at \$30,000 a week (total: \$780,000). In the final shapeup, they became uncertain about the show's success, requested and got a contract cancellation. Shows are often rehearsed, with paid contestants, for more than a year before they're presented for sale.

With the saturation point about reached on game shows, the production team is on the move in other directions. Two of the three recent network sales are film shows, an oater, "The Rebel" and the private-eye series, "Philip Marlowe," both to ABC. A pilot for the latter was originally financed by CBS. But G-T was dissatisfied with results and kept it under wraps. The net relinquished rights and production went to California National Productions, the NBC film subsidiary.

G-T is currently interested in attracting outside film packagers with the idea of helping in the development of series and handling the sale.

Arrangement on "The Rebel" is an indication of what G-T is looking for. Producer is Andy Fenady, an independent operator who made the feature-film sleeper "Stake Out on Dope Street," which had solid production credits despite a budget of less than \$25,000.

Actually G-T got into film production about four years ago with Screen Gems, but without the marked success experienced with the firm's staple, live game shows. The Screen Gems efforts, "The Web" and "Jefferson Drum" are now up for syndication.

Besides the move to film, the producers are now testing a game promotion for supermarkets, "The Word a Week Game," in Acme stores at Johnstown, Pa. They'll expand to department stores if the promotion is a success.

And just as a sideline, the partners two years ago bought controlling interest in the Pawtucket Times. This adds 40,000 reading families to the 100,000,000 viewing families that will be part of the Goodson-Todman fold come fall.

# Inside Stuff—Radio-TV

George I. Bloom, Pennsylvania's Republican National Committee man, has been named chairman of the subcommittee which will handle all arrangements for radio, television and motion pictures coverage of the 1960 GOP National Convention in Chicago starting July 25. Announcing the appointment Sunday (24), GOP National Chairman Thurston F. Morton (R-Ky.) also named Mrs. John B. Cooley (N.D.), Marvin Mostellar (Ala.), Mrs. Robert C. Reeve (Alaska) and D. Eldred Rinehart (Md.), all national committee members, to serve on the subcommittee with Bloom.

Designated chairman of the subcommittee handling arrangements for press, periodicals and still photos was Rep. Clarence J. Brown (R-Ohio) who served in same post at the last GOP convention.

New York Herald Tribune station WVOX, New Rochelle, N.Y., has thrown its facilities behind the launching of a new urban redevelopment program for the town. WVOX plans to have a helicopter flying overhead with a loudspeaker promoting the project. An hour documentary written and narrated by Dennis James will be broadcast Sunday (31). Other station activities include a high school contest, spot pitches by civic leaders and special broadcasts by city officials.

Miriam Wolff, veteran New York radio-television actress, who started as a child with the Nila Mack-produced "Let's Pretend" and played it some 20 years, has been acting in Canada for past couple of years. She has now married a Toronto designer, John Forrest MacKay Ross.

## Stall, Stall, Stall

Continued from page 30

removal of royalty exemption enjoyed by jukebox operators. Judiciary subcommittee hearings on House bill by Rep. Emanuel Celler (D-N.Y.) have been postponed until June 10. Senate Copyright Subcommittee has not even met to decide about hearings on companion bill by Sen. Joseph C. O'Mahoney (D-Wyo.).

Motion Pictures—Allied States Assn. continues to pressure Senate Antitrust Subcommittee headed by Sen. Estes Kefauver (D-Tenn.) for a showcase investigation of exhibitor complaints about Justice Dept. enforcement of Paramount decrees. But the Kefauver group is too wound up with other matters.

Spectrum—Legislation to set up a special commission to study use of the radio-tv spectrum won't be pushed in light of Administration's plan to have FCC and Office of Civil and Defense Mobilization conduct the long-range inquiry. Senate Commerce Committee has still set no date for hearing FCC's report on tv allocations. Rep. Oren Harris' House Communications Subcommittee, keeping close tab on FCC-OCMD Study will listen to a panel discussion of spectrum problems by technical experts June 8 and 9.

Taxes—A flock of bills to strike or reduce the cabaret tax are still hanging. Rep. Frank Thompson Jr. has a measure which would cut the cabaret levy in half, exempt the first \$2 of admission price to events consisting primarily of live performances and authorize a congressional probe of tax and employment losses resulting from overseas picture making by U.S. producers. No action is expected on these until next year when a general tax revision bill may be pushed.

Television Investigations—Senate Commerce Committee is way behind schedule because of the time-consuming hearings on Lewis L. Strauss' nomination as Commerce Secretary. Its tv rating hearings are in the indefinite future, as is House Small Business Subcommittee's tv advertising probe.

Television Legislation—Only action so far has been on \$51,000,000 measure to help build educational tv facilities. This has passed the Senate and House hearings have been held. If it passes in present shape, a veto is likely. Bills authorizing VHF booster operations and placing limits on community antenna systems will get hearings before Senate Commerce Committee late in June.

Sports Telecasts—Neither Senate nor House Antitrust Subcommittees have gotten around to scheduling hearings for rival bills on antitrust status of professional sports, including broadcasting agreements.

## Mickelson

Continued from page 30

the "director" of a camera-and-sound team, where previously he worried only about his words and his mellifluous tones and left the technical men to go their separate way on a story roundup.

Mickelson figures that the swing for his boys to nighttime will do far more than perhaps allay the Washington watchdogs—If the plan isn't embraced directly by sponsors, it still leads to the kind of "corporate image" that helps the commercial department sell its

more traditionally commercial stanzas, he said.

In Europe, Mickelson attended the Stockholm convention of the European Broadcasting Union, where he said he worked out a two-way arrangement with foreign telecasters for an exchange of video news coverage.



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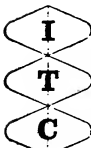
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714

# Hubbard On New Channels: 'We Took The Gamble, Others Want Spoils'

Minneapolis, May 26. Present "agitation" in certain quarters and pressure planned or already being brought to bear on the Federal Communications Commission for the issuance of more television stations' licenses via additional channels undoubtedly represent in many instances the efforts of Johnnys—come-lately to move in belatedly on video and partake of what they consider a financial feast—this after all the cooking has been done.

Such is the view of Stanley E. Hubbard, president-general manager of local KSTP-TV (NBC affiliate), one of the nation's largest and most successful tv stations and operations, who also has other tv and radio interests.

Hubbard protests vigorously against the current "cunning propaganda" designed to create the impression more tv stations are

"needed." As a matter of fact, video stations' competition now is practically "about all the traffic will bear," he insists.

"Back in 1945," Hubbard recalls, "any good and financially able citizen could have acquired a FCC tv station license and channel for a three-cent postage stamp. These licenses practically went a begging. But now, at this date, these same financiers, who sat back and allowed the other fellow to take the gamble, want to horn in on video's success."

"These would-be 11th-hour interlopers with their vast financial resources are preparing to step in to take the audiences away from the pioneers in the business and I believe it develops upon the government to protect such pioneers from what would be the utmost in unfairness."

"From every standpoint it's very expensive getting into tv. Only corporations and individuals with great amounts of money can enter the field and also shoulder the probable large initial operating losses."

"It's generally known that in many markets there already are too many competing tv stations. With just so many tv advertising dollars to spread around everybody suffers when they're spread too thin."

"The old saying that all isn't gold that glitters holds as true today as ever. I'll wager that the public would be surprised to learn how many tv stations throughout the country are operating in the red."

"Something is owed by the government in the way of protection for those who gambled with every cent that they had when video was born and in its infancy and there was no certainty whatever as to financial future and who today are trying to do a good job. The protection is needed against big, well-heeled corporations and individuals now seeking to invade this field."

KSTP has the Twin Cities' first tv station. Hubbard took a full plunge into video during its very birth throes, investing heavily in equipment long before video became a lusty baby. It was a "big gamble that has paid off handsomely. KSTP radio and tv today occupies two city blocks and, says Hubbard, in physical plant alone represents a \$4,900,000 investment. Among other things, its huge news department employs 46 persons and boasts four airplanes, among them a new B25. More than 200 people are employed by the stations fulltime. Hubbard claims for KSTP-TV the rank of top station in this market for adult listeners.

Other Twin Cities' tv stations are WCCO (CBS), largely owned by Twin Cities' daily newspapers; Time-Life's WTCN (ABC) and National Telefilm Associate's KMSP.

## Mpls. KSTP Claims It's Getting Bad Shake From Station 90 Miles Away

Minneapolis, May 26. Hearing will be resumed this week by federal district court Judge E. J. Devitt in the suit brought by Twin Cities' KSTP for continuation of a temporary injunction to restrain KROC, Rochester, Minn., from "attempting to monopolize" NBC network shows in the latter's area.

Plaintiff's complaint alleges KSTP and KROC are in direct competition since KSTP can be received in the Rochester area, 90 miles distant from the Twin Cities, depending on location of the receiver and the type of antenna.

KSTP alleges that after the Rochester common council granted to Rochester Video Inc., a non-exclusive franchise to erect and operate a community antenna system to permit Rochester residents to receive distant stations, KROC "in an attempt to monopolize NBC network shows demanded that none of these KSTP broadcasts be carried on the antenna system."

As a result of this demand, it's charged, Video hasn't carried any KSTP broadcasts as yet. The suit was brought because the Twin Cities' station wishes to have representation on Video.

## Argentine TV

Continued from page 30

purchase by legislators of a "Pajaro Blanco" (White Bird) ranch. This matter is now under Congressional investigation.

The censors used the same tactics as under the Peron regime, basing their ban on alleged breaches of the regulations. The resultant outcry brought the resignations of the Committee set up by Frondizi to "administrate" the radio and tv outlets, pending Congressional approval of a radio and tv law, and award of concessions to private owners.

If and when Congress does get down to debating this law, political sparks are bound to fly. It's believed the Government will try and defer the day. Meantime, his Commission was working hard to keep opposition voices off the airwaves under a thin travesty of impartiality. A first typically bureaucratic move was an order to all outlets that before any expenditure is incurred above a 20,000 peso value, public tenders must be issued. Program managers queried whether this means issuing tenders before top talent may be booked for a 30-minute program.

Since the overthrow of Peron in 1955, radio folk have been yearning for a good free-enterprise system, and the new appointments only disgruntle them further, especially as the State constantly passes over the heads of competent radio men, who could do an efficient job.

Following this train of thought, 30 delegates from 15 countries gathered in the International Federation of TV and Film Authors at the Cannes Film Festival, cabled Pres. Frondizi, reminding him of a motion approved at the 1957 Hamburg Congress of Authors, recommending that only men with good radio and TV backgrounds be appointed to direct radio and TV outlets. This resolution was transmitted to the President through film-scripter Sixto Pondal Rios, as President of the Argentine Authors' Society.

### Television

Father Hector Norberto Grandinetti, promoter of DICON TV S.A., is now back from a TV survey in Europe, and hopes to have his new tv channel operating by end-year. His Board has Norman Pentreath as President, with Aristides Coll, Jose Leon Grandinetti as directors, and Engineers Hector Schweizers and Jorge Gualdi as technical advisers. Father Grandinetti has a promise from Bing Crosby to attend the inauguration of his channel.

Cuba's Goar Mestre is determined to be ready to get going once tv channels are given out, and has set up Producciones Argentinas de Television S.A., with Oscar Luis Massa as his commercial manager, using the old EFA film studios as headquarters. Until channels are available, this outfit will package tv programs for sponsors.

The Association of Argentine TV set Manufacturers are protesting the Government's inertia in getting on with development of tv, which places Argentina way behind her neighbors in this medium. There are now 20 tv set manufacturers, with a capital of some \$6,250,000. In 1958 they produced around 100,000 sets, and paid some \$12,500,000 in taxes. Were it not for import gimmicks, they could have produced 175,000 sets. Government import surcharges are making sets more than ever costly and beyond local pockets. A local worker must pay out 20 times his wage to buy a set, compared to two weeks' wages for an American worker.

## Chi WGN

Continued from page 30

its aids to driving are highly sponsorable, which is not surprising in view of their compatibility with automotive bankrollers, such as General Motors, all of which are underwriting short motorist programs or spot messages this year. But household products are getting into the act as well.

There's a waiting list for the morning and evening rush hour reports from the station's rented helicopter. Murine is underwriting six five-minute highway reports from an observation plane on each of three summer holiday weekends—Memorial Day, Fourth of July and Labor Day. GMAC is in its

# Deejay Has The World On a Platter

Chicago, May 26.

WCFL deejay Dan Sorkin will attempt to add an air age dimension to local radio this July by making a round-the-world flight in a twin-engine Piper Apache outfitted with \$11,000 worth of radio equipment, including tape recorder. Sorkin will send back to his station a tape a day via KLM Royal Dutch Airlines, which is cooperating in the project to the additional extent of routing the flight and furnishing the gas and oil.

Leaving July 1, with United Air Activities prez Frank Hansen as co-pilot, Sorkin hopes to gird the hemispheres in 80 hours of flying time, a full month with stopovers. Planning to land in 20 cities, including New York on the way out and San Francisco on the return, he has pencilled in, in addition to the European capitals, Newfoundland, Greenland, the Azores, Tel Aviv, Bangkok, Tokyo and Hawaii. Still pending is his clearance for Moscow. The only city he is prohibited from entering thus far is Berlin.

Sorkin sees his flight, not secondarily, as an unofficial good-will mission on behalf of U.S. deejays and radio stations. Towards this purpose he is loading up currently on giveaway material, mainly paraphernalia of American show biz, to dole out to the people he meets. He says he is eager also to make friends with disk jockeys in other countries to exchange ideas and techniques, an aspiration which is prompting U.S. record companies (those with distributing arms overseas) to kick in abundant samples of new pressings for him to drop off on his rounds, making him a kind of international record-plugger.

fourth summer of weekend traffic bulletins, buying 28 one-minute flashes over Fridays, Saturdays and Sundays. The design of these is that GMAC takes 20 seconds for the commercial and devotes the remaining 40 to traffic or auto information.

Only sustainer in the regular campaign, except for special pub-affairs programs on traffic safety, is "Signal 10," a half-hour weekly documentary produced in collaboration with the Indiana State Police. However, this program, which uses an open-mike technique on transgressors of the highway laws at the time they're apprehended, has been worth a couple of awards to WGN and is being distributed every week to 17 Indiana stations.

The Trib station this summer will air around 1,500 announcements re road conditions, congested streets or boulevards, accidents or other obstructions to traffic, and admonitions to safe driving. Last year, 31% of 1,356 such spots were aired in Class "A" time.

Interesting sidebar to WGN's motoring campaign — and one which is an index of sorts to its effectiveness in terms of listeners reached — is that Police Officer Leonard Baldy, who delivers the copter reports, has become a junior-grade celebrity. He's engaged frequently now as guest speaker on the local banquet circuit.

## Canada B'casting

Continued from page 28

that the reporter would not do the actual airing.

In reply to a question, Jennings said the current content of CBC television was 65% Canadian, 40% from other countries.

Bushnell, asked why there was a "state of moronic westerns," said, "Quite frankly, I think we have too many," but added the fact that some sponsors believed oaters were "big audience pullers" had some effect on scheduling them, and such shows imported from the U. S. were fairly inexpensive.

## Aubrey

Continued from page 29

Creative Services (the same job Cowan held before assuming the prey spot). It is not expected that Aubrey's 20th floor post will be filled. He moves into his new berth on June 1.

In announcing appointment of Aubrey to the new management position, Cowan stressed the fact that the new post has been established "because of the rapid growth and increased complexity of network television." As such Aubrey will touch base in all areas with general supervision of all CBS-TV network departments.

Aubrey moved over to CBS from ABC-TV, where he had been vice president in charge of programming and talent since December, 1956. Prior to that he was with CBS on the Coast as manager of tv network programs and was general manager of KNXT, the CBS o&o on the Coast. He is married to actress Phyllis Thaxter.

## SETTLES OUT OF COURT

Friendly Hills Estates, of Joshua Tree, victorious over First Standard Land Corp. of Calif.—and is awarded



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says John Guider, Pres. & Gen. Mgr.

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The Warner Bros. library is sure-fire. These are films you can program dozens of different ways, and come up with a top rating every time. According to Mr. John Guider:

"Last year we bought half the Warner Bros. library. The results were completely satisfactory—both as to ratings and to sponsor reactions. So we just came back and bought the remaining half despite the fact that we already had the three other complete major packages. Those Warner Bros. features have certainly proved a real good buy."

Warner Bros. features offer big name stars, great pictures. Many stations run these films in several time slots, morning, afternoon and night. It's a smart way to put the whammy on competition, and profitable, too.

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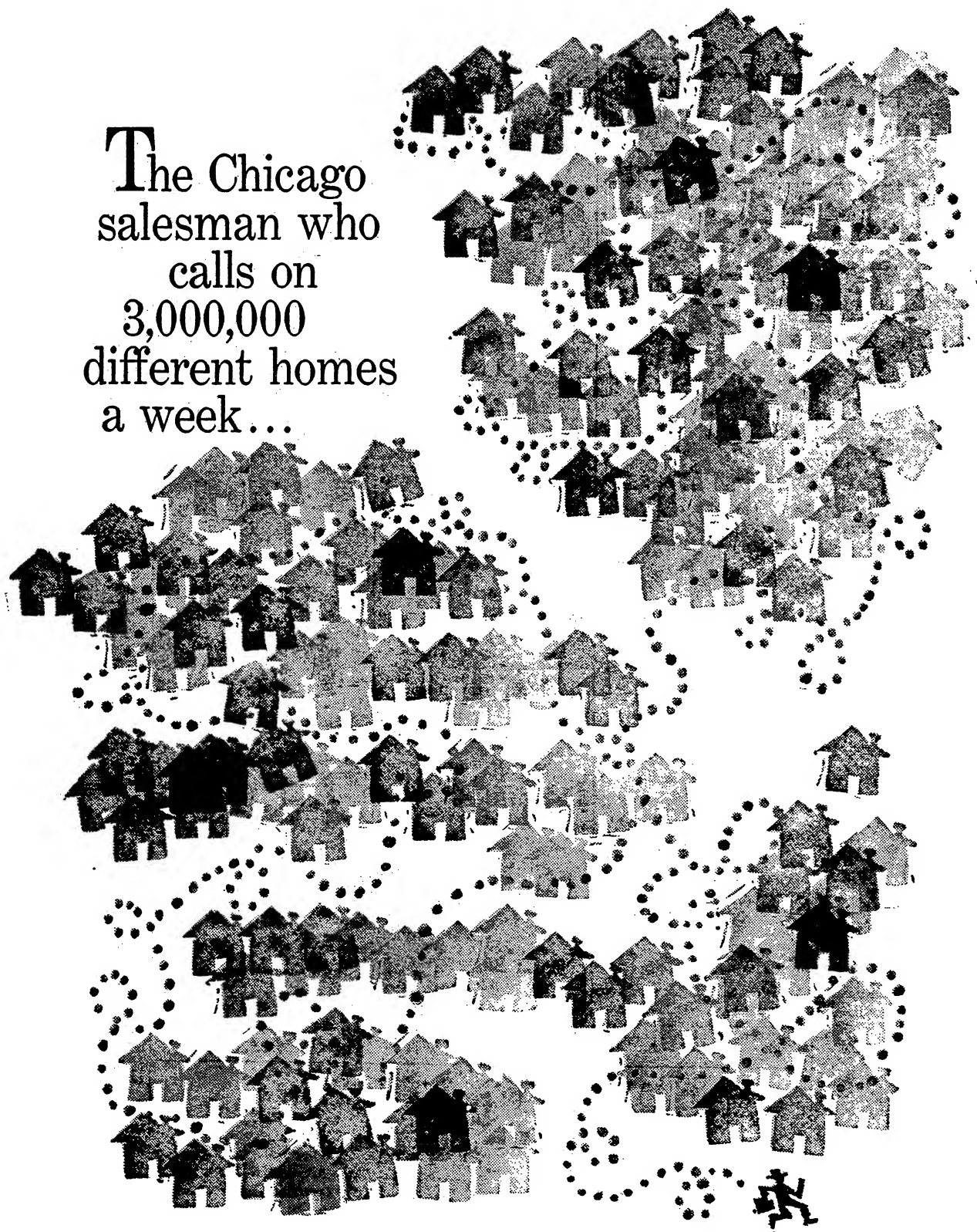
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\*Chicago Cumulative Pulse Audience, Jan. '59

# WMAQ



# Jocks, Jukes and Disks

By HERM SCHOENFELD

Clyde McPhatter (Atlantic): "SINCE YOU'VE BEEN GONE" (Aldon?), a rhythmic ballad in a well-traveled groove, gets a solid workover by this fine blues singer. "TRY TRY BABY" (Progressive) has an indigo lyric.

Cindy & Lindy (Coral): "BEFORE AND AFTER" (Arenas?), a

help. "JOE COOL" (American) is a frantic uptempo side. Dave Barbour Orca (Arwin): "TOUGH" (Artists\*) registers as a big band entry in traditional swing style. "BU-BAM" (Artists\*) is a catching Latin-styled instrumental.

Gar Bacon (Okeh): "MARSHAL"

## Best Bets

**PERRY COMO . . . . . YOU ARE IN LOVE**  
(RCA Victor) . . . . . **I Know**

Perry Como's "You Are In Love" (Roncom\*) shapes up as a smart performance song due for plenty of repeat spins because of the standard lyric. "I Know" (Roncom\*) is a pretentious number which Como makes convincing.

**THE SIGNATURES . . . PLEASE DON'T PLAY THE CHA CHA**  
(Warner Bros.) . . . . . **Cling To Me**

The Signatures' "Please Don't Play The Cha Cha" (Princo) is crackerjack material with a nifty beat and humorous idea which this combo sells to the hilt. "Cling To Me" (Peet\*) is a fine Latin-styled ballad.

**SAM FLETCHER . . . . . TIME HAS A WAY**  
(Cub) . . . . . **No Such Luck**

Sam Fletcher's "Time Has A Way" (Sheldon?) is a classy number which this singer handles with a fresh approach that could put him over. "No Such Luck" (Korun\*) is another potent ballad entry.

**JOHNNY MATHIS . . . . . YOU ARE EVERYTHING TO ME**  
(Columbia) . . . . . **Small World**

Johnny Mathis' "You Are Everything To Me" (Cathyl\*) is a lush romantic entry tailor-made for this singer's style "Small World" (Chappell\*), from the "Gypsy" score, is a neat ballad which could knock out the jinx on recent shoutouts.

**THE CRESTS . . . . . FLOWER OF LOVE**  
(Coed) . . . . . **Molly Mae**

The Crests' "Flower of Love" (Winneton\*) is a standard rocking ballad due for big impact among teenagers. "Molly Mae" (Winneton\*) is routine.

**PATTI PAGE . . . . . MY MOTHER'S EYES**  
(Mercury) . . . . . **With My Eyes Wide Open I'm Dreaming**

Patti Page's "My Mother's Eyes" (Feist\*) gives this oldie, long associated with Georgie Jessel, its first crack at the pop lists via a rendition in a contemporary-styled arrangement. "With My Eyes Wide Open I'm Dreaming" (DeSylva, Brown & Henderson\*) is another important standard dressed up for the current market.

**JOHNNY NASH . . . . . AND THE ANGELS SING**  
(ABC-Paramount) . . . . . **Baby, Baby, Baby**

Johnny Nash's "And The Angels Sing" (Bregman, Vocco & Conn\*) gives this oldie a powerful workover for a new round of spins. "Baby, Baby, Baby" (Famous\*) is another hard-hitting slice.

**MARGARET ANN . . . . . THE GIRL THAT JOHNNY WALKED HOME**  
(Warner Bros.) . . . . . **Dudley Digby Darling**

Margaret Ann's "The Girl That Johnny Walked Home" (Baker\*) is strictly grooved for the teenage set via an immature, but appealing, vocal and choral backing by the Ja-Da Quartet. "Dudley Digby Darling" (Kooper\*) has a cute idea which the kids may go for.

catching tune with a neat lyric, is delivered with fresh harmonies by this man-and-woman duo. "BIG BELLS AND BONGO DRUMMERS" (Hollybrook\*) is a bright piece of material.

Ted Weems' Orca (Wynne): "HEARTACHES" (Leeds\*), the oldie, turns up in a smooth instrumental with an excellent whistling chorus. "MICKY" (Daniels-Vogel\*), another oldie, is vocalized pleasantly by Ted Stanford.

Marvin Rainwater (MGM): "HALF BREED" (Cedarwood\*), an excellent piece of offbeat oatmeal material, gets a strong production which rates attention. "A SONG OF LOVE (Spook)" is conventional hillbilly stuff.

The Virtues (Hunt): "SHUFFLE ALONG" (Aqua\*) is an okay takeoff point for another solid rocking instrumental ride by this combo which clicked big the first time out. "FLIPPIN' IN" (Tone Craft\*) varies the beat slightly, but is virtually in the same groove.

The Four Lads (Columbia): "THE CHOSEN FEW" (Siras\*) is a big ballad with a first-rate lyric for teenage appeal which this combo projects in sassy style. "TOGETHER WHEREVER WE GO" (Chappell\*), from the "Gypsy" score, is bright material with an appealing theme.

The Blue Chips (Wren): "TRY MY ARMS" (Morris\*), a lilting ballad with a message which the juves will go for, is handled neatly by this combo. "I'M SO IN LOVE WITH YOU" (Meridian\*) is routine.

Jimmy Hombs (Jack Bee): "POOR BOY'S DREAM" (American\*), with a lyric that is to tally without logic, nonetheless has an overall appealing quality which could bring it all the way home. A good vocal with echo effects

MARSHAL" (Jalo-Mellint), which almost got a Baltimore deejay fired off his station, is a noisy rocking-oatune entry. "TOO



LAWRENCE WELK

First DOT RECORD Release  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available In Stereo)

**YOUNG TO LOVE** (Jalo-Mellint) trods down a familiar groove.

The Goofers (Tiara): "PERFIDIA" (Peet), the oldie, turns up in a sharp rhythm arrangement with good chances for a big ride. "NAMELESS" (Jimskip?) is a cute idea with more direct appeal to the juves.

Jerry Keller (Kapp): "TIME HAS A WAY" (Sheldon?), a lilting ballad, gets an appealing workover by this quiet-voiced crooner. "HERE COMES SUMMER" (Jaymar\*) has an okay seasonal peg for the light rocking beat.

Fraternity Bros.-Gil Fields (Verve): "PASSION FLOWER" (Longridge\*) is an intense-sounding slice with a lyric that's too flowery for the beat. "A NOBODY LIKE ME" (Longridge\*) is a solid slow-tempoed rhythm ballad.

Rico Henderson (Citation): "STROLL ON" (Topaz\*) is an instrumental rocker with a steady beat designed for juve hoofing. "CHIMES" (Topaz\*) has a lyric of sorts and some chime sounds to sell it.

Jimmy Craig (Imperial): "OH, LITTLE GIRL" (Norman\*) is a swinging ballad done in restrained rockabilly style for easy listening. "WALKING IN DARKNESS" (Nor Va Jak\*) is cliched.

Prentice Moreland (Edsel): "OH, PRETTY BABY" (Music World-Kemo\*) is only routine material, but the performance is so way out that it could stir up considerable noise. "PLEASE, PLEASE, PLEASE" (World Music-Kemo\*) is in a familiar blues vein.

Nicky DeMatteo (Tore): "YOUNG LOVE IS AN OLD, OLD STORY" (Royalty\*) is a nice tune with an over-exploited lyric idea, is crowned winningly by this singer. "MAKE HER MINE" (Bregman, Vocco & Conn\*), a classy ballad, is handled adequately.

\*ASCAP. †BMI.

## Album Reviews

**Van Cliburn: "Rachmaninoff Concerto No. 3"** (RCA Victor). A sales phenomenon on his initial release, the Tchaikovsky Concerto No. 1, Van Cliburn follows through with another longhair performance due to cut across the longhair-pop barriers. Recorded at New York's Carnegie Hall last year upon his return concert from Moscow, this platter lacks the brilliant sound of the Tchaikovsky record, but it is a romantically melodic work with the marquee value to give it broad circulation.

**"Ballad For Americans"** (Dot). The John Latouche-Earl Robinson opus, "Ballad For Americans," which has been subjected to the political vicissitudes of American life since it was written some 20 years ago, turns up in a solid performance that gives this ambitious American folk saga a much-needed non-partisan showcase. Hunter Hancock delivers with a strong baritone backed by the Sanctuary Choir of the First Methodist Church of Hollywood. The platter is rounded out by such appropriate songs as "Give Me Your Tired, Your Poor," "No Man Is An Island," "Good Night, America," a new work; and "America, America," done by the chorus.

**"TV Guide To Television Themes"** (Warner Bros.). The jazzy themes for the multitudes of video crime mellers are rounded up in this crisp instrumental package. Arranged and conducted by Warren Barker and Frank Comstock, this set includes the identifying music for shows like "The D.A.'s Man," "Perry Mason," "77 Sunset Strip," "Pete Kelly's Blues," "Peter Gunn," "Have Gun, Will Travel," "Richard Diamond," and "M-Squad." And how did the "Mickey Mouse Club" theme wind up in this company?

**"TV Action Jazz"** (RCA Camden). The same idea as the above album, with a slight variation in tv titles, turns up in this low-priced label. In this offering, however, there's a more deliberate jazz quality projected by an expert small combo under guitarist Mundell Lowe. Some of the sides indicate that the tv themes will emerge as standard items in the jazz catalog.

**Duke Ellington Orca: "Ellington Jazz Party"** (Columbia). Augmented by a nine-percussion section and various guest performers, Duke Ellington's orca produces some superbly swinging items in this set, many of them new compositions. Standout is "Toot Suite," a four-part work in a variety of moods and colors evoked in the best tradition of this orca. Another striking piece is "Maletoeba Speaks" in which the percussion section is let loose. Dizzy Gillespie, guesting, turns in a fine trumpet solo on "U.M.M.G." while Jimmy Jones, pianist, and singer Jimmy Rushing lend top hands on "Hello, Little Girl."

Abba Eban: "Israel Speaks" (United Artists). Abba Eban's cul-

tivated oratorical style gets another arresting showcase in this package. Extracts from various Eban speeches are a poetical summation of the Israeli history and problems. Eleanor Roosevelt supplies narration between the excerpts.

**Modern Jazz Quartet-Sonny Rollins: "At Music Inn"** (Atlantic). Sonny Rollins, tenor saxist who has emerged in the last year as a towering name in the jazz world, joins the solidly established Modern Jazz Quartet in a couple of tunes that gives this set a strong jolt. After several delicately wrought numbers by the MJQ alone, Rollins joins in some hard-swinging of "Bags Groove" and "Night in Tunisia" with his full, virile tone. Set was recorded during a performance at the Music Inn in Lenox, Mass.

**"Julius Monk Simply Plays"** (Off Broadway). Host at the Upstairs at the Downstairs and Downstairs at the Upstairs clubs in New York, Julius Monk also plays a fine piano. A rich melodic sound with a cocktail style that is distinctive but never obtrusive, Monk plays a long medley of standards from the '20s and '30s, including numbers like "Something To Remember You By," "Do-Do-Do," "Cheerful Little Earful," "Let's Take A Walk Around The Block."

**Ahmed Abdul-Malik: "Jazz Sahara"** (Riverside). A group of Middle Eastern cats, some born in Brooklyn, dish up some offbeat sounds in this unusual set. Although the basic material has a definite shish-ka-bob flavor, this combo swings it fiercely and attains a convincing blend of two diverse elements. Helping with some conventional jazz instruments are Johnny Griffin, on tenor sax, and Al Harewood on drums.

**Tony Pastor Orca: "Plays and Sings Artie Shaw"** (Everest). An alumnus of the old Artie Shaw organization, Tony Pastor recreates the spirit of the latter's heyday in this band folio. Pastor's smooth tenor sax fronts a standout crew of sidemen on tunes like "Back Bay Shuffle," "Indian Love Call," "Begin The Beguine," "El Rancho Grande," "Frenesi" and others. Pastor's bluesy vocal style makes for a pleasing change of pace on several numbers.

**"Esquerita"** (Capitol). A frantic singer-pianist in the rocking genre, Esquerita's performance is marked by weird vocal effects and a pounding keyboard style that underlines the accented beat. Backed by a small combo, Esquerita works out strenuously on some typical songs for this genre, including "Hey, Miss Lucy," "Maybe Baby," "Crazy Feeling," "Why Did It Take So Long," and others.

## Band Review

**RUSS THOMAS ORCH (8)**  
Gatineau Club, Ottawa

Russ Thomas has built one of the nicest bands the Gatineau Club stand has held for some years. Uniquely (for this area) it has been cliko from its first performance (Easter, 1959), evidence of advance preparation and rehearsing. As in all Ottawa-area clubs and rooms, the Thomas group handles both show and dancing chores, showing its strength as the customers' terp, best in jazz items.

For the opening of the Gatineau's current season last March 28, Thomas collected a crew capable of showbacking and dance tunes, using two brass, three reeds, piano, drums, bass. Thomas leads and plays flute, clarinet, alto sax; Rick MacDonald, drums (both formerly with the Canadian Jazz Quartet); Victor Brinkman and Douglas Moore, trumpets; Walter Munro and Don Freeman, sax, clarinet; Charles Coleman, piano; Arthur Rail, bass.

## Harmony Distrib Bankrupt

Buffalo, May 26.  
Involuntary petition in bankruptcy was filed in Federal Court here this week against Harmony Distributors Inc., alleged to have committed an act of bankruptcy on Jan. 29 by assignment of its assets for the benefit of creditors.

The petitioners and their claims are 20th-Fox Record Corp., \$13,833.16; Jay-Fox Record Co. Inc., \$12,863.28; and Dana Records Inc., \$5,575.07.

## VARIETY

## 10 Best Sellers on Coin Machines

- |                              |                                  |
|------------------------------|----------------------------------|
| 1. KANSAS CITY (5)           | Wilbert Harrison . . . . . Fury  |
| 2. PERSONALITY (2)           | R. Olsen . . . . . Chess         |
| 3. THE HAPPY ORGAN (5)       | Lloyd Price . . . . . ABC-Par    |
| 4. SORRY (7)                 | Dave Cortez . . . . . Clock      |
| 5. BATTLE OF NEW ORLEANS (1) | Impalas . . . . . Cub            |
| 6. DREAM LOVER (1)           | Johnny Horton . . . . . Columbia |
| 7. KOOKIE, KOOKIE (4)        | Bobby Darin . . . . . Atco       |
| 8. A TEENAGER IN LOVE (2)    | Ed Byrnes . . . . . WB           |
| 9. COME SOFTLY TO ME (11)    | Dion & Belmonts . . . . . Laurie |
| 10. ENDLESSLY (1)            | Fleetwoods . . . . . Dolphin     |
|                              | Ronnie Height . . . . . Dori     |
|                              | Brook Benton . . . . . Mercury   |

## Second Group

- |                         |                                     |
|-------------------------|-------------------------------------|
| QUIET VILLAGE           | Martin Denny . . . . . Liberty      |
| PINK SHOE LACES         | Dodie Stevens . . . . . Crystalette |
| A FOOL SUCH AS I        | Elvis Presley . . . . . Victor      |
| ONLY YOU                | Frank Pourcel . . . . . Capitol     |
| ENCHANTED               | Platters . . . . . Mercury          |
| I'M READY               | Fats Domino . . . . . Imperial      |
| TALLAHASSEE LASSIE      | Freddy Cannon . . . . . Swan        |
| SO FINE                 | Fiestas . . . . . Old Town          |
| GUITAR BOOGIE SHUFFLE   | Virutes . . . . . Hunt              |
| GOODBYE, JIMMY, GOODBYE | Kathy Lindon . . . . . Felsted      |

(Figures in parentheses indicate number of weeks song has been in the top 10)

# DEEJAYS: 'TOP 40' AGONY ACT

## Widow's Big Win as Court Sets Back Decca-U on 'Glenn Miller' Soundtrack

In a N. Y. Supreme Court decision involving heavy coin damages, as yet undetermined, and the problem of protection for arrangements, Mrs. Helen Miller, widow of the late Glenn Miller, won a solid victory last week against Decca Records and its subsidiary, Universal Pictures, in the long-pending suit over the disk rights to the soundtrack of the U film, "The Glenn Miller Story." The court unqualifiedly sided with Mrs. Miller that Universal had granted Decca the album soundtrack rights in violation of her agreement covering the biofilm.

The dispute arose over the fact that a studio orch, under the baton of Joseph Garshenson, performed the pic score. The soundtrack concededly duplicated as closely as possible the original Miller arrangement, making it virtually impossible to distinguish the synthetic Miller recordings from the authentic ones. Decca marketed the "Glenn Miller Story" package, one of its alltime best-selling albums, without paying any royalties to the Miller estate. Before his death in 1944 while in military service, Miller gave RCA Victor exclusive use of his name and likeness for disk production.

Judge Henry Epstein, in a very sharp ruling spotlighting the need of ethical considerations in contracts, stated that testimony by Garshenson added "strength to plaintiff's charge that the Glenn Miller recordings were in truth pirated," Garshenson, according to the judge, "studied and saturated himself with the Miller style by repeated playings and analyzing of these recordings." He gradually procured associates in the simulated Glenn Miller Orchestra eight instrumentalists from the original G. M. Orchestra.

The judge pointed out that Decca advertised the soundtrack as (Continued on page 61)

## Mex's Song Fair For Sept.; Oldies

Mexico City, May 26. The Faculty of Music of the National Univ. of Mexico is planning organization of the first "Song Fair" in September. Organizers include maestros Jesus Haro, Tamariz Pedro Michaca and Jose Guerrero of the faculty.

Aim of song fest is to present tunes no longer popular here, but by Mexican composers of the past. All will be of the romantic ballad type and festival will mix anything that smells of modern rhythms or commercial tunes which would "mutilate" whole idea of festival.

Festival will also mark debut of the viola, new instrument conceived by Mexican musician Baudelio Garcia, one of the most outstanding maestros in the country. In giving the description of his instrument, Garcia said that string of the viola is a fifth below that of the violin. The viola is a quarter tone lower and finally, the cello, the fifth below the new viola.

## Brit's Dankworth For Newport Jazz Fest

Johnny Dankworth's orch, which is due to arrive in the U.S. July 1, will be the first British crew to appear at the Newport, R. I., Jazz Festival over the July 4 weekend. He'll follow that with two weeks of one-nighters with Louis Armstrong.

Dankworth, incidentally, is an all-around musical figure here, having been commissioned to write a symphonic work by the London Philharmonic Society. He's also a film music composer, lecturer and debater.

## Lester Young Salute

Epic Records is paying tribute to the late Lester Young with a two-volume memorial album. The selections in the album were recorded with the Count Basie orch between 1936-40 while the band was kicking up some noise on the jazz scene.

Young, who appears with the orch in the package, died on March 15.

## UA's Kay Norton Sees O'seas Disk Revenue Doubled

London, May 26. That disk manufacturers could easily double their existing revenue from Europe is the confident opinion of Kay Norton, executive v.p. of United Artists Records, following a five-week see-for-self trip to Britain and the Continent. Miss Norton made the pronouncement here last week in between confabs with Decca Record Co., Ltd., UA Records' British affiliate, and before planing home to N. Y. Saturday (30).

The above-all practical moves needed, according to the diskery rep, are fourfold, with the emphasis on two; give overseas affiliates a goodly measure of autonomy, including a freedom to adapt platters to the needs of their own markets, and to insure that artists make personal tours. Stressing the importance she placed on the latter, Miss Norton opined that a diskery should even sponsor such trips if the artists hadn't made or weren't making same under other auspices.

Miss Norton's prime contention was that whereas U.S. disk companies go to great lengths to study their native market, they tend to assume that the rest of the world can be served to the same pattern. But the case of EPs alone demonstrates the need for on-the-spot surveys. Whereas in America, these platters mean practically nil to the retail trade, albeit they're strong for jukeboxes, they're one (Continued on page 61)

## Clara Ward's \$50,000 Suit Vs. Joe Bostic on Billing

Gospel songstress Clara Ward has filed suit in N.Y. Supreme Court for \$50,000 against Joe Bostic, promoter of the gospel show at Madison Square Garden, N.Y., Sunday (24) for unauthorized use of her name on the bill.

Via her attorney Erwin Cohen, Miss Ward, who is now touring Europe, claims that she never gave Bostic permission to advertise her appearance. The program notes stated that Miss Ward would sing by transatlantic phone whenever she was available.

Bostic stated that he had a verbal understanding with Miss Ward that she would okay advertising her performance via phone.

## Talmadge's 15th Anni

Chicago, May 26.

Mercury Records last week kudosed its veep and pop a&r chief, Art Talmadge, for his 15 years (since the label's founding) with the firm. Over that span he's figured prominently in the development of Patti Page, Frankie Laine, Vic Damone, Sarah Vaughan and other disk artists.

Prior to Mercury, Talmadge was ad-promo topper for Music Corp. of America.

## GRIPETIME AT FLA. CONVENTION

By HERM SCHOENFELD

Although the meat and potatoes of the radio industry, the disk jockeys still have that leftover taste in their mouth. They feel like they've been skinned alive, minced, parboiled and dished up to the public as mere tongue-pickled, canned and properly labelled. And if there's one food a deejay is sensitive to, it's tongue.

Gathering in Miami Beach tomorrow (Thurs.) for their second convention, the jockeys once again will have a chance to exhibit their agonies in public. But whether it will do any good is extremely doubtful.

The central target of the deejays—the "Top 40" format—is now stronger than ever. Subjected to unremitting attack at the first annual deejay gettogether in Kansas City, the "Top 40" format, in which only the top hits can be played, seems to have battened on the criticism. Few indie stations, particularly out of New York, have escaped the strictly determined music-and-news pattern which has proved to be so successful around the country.

Except for a handful of big name jockeys, the rank-and-file platter spinners are wondering where they come into the picture. A description of the disk jockeys, as "automated jukeboxes," made at last year's convention, is still ranking among the jocks, but the station management is apparently ready to maintain the "Top 40" status quo as long as it proves so profitable. Why tamper with success, they ask, to satisfy a disk jockey's ego. And since management pays the piper, they also call the tune.

Although a disk jockey affair, this year's conclave, at the Americana Hotel, will not give them as much opportunity to sound off as last year. The Storz radio chain, (Continued on page 61)

## Diners Club 100G Splurge on Disks

Hollywood, May 26. With close to 20 indie labels signed to the Diners Club Record-of-the-Month Plan, Bernie Solomon, DRC head, is allocating \$100,000 for an advertising and promotional campaign in national magazines and newspapers to get the club rolling. The coin outlay will be confined to the consumer press since Solomon wants to hit the general public and DC members.

Solomon is launching the club with approximately 100 albums, mostly in stereo, as initial shipment to subscribers. As of now, no disks will be sent abroad. Solomon's plans also include building the staff from two to 20 persons. To keep service within operational bounds, Solomon is out to nab 10 more indie labels.

Among the labels already in the Diners disk plan are Atlantic, Bel Canto, GNP, High Fidelity, Liberty, Monitor, Omega, Period, Vanguard, World Pacific and Westminster.

## Ann Ronnel Wins Plea On Disney Vs. Bourne

Songwriter Ann Ronnel won her intervention plea in the Disney versus Bourne action. The decision, handed down in N. Y. Federal Court this week, calls for the court to give Miss Ronnel 30 days' notice to respond in case her tunes, "Who's Afraid of the Big Bad Wolf," "Mickey Mouse and Minnie Are in Town" and "Silly Symphony," come up in the Disney-Bourne trial.

Walt Disney's action against Bourne is for the recapturing of the Disney tunes that the Bourne firm has been publishing.

## '58 Disk Billings \$198,000,000; 10% Hike Low But OK; Retail Value \$415,500,000

### 'Millionaire' Jockeys

RCA Victor has come up with a giveaway stunt at this week's Miami Beach convention involving millions of dollars—in stage money. Victor is giving every deejay arriving in Miami a portfolio containing \$1,000,000 in hokey money. Via his own ingenuity, like getting lucky in a crap game, each deejay will be free to increase his bankroll of Victor's scrip. As an incentive, Victor is also giving an additional \$5,000 to the deejays every time they visit the RCA suite at the Americana Hotel.

On Saturday (30), Victor will hold an auction for a car, a trip to Europe, a wardrobe, a tv color set and a stereo phonograph rig, with the jockeys bidding with their accumulated phony money.

## Playboy Nabs Chi Stadium For Jazz Fest in Aug.

Chicago, May 26. The Playboy magazine jazz festival in August will stay in Chicago after all.

Denied the use of Soldier Field because of pressure, principally from a Catholic cleric, the mag last week said it had contracted the Chicago Stadium instead.

With the switch, Playboy expanded the fest from two to three days, commencing Friday evening, Aug. 7. Stadium can seat upward of 20,000, depending on the affair, and tickets will scaled from \$1.10 to \$5.50.

The site change, says the mag, severs all connection with the Pan-American Games committee, including Playboy's offer to give it net receipts from the event. Committee originally had invited the fest as part of the Festival of Americas culture marathon to be staged here in late August with the Pan-Am games.

## Col Lifts Emil Zemarel To Nat'l Promotion Mgr.

Emil Zemarel has been upped to the national promotion manager's spot at Columbia Records. He had been promotion manager of Columbia Records Distributors in Baltimore. The latter post will be taken over by Victor Gregory.

In his new assignment, Zemarel will be one of the two national promotion managers reporting to field sales manager James Turnbull for coordinating the promotion of Col's products and pop artists relations in the field. Before his upping to the Baltimore spot, Gregory did sales promotion for Schwartz Bros. Co., record distributors in Washington.

## Sagle on A&R for Epic

Charles Sagle has joined Epic Records as co-director of Epic-Okeh artists & repertoire. He'll operate in conjunction with Jim Fogelson, who heretofore had been in charge of Epic's album product.

Sagle, who comes to the Epic-Okeh orbit on the heels of Joe Sherman's exiting to head a new diskery, will handle pop singles and album products, develop new pop talent and maintain artists' relations.

Sagle, who had been associated with Wing and Mercury Records, also conducted recording sessions for Connie Francis, Clyde McPhatter, Sarah Vaughan and Ralph Marterie.

Record sales for 1958 hit the \$198,000,000 mark at the manufacturers' billing price level. This was a 10% increase over the '57 figure. The take was determined by the excess tax payments to the Internal Revenue Service.

According to the Record Industry Assn. of America, the 10% increase is somewhat smaller than the record industry has been accustomed to establish in recent years, but it has been accepted as satisfactory by most manufacturers since '58 was generally regarded as a recession year and many other industries showed a substantial loss in volume.

In '55 the record industry showed an increase of 26% over '54, in '56 the increase was 34% over '55; and in '57 the gain was 20% over '56. The '58 sales were approximately double those of '54.

Although it is difficult to translate manufacturers' billing prices into figures which reflect consumer purchases since many records are not sold at suggested retail price, a theoretical figure can be set by multiplying the manufacturers' billing price by 2.1. This translation would result in sales at retail in '58 of \$415,500,000, as compared with \$378,000,000 the previous year.

Excise tax payments are reported by the Internal Revenue Service on a quarterly basis. The payments are based on 10% of the manufacturers' first selling price and the tax department ordinarily accepts as a basis for the tax figures slightly less than one-half the price at which the records are scheduled to sell to the consumer. For example, a record with a scheduled list price of \$1 is usually taxed on the basis of 48½¢, or approximately 4.8¢ per record.

### Britain's Drop Over 1958

London, May 26. In a month-to-month comparison, manufacturers' sales of disks in Britain are still showing a drop on (Continued on page 61)

## Belock (Everest) Veeps Wallerstein

Edward (Ted) Wallerstein, one-time prexy of Columbia Records, has been named a v.p. of the Belock Instrument Co., heading the recording operation under the Everest label. Wallerstein has been associated with Belock for some time in a consultative post.

A veteran exec of the disk industry, Wallerstein was prexy of Columbia when that diskery developed and launched the longplay disk 11 years ago. Before that, he was general manager of the RCA Victor disk division.

## Capitol Brass Abroad For Brit. Longhair Meet

Hollywood, May 26.

Five top execs at Capitol Records are attending an International Classical Repertoire Committee conference being conducted by EMI at Hayes, Middlesex, England, this week.

The diskery toppers attending the meet from Hollywood are Lloyd W. Dunn, veep of the a&r division; Francis Scott III, director of the a&r administration department; John Covey, classical merchandising manager; and Vaughn Burdick, director of the special services department. Attending from Gotham is Leo Kepler, director of Angel repertoire.

Following the conference in England, Dunn will have further discussions in Paris regarding a&r matters. All five execs plan to be in Europe about 2½ weeks.

## BMI Swings To 'Modern Jazz' Groove Via Cleffer Pacts, Publisher Deals

Broadcast Music Inc., which has been dominant in the rhythm & blues school, has now become the major clearing house for modern jazz writers and publishers. Numerous top jazzmen in the progressive genre have signed up with BMI as writers to collect money for the performances on their works, usually via their own recordings.

Many of the jazzmen are clearing with BMI not only as writers but publishers as well. Some of them, like John Lewis, of the Modern Jazz Quartet, have gone one stage further than recording his own work to making published arrangements available to other combos. In general, little modern jazz material is available in published form.

Now licensing through BMI are such modern jazz names as Dave Brubeck, Miles Davis, Sonny Rollins, J. J. Johnson, Thelonius Monk, Bob Prince, Gunther Schuller, Manny Albam, Bill Holman, Gil Evans and others. In the more traditional swing idiom, BMI clears for Lionel Hampton, Sy Oliver and Billy May and also has a dixieland exponent in drummer George Wettling.

BMI, meantime, has made a \$1,000 grant to set up a faculty chair in the name of John Lewis at the School of Jazz in Lenox, Mass. Through the BMI grant, composition students at the school will pay reduced tuition fees. School of Jazz offers a three-week course each year at the Music Inn in Lenox with top jazzmen acting as faculty members.

**Gospeleers at Garden  
Make Good (\$30,000)**

Gospel music, which has been making its way on a couple of indie stations and in small churches in Negro communities, broke through into the big money last Sunday (24) when 11,000 persons came for a five-hour religious jamboree at Madison Square Garden, N. Y. At a \$5 top and a \$2 bottom, it's figured that the event grossed slightly over \$30,000. Joe Bostic, WLBI disk jockey and a veteran plugger of gospel music, promoted and emceed the event, which he plans to turn into an annual affair.

The gospel idiom makes even the hottest jazz session sound like a longhair chamber music concert in comparison. Not only do the singing combos perform with mounting intensity, but the audience is also part of the show. When whole sectors of the Garden got up, shouted, swayed and stomped in oldtime revivalist fashion, it became a tremendously moving spectacle.

Bostic brought on a big lineup of gospel groups and school choirs who held the audience for the full five-hour run. The vocal combos came from diverse sections of the country, but they were of similar kin in their powerful delivery and undeniable sincerity. Climax of the show was provided by Mahalia Jackson, a gospel stylist who has achieved a broad popularity.

Others on the show included the Back Home Choir, the Caravans, Davis Sisters, the Dixie Hummingbirds, Drinka & Singers, Gospel Harmonettes, Dickie Mitchell, Raspberry Singers, Sela'n Singers, Swan Silvertones and the Swanee Quintet.

## Satchmo-Dukes Disks

Chicago, May 26.  
Louis Armstrong and the Dukes of Dixieland are teaming up for the first time on records.

They'll wax two albums here next month for Sid Frey's Audio-Fidelity, the Dukes' "home" label. Armstrong has been playing the waxery field since he shed his Decca exclusivity several years ago.

## London Label's Hi Tie

Another indie label, Hi Records, has been acquired for distribution by London Records. First Hi release is Jay B. Lloyd's "I'm So Lonely" backed with "I'll Be All Right."

London recently made distribution deals with numerous other indie firms.

## Presser Bldg.'s Horns To Shuehorns; Philly's 'Brill' 50-Year Fixture

Philadelphia, May 26.

The Presser Bldg., a musical landmark for over a half century on Chestnut St. (Philly's Fifth Ave.), shutters at the end of the month to vacate for a shoe chain outlet. Presser Foundation described the closing as a matter of economics and said the midtown location was not paying off.

Building was acquired by the late Theodore Presser, musician and publisher of the professional magazine, the Etude, which ceased publication several years ago. Presser Foundation was established in 1925 by a grant of \$2,000,000, which was to found a home for musicians and provide scholarships and relief.

Bequest also stipulated that the rent for the building's 45 studios was to be kept at a minimum. Some of these studios were still renting for as low as \$20-a-month, another reason cited for the landmark's passing. Chief victims of the building sale are the vocal and instrumental instructors, uprooted after 40 years. Many said they would have welcomed a rental hike rather than pull stakes.

## British Disk Bestsellers

London, May 26.

**A Fool Such As I . . . . Presley**  
(RCA)  
**Doesn't Matter Anymore. Holly**  
(Coral)  
**It's Late . . . . . Nelson**  
(London)  
**Side Saddle . . . . . Conway**  
(Columbia)  
**Donna . . . . . Wilde**  
(Philips)  
**Come Softly To Me. Fleetwoods**  
(London)  
**I've Waited So Long Newley**  
(Decca)  
**Petite Fleur . . . . . Barber**  
(Pye)  
**Come Softly To Me Vaughan**  
(Philips)  
**Charlie Brown . . . . Coasters**  
(London)

## 'What's New in Old N.H.?' To Bow as Song at Fest

East Swanzey, N.H., May 26.

A stageshow climaxing the big Old Home Day celebration here in August will be highlighted by the introduction of a new song.

The music for "What's New in Old New Hampshire?" was written by George Calder, Caldwell, N.J., composer, and the lyric was penned by Guy Langley, Manchester trade journal writer and northern New England correspondent for VARIETY.

Musical director of the show will be J. Edward Bouvier, retired professor of music at Holy Cross College, who is also musical director of East Swanzey's annual stage revival of "The Old Homestead" and a prominent member of the New Hampshire Legislature.

## Inside Stuff—Music

Louis Prima and Keely Smith, who inked a longterm pact with Dot Records last week, actually were without a disk pact for the past few months. Their three-year contract with Capitol Records ran out in March, and as soon as it was learned that Capitol was negotiating to re-sign the pair, a flock of other labels began pitching up deals to the husband-and-wife team. Their click on the "Old Black Magic" single and their high sales battling average in the packaged market made them hot names. Dot prexy Randy Wood wrapped up the deal with Prima and Miss Smith last week, via the latter's manager Barbara Belle and attorney Sidney R. Korshak.

Rank Audio Plastics, company within Britain's Rank Organization group, has set up a subsidiary called Rank Sonic Press to exploit the process of making thin plastic disks, up to 10 inches in diameter, that's been used by Hachette of Paris to interleave editorial platters with ordinary printed pages in the magazine Sonorama. Deal for the exclusive rights for Britain, the U.S. and Commonwealth countries in SAIP, as the process is known, was signed by Kenneth Winkles of Rank during a trip to Paris a couple of months back. Winkles is named as one of the directors of Rank Sonic Press, others being Rank Organization managing director John Davis and J. W. Davidson, plus two French representatives of Hachette. No schedule's yet been set for the manufacturing or marketing of the disks, which are intended for use in magazine form akin to Sonorama.

Talent manager Jack Beekman is getting a triple promotional play for his clients out of the tune, "La Plume De Ma Tante." Beekman represents the writers, Al Hoffman and Dick Manning, as well as Hugo & Luigi, who cut the number for RCA Victor. Now Beekman has signed disk jockey Freddie Robbins who is launching his new show on WABC, N.Y., June 1 with a listener contest based on "La Plume De Ma Tante."

Columbia Records is going after the mushrooming jazz market. Diskery has scheduled LPs by Charlie Mingus, Joe Wilder and Manny Alban. Also in the jazz vein will be the score for the pic, "Anatomy of a Murder," which is being written by Duke Ellington. Irving Townsend, of Col's artists & repertoire staff, is going to the Coast June 1 to record the score with Ellington.

Clyde (Sugar Blues) McCoy, perennial trumpeter of dixieland jazz, has sent his next-to-newest \$400 horn to a 10-year-old crippled boy, Wayne Neal, of Carrollton, Tex., who has cerebral palsy. It's the same

## RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

[illegible]



## Presley Platters Hot in the PXes

Nuernberg, May 26.

Pfc Elvis Presley hasn't lost any ground with the military stationed overseas since he became a lowly serviceman instead of a high-ranking Hollywood entertainer.

New statistics from the European Exchange System (operators of the PXes that sell to the military in Europe) indicate that Presley's records are more popular with the servicemen and their families abroad than ever before.

One reason, according to a record official, may be that since Elvis is in uniform and stationed in Europe, folks serving overseas tend to identify with him and want his disks as souvenirs.

Another may be that he hasn't been overexposed via too many films, tv shots and personal appearances. Also, because he's done such a good job as a soldier, servicemen like and respect him instead of resenting him for being a millionaire-draftee.

Another draw for the military is that promotions for his newest platter, "I Need Your Love Tonight," backed with "A Fool Such As," feature a picture of him in uniform, showing that he's earned the sharpshooter and expert marksman badges—a definite appeal for the soldier-buyers.

"The most popular records sold at EES record stands during 1958 show a definite interest in male singers," according to an EES of-

ficial. No female singer showed up among the most popular listed.

Other leading pop male singers at EES stands include Pat Boone, Frank Sinatra, Johnny Mathis and Nat King Cole. The rock 'n' roll record rage hasn't ebbed a bit, according to the EES sales of 1958.

## ELDORADO'S 'FINE' WIN VS. OLD TOWN, MAUREEN

Eldorado Music, of Los Angeles, won its infringement suit against Old Town Records and Maureen Music over the tune "So Fine" in an out-of-court settlement in New York last week. Settlement was achieved in the case shortly after a motion was argued in N.Y. Federal Court for a temporary injunction to restrain distribution of the song by the defendants.

Maureen agreed to cancel its copyright registration of the song with Jim Gribble credited as writer, and gave up all performance rights in the tune via Broadcast Music Inc. Old Town Records agreed to pay Eldorado \$5,000 as a minimum advance against royalties plus the sum of \$1,500 to cover legal costs. Payment is due to be made before June 15 to Johnny Zeiger, who operates Eldorado. Hy Weiss owns both Maureen Music and Old Town Records.

Charles Seton, of Rosen, Seton & Sarbin, repped the plaintiffs.

## KYW DJs' Benefit For Widow of Vince Wayne Draws 3,500, Top Diskers

Cleveland, May 26.

KYW disk jockeys put on a 15-act show of recording entertainers and dance at the Cleveland Arena last week as a benefit for the widow of Vince Wayne, local singer who died recently after a performance here.

Hop drew about 3,500 youngsters but it was estimated that close to 5,000 tickets were sold on a \$1.50-\$4 scale, said Joe Finan, KYW chairman of event. Enough money would be netted, he hoped, to set up a trust fund for Wayne's children.

Most of the disk personalities in two-hour show had previously headed bills in which the late singer had appeared and were his friends. They included Jimmie Rodgers, Connie Francis, Chico Holiday, Cathy Carr, Carmel Quinn, Poni-Tails, Crests, Carl Perkins, Harvey and Moon-Glowers, Edsels, Playboys, Gary Stites, Jona Carroll and Marv Johnson. Musicians' union donated a 17-piece orch conducted by Billy Lang.

## Kosty Batons Bowl Again

Hollywood, May 26.

Andre Kostelanetz will baton the Hollywood Bowl's 15th annual George Gershwin Night-July 18, fronting the L.A. Philharmonic Orch.

Average attendance is 17,000, event being one of the most popular of the Bowl season.

## Releases Gotta Be on Spoon-Fed, Test-Market Basis: Colpix's Wexler

### CONNIE FRANCIS AS MERCHANDISE QUEEN

Merchandisers are tying in with MGM thrush Connie Francis via a string of teenage trinkets, clothing and accessories. The Robert Lesberg Co., firm specializing in the merchandising and marketing of personalities, is handling the ties.

Upcoming is a "Connie Francis TV Bobby Sock" which will soon be distributed in 3,000 stores nationally. In addition Stern's Dept. Store in New York will introduce a "Connie Francis Charm Bracelet" with a special promotion June 13. The bracelet will then be placed on national distribution. Early in the summer a "Connie Francis Record Carrying Case" will go on sale in record departments.

Two items of teenage clothing will also carry the thrush's tag. A line of knitted sportswear and a teenier back-to-school line of coats will be introduced by manufacturers. A rep of the Lesberg firm stated that six other manufacturers in various fields will soon be licensed to produce Connie Francis merchandise in time for the back-to-school season.

Paul Wexler, director of operations at Colpix Records, figures that many of the problems currently besetting the diskeries can be solved by a limited and planned release schedule. The record manufacturers, said Wexler, are making a "terrible mistake" by loading the distributors and deejays with new releases, the majority of which don't get a chance to be heard.

Wexler's plan for Colpix, the disk arm of Columbia Pictures and which is nearing its first birthday, has been to operate on a "controlled release" schedule. Wexler has been releasing about one album and two singles a month. The plan, said Wexler, is devised to get maximum exposure on the Colpix product and to build several key people on the roster. "Four or five important artists are all we want," said Wexler.

In addition to the "controlled release" plan, Wexler is also limiting the areas in which he distributes the disk. He sends the new record to four or five markets to develop a test pattern and if the platter doesn't click, he drops the whole project. On the other hand, if the test territories show a favorable reaction to the disk, he sends it out on national distribution. This, according to Wexler, prevents an overload of Colpix disks on the national market and gives the company a chance to be more selective about the platters picked for a coast-to-coast push.

As the disk adjunct of Columbia Pictures and Screen Gems (or tv), Wexler points out that the label isn't going to put out just anything to promote the pic or television product but that it will coordinate its efforts with soundtrack and or tie-in albums that have individual meaning. Upcoming disk-pic ties are "Maggoo's Arabian Nights" and "Music from the Franz Liszt Story."

On the artists' end, Colpix is currently putting its promotional guns behind Jimmy Darren, who has already scored in the singles field with "Gidget" and Nina Simone, a new thrush whose first album will hit the market in about two weeks.

## RETAIL ALBUM BEST SELLERS

### VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

		Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trent Wood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Cleveland—(Higbee's)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Katz Drug Store)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(The Orchard & Nelson)	TOTAL
1	1	HENRY MANCINI (Victor)																		
		Peter Gunn (LPM 1956)																		
2	5	77 SUNSET STRIP (WB)																		
		TV Sound Track (W 1289)																		
3	4	MARTIN DENNY (Liberty)																		
		Exotica No. 1 (LRP 3034)																		
4	3	GIGI (MGM)																		
		Soundtrack (E 3641)																		
5	6	FRANK SINATRA (Capitol)																		
		Come Dance With Me (W 1069)																		
6	2	KINGSTON TRIO (Capitol)																		
		The Hungry 1 (T 1107)																		
7	13	MITCH MILLER (Columbia)																		
		Folk Songs With Mitch (CL 1316)																		
8	7	JOHNNY MATHIS (Columbia)																		
		Open Fire Two Guitars (CL 1270)																		
9	11	MANTOVANI (London)																		
		Film Encores, Vol. II (LL 3117)																		
10	8	SOUTH PACIFIC (Victor)																		
		Soundtrack (LOC 1933)																		
11A	16	FABIAN (Chancellor)																		
		Hold That Tiger (CHL 5003)																		
11B	9	FRANK SINATRA (Capitol)																		
		Look To Your Heart (W 1164)																		
11C	10	BUDDY HOLLY (Coral)																		
		Buddy Holly Story (CRL 57279)																		
14	17	MITCH MILLER (Columbia)																		
		Still More With Mitch (CL 1283)																		
15	22	ROGER WILLIAMS (Kapp)																		
		More Foulous 50's (KL 1130)																		
16		SHELLY BERMAN (Verve)																		
		Inside Shelly Berman (MGV 15003)																		
17		MANTOVANI (London)																		
		Continental Encores (LL 3095)																		
18A		MITCH MILLER (Columbia)																		
		Sing Along With Mitch (CL 1160)																		
18B		BELAFONTE & HORNE (Victor)																		
		Porgy & Bess (LOP 1507)																		
20A		DAKOTA STATON (Capitol)																		
		Crazy, He Calls Me (T 1170)																		
20B	20	BILLY VAUGHN (Dot)																		
		Blue Hawaii (DLP 3165)																		
22	14	FLOWER DRUM SONG (Columbia)																		
		Original Cast (BL 5350)																		
23		MY FAIR LADY (Columbia)																		
		Original Cast (CL 5090)																		
24	12	NAT KING COLE (Capitol)																		
		Welcome to the Club (W 1120)																		
25		ROGER WILLIAMS (Kapp)																		
		Near You (KL 1112)																		

### Artist-Disk Deals

#### Coral: Newport Youth Band

The Newport youth band, under the baton of Marshall Brown, has been inked by Coral Records to a longterm pact. Band, which comprises 18 teenagers from the New York area, ranging from 14 to 18, was organized at the behest of the Newport Jazz Festival board of directors to encourage youngsters in playing jazz. The band, which debuted at Carnegie Hall, N.Y., March 15, will play one Newport Festival this summer.

#### Decca: George Bassman

George Bassman, conductor, arranger and composer, is joining Decca as a maestro. A veteran of film and radio-tv productions, Bassman is debuting on wax with a three-platter LP package titled "The Gershwin Years," containing 57 songs taken from 24 Broadway shows and pix.

#### Roulette: Castle Sisters

The Castle Sisters have been inked by Roulette Records, debuting with "Drifting and Dreaming." Trio is due to open at the Adolphus Hotel, Dallas, June 3 for two weeks.

#### Columbia: Varel & Bailly

Varel & Bailly, French composers and performers who are currently headlining at Radio City Music Hall with their vocal group, Les Chanteurs de Paris, have been tapped by Columbia Records. They will cut their platters in Paris.

#### Sunbeam: Suzanne Bernhardt

Suzanne Bernhardt, French legit actress, will cut sides for Tommy Valando's Sunbeam Records. She came to the U.S. in 1956 for a role in "New Faces" and has since appeared on several tv shows in straight dramatic roles.

Errol Garner will make two appearances at the Colonne Musical Theatre, Latham, N.Y., giving a jazz concert June 7, two nights before the tenter open: its regular 14-week season, and appearing with the Ximenez-Varas Spanish Ballet June 28.





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For their great score



**ETHEL MERMAN**

in

**"GYPSY"**

**SMALL WORLD**

**TOGETHER, WHEREVER WE GO**

**EVERYTHING'S COMING UP ROSES**

**YOU'LL NEVER GET AWAY FROM ME**

**LITTLE LAMB**

**SOME PEOPLE**

**LET ME ENTERTAIN YOU**

**ALL I NEED IS THE GIRL**

**CHAPPELL & CO., INC.—WILLIAMSON MUSIC, INC. — STRATFORD MUSIC CORPORATION**



## On The Upbeat

### New York

Pianist Erroll Garner who kicked off Oakdale Music Theatre's new season in Wallingford, Conn., Sunday (24), is embarking on a tour of summer tents with his one-man show. Music Publishers Holding Corp. commissioned Al Hoffman and Dick Manning to write new lyrics to Victor Herbert's "Gypsy Sweethearts." The Hilltoppers are slated to cut it for Dot Records. Wally Gingers orch returning to Roseland Dance City, N.Y., June 2 for a four-week stay. Songstress Della Reese completed 90-minute "One-Night Stand" package for the WNTA-TV, Newark, series. It's due for telecasting June 1. Drummer Dick Ridgely opening a new spot, the Fountain Room, on Montauk Highway, near Southampton, adjacent to his Trade Winds restaurant-club. Pianist Wayne Sanders again taking over the keyboard chores at Goldie's on Fire Island.

Lenny Herman band returns for its seventh appearance at New York's Roosevelt Grill June 1. Vivian Lori, Counterpoint songstress, packed for a return date at the 508 Club in Atlantic City beginning June 23. Barry Frank, ex-Sammy Kaye vocalist, into the Safari Club, Long Island, next weekend (29). Sassie Burland, who is billed as lyricist on the tune, "I Have A Cold Cha Cha," is Granville Burland, McCann-Erickson ad exec. Don Elliott and Burland came up with the song while working on a jingle. Elliott's version of the song will be a Hanover label release. Am-Par Records expanded headquarters in Paramount Bldg. and now occupying entire south wing of the 12th floor.

George Beverly Shea, RCA Victor diskier in the sacred music field, was awarded a plaque for the best male vocalist of 1958 by the National Evangelical Film Foundation for his LP "Through The Years." Records Associates had added the Cal and Treasure labels to its roster of indie diskies for which they press and distribute. Lion Club, Garden City, will present a dixieland through progressive jazz jam session at Garden City High School June 5. Phil Moore has arranged and conducted an album for Atlantic Records tagged "The Mad '20's." Set features pianist Bobby Short with an orch. Maynard Ferguson brings his orch back to Birdland June 4. The Four Preps set for Dick Clark's "American Bandstand" (ABC-TV) Saturday (30). Pyramid Records, in celebration of National Poetry Week, presents Elmo Russ in a program of his songs in the Sky Room of the Carl Fischer Bldg. Friday (29).

J. J. Johnson Quintet and Kenny Burrell's combo opened at the Village Vanguard last night (Tues.). Sol Yaged begins a Tuesday night jazz series at the Back Room, Jackson Heights, June 2.

### London

"Oh Boy!", teenage beat show on ABC-TV, ends its run Saturday (30), but web plans to bring back something similar in the fall with U. S. artists such as Frankie Avalon, Fabian, The Four Tails, Two "Oh Boy" personalities, rockers Marty Wilde and Cliff Richard, will appear at the Northern Royal Variety Show before the Queen Mother and Princess Margaret in Manchester June 23. Five British singers, yet to be announced, will compete with Continental warblers in a \$2,800 contest at Knokke-Le-Zoute, Belgium, in the week starting July 24. Tour by The Platters postponed again due to continued illness of Zola Taylor. Mills Bros. skedded to leave for Continental concerts Sunday (31). Felix King, who's been pianist-leader at the Colony Restaurant for nine years, opens at Quaglino's Mouday (1), replacing the Tommy Watt band.

### Hollywood

Rex Allen switched from Decca, where he's been for past seven years, to Walt Disney's Vista and Disneyland labels. Imperial Records signed Bobby Jay and Jules Farmer to packs. British bandleader Ray Martin's three stereo albums, "Love of My Life," "Martin Goes Latin" and "Boots and Saddles" will go out next month under the Imperial label. Clessa Williams inked with Crystallite Records. Ivan Lane signed exclusive pact with Irving Mills' American Recording Artists as a composer and recording artist. Capitol inked term pacts with Kenny Loran, Bobby Louis, Dick Williams and Buddy Bradshaw.

### Chicago

When Houston's Club Crescendo suspends its act policy for the summer, Ken Harris orch will take over for 13 weeks starting July 22. Harris crew currently show-backs the Conrad Hilton ice show in Chi. Ray Bauduc & Nappy Lamare into the Preview Lounge Aug. 19 for a month. Buddy Charles signed for the Fox and Crow, Cincinnati, June 1 for four weeks.

### San Francisco

Gordon & Sheila MacRae open (28) at Fairmont's Venetian Room. Red Garland Trio opened (26) at Jazz Workshop. Arthur Lee Simpkins goes into Bimbo's 365 Club June 4. Jazz Workshop, Cella and Tropics joined to hold a big session, which included Dizzy Gillespie and Junior Mance, for tenor saxist Brew Moore, seriously ill at Frisco Hospital. Benefit was held Monday (25). Four Freshmen play George Anzures' Fack's II June 1-2 and June Christy opens a three-week stint June 4. Dave Pike has a new group working The Backstage. Blackhawk signed Oscar Peterson Trio for Oct. 6 opening. Jimmy Lyons, Monterey Jazz Festival's general manager, gave two high-school seniors scholarships to Monterey Peninsula College to participate in Buddy De Franco's workshop—money's from Monterey Fest's profits. Jazz columnist Ralph J. Gleason showed Alf Montan, amusements editor of Stockholm's Expressen, to Frisco's jazz spots.

### Philadelphia

Kal Winding Trombone Septet at Red Hill Inn May 29-31. Sandy Stewart at Fountainhead. Dakota Staton current at Celebrity Room. Sunnybrook Ballroom discontinuing booking name bands until Sept. 7. Ray Charles to headline the "Opus in Jazz" Boatride down the Delaware River June 15. Bandleaders George Gray and Ervin Rodan have linked forces as the Gray-Rodan orch. Solomon Burke, teenage rock 'n' roll vocalist of a few years back, is managing a gospel singing group. Four Lads work Sciolli's this week. Dinah Washington into Pep's Musical Bar May 25-30.

### Boston

LaVern Baker and Hal Austin orch at Bradford Hotel for holiday night (30). Joni James into

Hampton Beach Casino (30) and Guy Lombardo booked for June 19-20. Larry Elgart to the Surf, Nantasket, June 6. Four Freshmen at Storyville, followed by Odette. Ruthie Shapiro, record promosh rep, back from Baltimore and Washington in behalf of Ray Peterson's "The Wonder of You" on RCA, and Addrisi Bros. "Cherystone," who have been packed by Robert Keene, press of Del-Fi Records. Teddy Randazzo in room for Bob Clayton's "Boston Ballroom" show on WHDH-TV. Mel Dorfman's dixieland combo at Jazz Village. Joe Carroll of Tempo Records has inked Helen Manning, 88er at Black Angus, for an album of Broadway showtunes for release in conjunction with nitery's first anni June 25.

### St. Louis

Barbara Carroll Trio current headlines at Sheraton-Jefferson Boulevard Room, with Ralph Sutton coming up. Guy Lombardo packing 'em in at Chase Club. Rock King back at keyboard at Claridge Lounge. Earl Bostic and swingin' crew at Playdium Lounge. Jack Denett Trio in fourth year at Park Plaza Merry-Go-Round. Fashion-Aires on bandstand at new Vogue Club. Sammy Gardner and dixieland combo in umpteenth week at Tiger's Den. Roosevelt Marks & His Rhythm Kings and Singleton Palmer & Miss Dixieland Six alternating at the Spa. Jazz Central playing the cocktail hour every Saturday at the Embers.

### Bridgeport

Disk jockey Ray Carroll has switched from WICC to WNAB in Bridgeport. Max Kaminsky to head a series of traditional jazz nights at the Westnor in Westport, starting June 5 with a combo headed by Peeewe Russell and Vic Dickinson.

## Only Gotta Have Guitar, Young Emotions & \$100 To Come Up With a Click

Troy, Pa.

Editor, VARIETY:

An exploration tour through the grassroot areas soon reveals the reason for the complete switch that's taken place in the pop music biz. Every other kid has a guitar and some sort of a voice; the fellas that is, and songs must be simple, three-or-four-chord affairs or the fledgling Presleys can't dig 'em performance-wise.

In the areas where straight country music used to sell, the kids will have none of the old wailers, wanting instead the mumbled pash of the big beat, regardless of the fact that the primitive wordage and melodic and chord structures make the average pro whirl in his dreams.

Having only a vague idea what ASCAP and BMI stands for (one kid queried said ASCAP took care of sick animals and BMI made think-machines), these kid smash-songwriters only want to express their youthful emotions. Not too strangely the millions in their age-group get the message.

There are twangy guitars by the carload in every hamlet and a nearby recording studio, usually piano-box size, can get the "new sound" simply by forgetting the rules of good recording. This is especially easy if the engineers never knew the rules in the first place.

A 300 deejay-advance-pressing costs about a 100 bucks and, pronto, little Willie is the owner of a new label, probably named after his best girl. Today anybody with a little imagination can make a deal with the local distributor. Incidentally, little Willie is knocking down from 90 to 100 bucks a week performing rural services that used to carry only room and board compensation, so he can be an a&m man without half trying.

Half the current smashes spring from the grassroots via the accident route, and with everybody in the act, little Willie has a real good chance to turn out something that will please his own bunch. This is all very painful but might as well be faced!

Pat Ballard.

### Alamo's Name Orchs

San Antonio, May 26. A number of name bands have been booked for one-nighters here by the Alamo Club in the grand ballroom of the Hilton Hotel.

They include Teddy Phillips who appeared May 16; Quintetto Allegro, May 29-30; Harry James, June 12; Orrin Tucker, June 26-27 and for July dates, Henry King, Paul Neighbors and Blue Barron.

## Inside Stuff — Music

Continued from page 56

trumpet that developed a sticky valve last month while McCoy was playing on Art Linkletter's tv show. The youngster cannot walk, but moves by crawling or by riding in a wheelchair. Jazz music is the boy's ruling passion, a hobby that gives him wings to soar above his disability. The youngster wrote a fan letter to McCoy saying that he considered McCoy the world's greatest horn blower, "even better than Gabriel." He also asked that the next time he has a blood transfusion, he would like to have a pint of McCoy's blood in his veins. McCoy has said that he intends to make such an arrangement when a transfusion is needed.

Members of the Oskaloosa, Iowa, Women's Club smile and nod whenever they hear "The Missouri Waltz." A share of all royalties on the works of the late Frederick Knight Logan, composer of "Pale Moon," "Russian Lullaby," "Because God Gave Me You," and many other lesser known works, goes to the Women's Club in accord with the will of Logan's mother, "Missouri Waltz," for which Logan made the first piano arrangement (although he did not compose it), has been the most remunerative. John Valentine Eppell composed the music and J. R. Shannon (pseudonym of James Royce) wrote the lyrics. Even more remuneration would be possible if there should be a revival of such songs as "Blue Rose Waltz," "Summer Showers," "Thru the Night," "Moonlight Waltz" and "Military Waltz." There are hundreds of others that were composed by "Iowa's Waltz King." In the name of Logan and his mother the club annually gives eight student memberships in the Oskaloosa Community Concerts and two memorial scholarships to outstanding summer music camps.

A new orchestra to be known as the New Lyric Symphony Orchestra is being organized for the purpose of recording a series of LPs of operas and operettas in modernized versions using specially created lyrics and young American singers. Salvatore Dell'Isola will be musical and artistic director of the new orch. Completely new lyrics and continuity dialog by Hans Holzer will be used for the recordings. Rene LaGuardia, formerly of "Opera Cameos," a tv series, will be administrator of the new orch.

"The Jazz Word," an anthology of jazz writing, will be published in the fall by Ballantine books. Editors of the collection are Dom Cerulli, eastern director of publicity and promotion for Warner Bros. Records and former associate editor of Down Beat mag, Burt Korall, literary editor and jazz album producer at Coral Records, and Mort Nasatir, director of advertising and merchandising for Decca Records.

Samuel E. Olevson, of Harvard U. Law School, and Roger Needham, Michigan U. Law School, copped the top \$500 prizes in the annual Nathan Burkan essay contest sponsored by ASCAP in memory of the Society's first general counsel. The essays will be published along with four other papers by Columbia University Press next fall.

Karen Chandler's new Sunbeam disk, "Far Away Places," will be promoted via the strawhat circuit. Miss Chandler, who'll be making the barn rounds this summer, will incorporate the song in her "Say Darling" role. It will be used as part of the "audition" scene in the play although the song does not appear in the original score.

"The Bowling Song," written by Charlie, Henry and Harry Tobias, is being adopted as the national bowling song. Tune is now the theme of ABC-TV's "Bowling Time and Bowling Stars." Harry Tobias' "Sail Along Silvery Moon," written with the late Percy Wenrich 22 years ago, has passed the 3,000,000 sales mark in its Dot version by Billy Vaughn.

Jazz trumpeter Maynard Ferguson will double on camera when he takes his band to Europe in the late fall. He is planning to film the leading jazz stars on the Continent, with enough footage in mind for 26 quarter-hour jazz shows for tv distribution.

### Jazz in Poland

By ROMAN WASCHKO

Warsaw, May 19.

Poland is one of the few European countries that has opened its State Philharmonic concerts to jazz. Once a month there is a "live" concert, mostly recordings of outside world preceded by commentary. Jazz acceptance there resulted in "Satchmo the Great," Louis Armstrong's picture. Sound-track in Polish is being made.

Kid Ory's "The Tailgate of Jazz" and Willis Conover's "The Origins of Jazz" had big success at original shows. Conover is visiting Poland in early June. He will give two lectures on jazz in the Warsaw's National Philharmony.

"Jazz Life" created a sensation here: Under leadership of Theodore Grevers this organization is mailing jazz records to Poland free of charge. Many persons have already received valuable records, and the Jazz Federation is besieged by fans requesting Jazz Life's address.

There's a monthly devoted only to jazz music published in Poland, since 1956. From it an article on the development of jazz in Poland will appear in the Berkeley, Cal., quarterly "Jazz," edited by Ralph J. Gleason.

Dave Brubeck Quartet visited here last year, produced big impact, most of jazz musicians now simulating Brubeck's approach.

Polish musicians who visited Moscow discovered there a modern jazz group led by Nikolai Kapustin. It is students' group influenced by Gerry Mulligan's and Shorty Rogers' arrangements. Kapustin group may visit Poland in September.

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# 'Top 40'

Continued from page 55

under whose banner the convention is being held, has mapped a broad agenda covering general broadcast problems. The chief defender of the freedom of the disk jockeys, Mitch Miller, Columbia Records' artists & repertoire chief, will not be a speaker this year. Miller struck a nerve last year when he said that radio was becoming depersonalized, and his voice will be missed.

Topics covering the industry's news operation, sales reps, promotion, live commercials, etc., will not give the deejays much chance to express their grievances. However, a couple of panels on "What Is Personality Today?" and "Programming—More than Just Juggling Numbers" are likely to be the take-off points for some lively palaver from the platform and the floor.

Although the deejays by and large no longer have the power to make their own selections for spinning, they're still being heavily romanced by the disk companies. The major labels are gathering in Miami Beach in force and are picking up the tabs for the various functions. United Artists Records is hosting the Friday (29) breakfast; RCA Victor is dittoing for the luncheon that day while Capitol Records is doing the cocktail bit in the evening.

On Saturday, Atlantic Records, Columbia Records and Liberty Records will repeat the hosting routine of the day before. On Saturday night, a flock of diskeries are providing the talent for an all-star show with Martin Block as emcee. Sunday morning, but early, at 1 a.m., Roulette Records is following up the show with an old-fashioned breakfast dance and barbecue.

## '58 Disk Biz

Continued from page 55

1958, according to the Board of Trade's statistics. Latest of these covers March, when a 26% dip over March, 1958, was revealed. But interest is riding high in the April figures, yet to be compiled. Inasmuch as these will show what effect the Government cut of the 60% sales tax to 50%, introduced in the budget, has had.

March sales totaled \$2,136,400, as against \$2,870,000 in the previous year. This brings the first quarter's sales to \$8,304,800, being 21% less than the corresponding 1958 three months. The first-quarter figures also show that the production of 45 rpm disks was 67% greater than in the first quarter of 1958, but 70% fewer 78s and 25% fewer 33s were produced.

Reverting to March-to-March comparison, production of 45s was 32% up on last year, while 78s and 33s showed a 71% and 38% drop, respectively. Actual numbers of disks were 2,408,000, comparing with 1,827,000 (45 rpm); 710,000, as against 2,481,000 (78 rpm); and 1,076,000, compared with 1,630,000 (33 1/4 rpm).

## NEW PAGE-SETTERS FROM MPHC

THE HANGING TREE  
MARTY ROBBINS COLUMBIA

RIO BRAVO  
(From the W/B pic)  
DEAN MARTIN CAPITOL

77 SUNSET STRIP  
DON RALKE WARNER BROS.  
FRANK ORTEGA JUBILEE

KOOKIE, KOOKIE  
(Lead Me Your Comb)  
EDWARD BYRNES WARNER BROS.

## England's #1 Instrumental—SIDE SADDLE

Showing Up Strong Here With—  
★ RUSS CONWAY on Capitol (No. 1 Disc in England)  
★ JOHN BUZON TRIO on Liberty  
★ FREDDY MORGAN on Challenge  
★ FERRANTE & TEICHER on ABC-Par.  
★ SCOOBIE & DOOBIE on Climax  
MILLS MUSIC, INC.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT	
This Week	Last Week	ARTISTS AND LABEL	TUNE
1	1	WILBERT HARRISON (Fury)	Kansas City†
2	3	JOHNNY HORTON (Columbia)	Battle of New Orleans†
3	6	BOBBY DARIN (Atco)	Dream Lovet†
4	10	LLOYD PRICE (ABC-Par)	Personality†
5	4	MARTIN DENNY (Liberty)	Quiet Village†
6	2	DAVE (BABY) CORTEZ (Clock)	Happy Organ†
7	5	IMPALAS (Cub)	Sorry, I Ran All Way Home†
8	7	BYRNES-STEVEN (WB)	Kookie, Kookie*
9	9	DION & BELMONT (Laurie)	Teenager In Lovet†
10	..	FRANK POURCEL	Only You†

POSITIONS		TUNES	
This Week	Last Week	TUNE	PUBLISHER
1	1	†KANSAS CITY	Fire
2	3	†BATTLE OF NEW ORLEANS	Warden
3	6	†DREAM LOVER	Fern-Prog-Trin.
4	10	†PERSONALITY	L-Logan
5	4	†QUIET VILLAGE	Baxter Wright
6	2	†HAPPY ORGAN	Lowell
7	5	†SORRY, I RAN ALL THE WAY HOME	Figure
8	7	*KOOKIE, KOOKIE	Witmark
9	9	†A TEENAGER IN LOVE	Rumbalero
10	..	†ONLY YOU	Wildwood

\* ASCAP + BMI F-Film

## Glenn Miller

Continued from page 55

"exact duplications of some of the most famous Glenn Miller hits. Decca exploded its superlatives in promoting the synthetic records in its appeal..." The judge said that "it would take the most discerning purchaser to look for the name of Gershenson or ask the true origins of the recordings..." Glenn Miller and 'Glenn Miller music' were the attractions."

The judge ruled that Universal actually granted Decca unlimited commercial disk rights "which plaintiff never gave in the film contract and which she was powerful to grant." The contract, he stated, was explicit in its grant of musical material of the Miller estate, "yet it preserves a silence wholly understandable with respect to recordings." The court rejected the defendants' claim that the sound-track disk was used as film exploitation. He said the "sound-track is clearly not advertising material which can be transplanted into an unlimited phonograph record right by another company."

The judge pointed out that Mrs. Miller received substantial returns from the picture (over \$650,000) and increased royalties from RCA Victor records (from \$20,000 in 1944 to \$247,000 in 1954). But, he said, this cannot be regarded as an argument against her claim against Decca and U. "The wealth of the victim," he ruled, "grants no reprieve to the pickpocket."

The judge granted Mrs. Miller a clear right to a royalty payoff on the Decca album. He said that "the damages might well be extended to the profits derived by defendant Decca from its sale of the recordings in question..." On the other hand, it would seem harsh to enrich the estate so far beyond what it might recover on the royalty

basis." The judge then made a reference to the "unknown factor" of RCA Victor's absence from the litigation as a plaintiff.

Decca v.p. Leonard W. Schneider, in commenting on the case, stated that no matter what happens on appeal, it will involve an accounting of approximately \$20,000 to \$25,000. "Attorneys for Decca are now making necessary arrangements for an immediate appeal," he said.

Adding insult to injury, Judge Epstein said that he listened to the Glenn Miller soundtrack and the original recordings on a hi-fi set and found the authentic Miller disks "superior, at least in the high fidelity reproduction."

## Kay Norton

Continued from page 55

of the bigger sales items in Sweden and Italy. And another overall point made by the UA ambassador is that with so many of the film companies going into the disk biz, the impressions got around that their platters carry only film music. Personal contacts are the best dispellers of such notions.

The five-week tour, which took in London, Stockholm, Copenhagen, Frankfurt, Hamburg, Amsterdam, Berlin, Paris, Milan and Rome, resulted in some new deals for UA Records and its fraternal United Artists Music Corp., together with the initiation of others. In Sweden, Miss Norton signed to form a jointly owned pubbery, Karin, with Multitone; in Germany she worked on a disk tune, not yet finalized, and made publishing arrangements with Melodie der Welt; in France she linked diskwise with Piste Marconi; in Italy she started publishing negotiations. Miss Norton also declared she was working on "a very good deal" involving the importation of tapes from Europe.

## Beaumont Youth Center Named for 'Big Bopper'

Beaumont, Tex., May 26.

The city's new youth center in north Beaumont will be named for the late J. P. Richardson, local songwriter and singer who rose to national fame for his "Big Bopper" recordings. He was killed in an airplane crash last February.

The name "J. P. Richardson Memorial Youth Center" was selected by the committee on naming at a meeting in city hall. Choice was made from among some 150 names suggested in a city-wide contest for high school and junior high students. Center is located in the city park department building and will be opened early next month.

Richardson attended Beaumont schools and was a disk jockey and program director for KTRM here.

# White Woman Vs. 'Negro' Station On Pact As Dee Jane

Cleveland, May 26.

A white woman disk jockey said she intends to invoke the new Ohio Fair Employment Practices law in a suit against WABQ Radio here charging racial discrimination in that the station did not put her on the air as it had promised.

Usually FEP suits are brought by a Negro against white concerns. In this case, WABQ programs for Negroes and its a talent is overwhelmingly colored.

Gerry Lee Galer, fired from WABQ recently where she had worked in the continuity-programming department, said that when she joined the new station last February she had been promised on-the-air work by Preston G. Tuschman Jr., owner-manager.

When Tuschman decided to slant for the Negro audience, she was left high, dry and with no program, Miss Galer said. She hired attorney Michael Shorne to prepare the suit.

Dick Drury also has a suit pending against WABQ. He had been hired as program director-disk jockey. When Tuschman decided on the Negro slant, Drury was given the choice of joining sales staff or leaving. He left and sued.

## SYLVANIA O. TERRACE SKEDS FAME ORCHS

Toledo, May 26.

Centennial Terrace, outdoor dance spot at nearby Sylvania, operated by Bob Burge, has booked several name bands for one-night stands this season. First of these will be Ray McKinley with the Glenn Miller troupe on June 23. Other bookings are Warren Covington and the Tommy Dorsey orch, July 7; Larry Elgart, July 21; Stan Kenton, July 23; Les Brown, Aug. 11; Dukes of Dixieland, Aug. 25.

Several groups have been obtained for weekend sessions, starting with Jack Runyan on May 30.

## New 'Victory at Sea' LP

A new recording of Richard Rodgers' "Victory At Sea, Vol. 1" will be launched by RCA Victor next month with a slash of \$2 off the list price of \$5 for the monaural LP and \$8 for the stereo disk. A bestseller in Victor's catalog, the score is being rerecorded with stereo equipment under the baton of Robert Russell Bennett.

The music originally served as backing for the NBC-TV documentary series, "Victory at Sea."

MUSIC BY  
JESSE GREER

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## Eigen Aired 'Entertainment,' So U.S. Slaps \$130,457 Tax Bill on Chi Paree

Chicago, May 26.

Jack Eigen's latenight radio interview session has become the key issue over whether the Chez Paree owes Uncle Sam a whopping tax bill.

Internal Revenue Service last week said it has filed two liens against the vet nitery totaling \$130,457. The bulk of that is due, it says, because Eigen's airliner from the Chez lounge constituted entertainment. Nitery thinks otherwise. Accordingly, IRS claims the Chez is in arrears \$81,388 (20% of bar receipts) for the period from April, 1953, to March, 1958. Second lien covers non-payment of excise taxes from March to September of last year.

Much of the latter debt has already been paid, Chez legalite Joseph Borenstein said.

Borenstein announced the club plans to fight the larger lien, with explanation that Eigen's gabbing was never considered entertainment by the Chez, and that customers therefore were not charged an amusement levy. Eigen now originates his show from the WMAQ studios, having been pink-slipped several weeks ago by the cabaret.

If the Chez loses out in the courts, IRS could padlock the largesater, now in its 27th year. Even if it wins, and the tax bill is reduced by \$81,388, fact that a sizable sum would still be owing reflects the boffo woes that generally have been plaguing it. A bright spot, however, is Red Skelton's current 13-day stand, his first at the club since 1933, and which, according to management, drew the best advance in Chez history.

## Widow of Tony Stralla (He Built L.V.'s Stardust) In Attempt at Suicide

San Jose, Cal., May 26.

The widow of gambler Tony Cornero Stralla, who built the Stardust in Las Vegas, but didn't live to see it open, hurt herself in the shoulder in a suicide attempt near San Jose recently.

Mrs. Barbara Catherine Stralla, an ex-film actress known as Barbara Land, told Santa Clara County deputies afterward that she was broke and weary. She added: "I'm sorry I did it. I didn't know it would hurt so much."

Mrs. Stralla was driving to Canada when her car broke down. She walked a messily on a nearby ranch when workmen saw her with a pistol in hand. They called a deputy, but when he tried to climb a fence to reach her, she pointed the pistol at him and threatened to shoot him, then herself.

She put the pistol to her chest, pulled the trigger and it misfired. Her second attempt put a slug through her shoulder tissue.

Her condition at Santa Clara County Hospital is not serious. Stralla died four years ago.

## Hope's 16G From 12G Cotton Carnival Draw

Memphis, May 26.

Bob Hope fractured 'em at his show for the Cotton Carnival shindig at the Auditorium last week. The crowd was under par, netting \$12,000, with Hope getting a flat guarantee of \$10,000.

Comedian certainly didn't show any effects of his eye ailment as he parlayed one gag after another into socko laughs. There were 3,321 paid customers at \$5 top.

Hope was on nearly an hour and appeared tired, but pitched a barrage of sizzling gags. Al Mack emceed the show.

Dodie Stevens, 13-year-old record rage, earned solid applause with her "Yes Siree" and stopped 'em with her 1,000,000 seller, "Tan Shoes and Pink Shoe Laces. Roberta Linn, a Hope touring partner, earned big mits with a medley. Burns Bros. & Evelyn and the Four Flickers were the other acts.

Nate Evans was the orch. Matt.

Marty Allen (ex & Mitch DeWood) has combined with Steve Rossi in a new act opening next Wednesday (31) at the Town & Country, Brooklyn.

## Danny Thomas on a Bike In K.C. for St. Jude Hosp

Kansas City, May 26.

Danny Thomas is set to put in a weekend of public appearances here June 5-7 to raise funds for his pet charity, St. Jude Hospital at Memphis. Principal event will be a variety show at the Municipal Auditorium Saturday (16), night, with a number of name acts on the bill. Tickets are going at \$5 top.

Thomas also is to appear at the K. C.-Baltimore American League game at Municipal Stadium Friday night, and a \$25-per-plate dinner at Hotel Muehlebach Sunday night will climax the events.

Spearheading the drive here is Ned Eddy, partner in the Eddy Bros. night club and longtime friend of Thomas.

## Frontier, Tooters In Vegas Court On 'Minimum' Hassle

Las Vegas, May 26.

A dispute between operators of the new Frontier Hotel and the Musicians' Union is being aired in court here before Dist. Judge, George Marshall. Frontier group claims the union is trying to set a minimum number of musicians who can perform in a hotel lounge.

Crux of the issue is Kathy Ryan, a pretty blonde combo leader who only recently organized her own group and joined the union.

At least two Strip hotel presidents, Jack Extrator of the Sands and Ben Goffstein of the Riviera, have been subpoenaed by Frontier attorney Calvin Masieley to testify about entertainment practices at the place.

Hotel officials have already attempted to have representatives of the Musicians' Protective Union, Local 339, held in contempt of court for allegedly violating the terms of a temporary restraining order issued by Judge Marshall on May 8. Hotel attorneys claim that the union threatened to fine Miss Ryan \$1,000 if she performed at the Frontier.

This, the hotelmen assert, is a direct violation of the temporary restraining order.

Union officials, in their answer, claim that the hotel signed a contract calling for two combos to play for lounge star Beatrice Kay, and two piano players to perform during the intermissions.

Subsequently, one of the bands was released in violation of the contract, according to the union. In addition, Miss Ryan's hotel contract was not submitted to the union for approval 48 hours in advance of the time it was to have gone in effect, as provided by the bylaws of the Musicians Union.

The hotel's position has been that the union is attempting to dictate how many musicians shall appear in a lounge with a singing act. Hotel officials say that two bands are not justified at this time.

## Howard's Harrah's Post

Reno, May 26.

Harrah's has retained Merle Howard, Los Angeles freelance booking agent and at one time head of the Music Corp. of America office in San Francisco, as entertainment coordinator for the organization's three clubs.

Russ (Candy) Hall, entertainment director, said Howard will work principally as a screening man and talent scout, and as his immediate assistant. Howard at one time fronted his own band at Lake Tahoe, where Harrah's plans to open a \$3,000,000 theatre-restaurant, and was formerly entertainment director for a hotel on the Las Vegas Strip.

Howard will retain his main office in L. A. and continue to live at his San Fernando Valley home.

## Alan Ribback Sole Owner At Gate of Horn Reprise

Chicago, May 26.

Gate of Horn, the folksong nitery shuttered for several weeks because of water damage caused by fire in the structure above it, is slated to reopen June 16 with Bob Gibson headlining and Alan Ribback as sole owner.

Ribback last week bought out his partner, Albert Grossman, who plans to devote himself to concert management and a new restaurant he's prepping.

## Prima-Smith 250G For Copa Record; Tony's Tall Teeoff

The fortnight of Louis Prima & Keely Smith which ended at the Copacabana, N. Y., last Wednesday (20), resulted in a record-breaking take at the Jules Podell hospice. It's estimated that the final count hit \$250,000 for the run.

Major reason for the upped gross was the fact that the spot did three shows nightly, and on Saturday (16), they did four, which is more than any other performer has done in the history of the cafe. Although figures were not available for the Frank Sinatra run of a few years ago, it's believed that Sinatra did somewhat less than the Prima-Smith combo because of the two-show policy. Sinatra also missed several shows because of illness. However, individual checks averaged considerably higher during the Sinatra run.

Tony Martin opened excellently at the Copa on Thursday (21), and reservations indicate that a healthy pace will be maintained during his engagement.

One of the important by-products of the Prima-Smith date was the tremendous upbeat in lounge business. With many waiting around for tables, the upstairs adjunct kept the barkeeps hopping for considerably more business. On several shows, also, the line didn't go on, which permitted several more tables to be put on the floor.

## Ringling 250G in Boston For 10, Same as for Week

Boston, May 26.

Ringling Bros. and Barnum & Bailey Circus exited Sunday (24) from Boston Garden to mild biz for its 10-day date, first such stretch in over a decade. Show opened to spotty biz which continued throughout the stay, and indications were that the gross would approximate the same standard that R-B nabs annually for six days at the Garden, \$250,000.

Contention of the brains steering the circus in past years that Hub is good for \$250,000 in six days, and no matter how much longer the stand was, they wouldn't get more, seems to have been proved.

During the circus stay, Fr. Edward E. Sullivan, "circus priest," was badly bitten by a horse he was stroking at a matinee. He was rushed to Mass. General Hospital for treatment.

## Nino Nani's Sixth Run At Denver's Top of Park

Denver, May 26.

Friday (22) was the start of Nino Nani's sixth engagement at the Top of the Park, one of the city's lead-in dine and dance spots, atop the Park Lane Hotel in residential Denver.

Bob Corash, who books Top of the Park, says the piano comedy act was being rebokked for the rush-to-the-Rockies visitors swarming into town for Colorado's Centennial.

Crandall and Charles will appear the following week (29) and June 6 will bring the Pepper Pots combo, which will remain for the summer.

## Name 8 to Friars Board

The Friars Club, N. Y., has elected eight of its members to the board of governors for a two-year term.

Named were Alan King, Buddy Howe, Phil Charig, George Hoffman, Euron Turkus, Nat Dunn, Eddie Elkort and Ray Bloch.

## Death of Abramson Seen Triggering Tight Hold on Trust Fund By AGVA

### CNE Eyes Gate Cut To Lure Family B.O.

Toronto, May 26.

Owing to reduced family attendance, Hiram McCallum, general manager of the Canadian National Exhibition here, proposes to cut the gate admission by 15c with the CNE also cancelling that 75c fee to the grounds to see only the nightly 24,000-seater grandstand show which this year will star George Gobel at a \$3 top.

McCallum's recommendation to the city fathers, to be discussed this week, is that a special family plan be introduced providing for a book of five tickets for \$3 or 15c less than previous year's admission of 75c. It is possible also that, to boost the gate, the CNE will go back to the old rate of 60c for adults, including children over 12.

## AGVA Foundation In Bounce Act On 2 of Union's Bd.

Two members of the national board of the American Guild of Variety Artists were refused admittance to a meeting recently of incorporators of the AGVA Foundation Inc. Russell Swann and Paul Valentine, of the national board, entered the meeting presided over by Irving Grossman, and were told they would have to leave.

Upon their refusal to do so, Cy Reeves threatened to prefer charges against them. Still they failed to budge and chairman Grossman then appointed two sergeants-at-arms to eject them. However, the appointees, Paul Duke and Jay Lester, apparently felt that they weren't up to the job and in order to get rid of the board members who came to observe, the meeting was recessed. It resumed shortly afterward, with the door bolted.

Results of the meeting weren't disclosed. However, it is known that the confab was called in order to legalize some of the actions that had been taken by the body in the past. It was alleged by the union's president, Penny Singleton, that the home was illegally purchased and its legality misrepresented to the membership. Miss Singleton also told a recent board meeting that the Foundation had no power to run a home for the indigent, a position that was supported by Felix Infauto, attorney for the N. Y. State Dept. of Social Welfare.

The meeting called by Jackie Bright, AGVA national administrator who had been elected the Foundation president at a previous meeting attended by only three members, presumably reelected Bright as its president.

The incorporators' meeting was to have been held last July, but was never legally held. Miss Singleton, in a recent letter to the membership, stated that the fact that an incorporators' meeting was held at this time proved conclusively that previous actions taken by Bright and the Foundation's attorney, Harold Berg, were illegal.

## Frolics' Name Layouts

Salisbury Beach, Mass., May 26.

Denny Mulcahy is reading his 1,200-seat Frolics, where big names have played for the past decade except for two seasons back when booze ban was on, with a sked of names. These include Erroll Garner, Four Crosby Boys, Jimmy Dean, Sammy Davis Jr., Tommy Sands, Platters, Liberace and Frankie Avalon.

Dave Lester will have the orch at the resort nitery where season will run from June to Labor Day. Billy Kelly, Hub-based comic, will emcee two shows, including the Avalon show in August. Spot will operate as in past with admission 15c.

The recent death of Nat Abramson, head of the WOR Artists Bureau and trustee of the American Guild of Variety Artists Welfare Trust Fund, may be followed by a further attempt to seize control of the Fund and put the assets of that organization under Jackie Bright, national exec secretary of AGVA, attorney Harold Berg and Margie Coate, director of the Sick & Relief Fund of the union.

Observers close to the situation figure that the firm of Silverstone & Rosenthal will be ousted from the post of attorney and Berg substituted. With Berg directing the legal aspects of the Fund, it's seen that Miss Coate may be able to get some of the assets for some of her pet projects.

Miss Coates, as Sick & Relief director, has consistently refused to permit inspection of her books.

AGVA is represented on the fund by three of its national board members who have regularly voted as a unit in attempts to get Berg as the attorney for the body. The employers are presently represented by George A. Hamid (GAC-Hamid proxy) who is chairman of the board and Arnold Kaufman, of General Teleradio, Abramson sparked the opposition to Berg's ascension to the post. It's recalled that Silverstone & Rosenthal wrote the charter for the Welfare Fund, which prohibits expenditures on any item not approved by the courts. It's likely that a new attorney would attempt to rewrite that portion of the charter.

The major question mark in the entire situation on the trust fund is Hamid. He had been reported wavering on that question of changing attorneys, but was kept in check by Abramson. Trustee Kaufman of the Mutual network, in the last attempt to change attorneys, denounced the motion as a means of upsetting employer-union equality on the board. That constituted the last attempt to oust the present legal firm.

It's anticipated that after a discreet period of mourning, resolutions will be introduced again to change the attorneys. It's expected that Milton Goldman, an attorney who is presently alternate on the board, will succeed Abramson. Other employee fund alternate is booker Charlie Rapp.

## TV's O'Brian and Arness Set Holsters for Hope's Bill at Cleve. Cain Park

Cleveland, May 26.

Bob Hope corralled several tv personalities—Hugh O'Brian of "Wyatt Earp" series and James ("Gunsmoke") Arness—for personal appearances in his two-week variety shows at Cain Park Theatre here starting June 15.

O'Brian becomes guest star June 18 and 19 while Arness will join Hope in skits written for the occasion June 27. Elaine Dunn, Cleveland dancer who toured in Hope's troupes, is appearing in initial revue plus a local choir and several other acts.

Hope, who grew up here, and Max Mink, his lifelong friend producing summer series, are aiming to put the 3,000-seat amphitheatre on the national map as a showcase for bigtime vaudeville.

Mink, also managing director of Cinerama Palace, has already signed Johnny Mathis who will bring along his own show the week of June 29 at Cain Park. Firmly slated as succeeding attractions are Frankie Avalon, Sammy Davis Jr., Jerry Lewis, Ricky Nelson and Harry Belafonte, Mink said. Scaled at \$2 to \$5, there will be eight performances weekly, with double bills Fridays and Saturdays at 7:45 and 10 p.m. Carl de Marco has been appointed conductor of pit orch.

Project tagged as the Cain Park Festival Star Theatre is expected to revitalize the Cleveland Heights municipally operated outdoor theatre, which staged operettas and concerts up to a couple of seasons ago. Vaude series is getting the backing of suburb's civic association and city officials.



# MAKING (VALUE) BOOK IN D.C.

## Catskills See Boom Summer; Concord's Name Sked as Grossingers Stands Pat

The Catskill Mountain belt expects its biggest season in years, weather permitting. Starting with Decoration Day, the bulk of the hotels expect virtually sellouts weekends and from July 1, near sellouts weekdays.

At the same time, it's anticipated that talent employment in that area will reach peaks because of the revision of price structure in many phases of buying talent. Those still aligned with the plans put out by various mountain bookers to get more hotels to use talent during the week will provide the upbeat in use of acts. Under plans introduced two seasons ago, hotels that use talent on the slow nights of the week get breaks in price, since the bookers are paying straight weekly salaries to many acts. Difference is made up by the inns buying shows for the weekends.

Only one hotel will be making a conscious effort to get a consistent schedule of names. The Concord at Kiamiesha Lake will use Dick Shawn, Lionel Hampton orch and Diahann Carroll over the weekend. Phil Greenwald, who does the buying for the Arthur Winarick operation, has stated that he has a commitment for Sammy Davis Jr. for July 18; Tony Martin, Aug. 1; Billy Eckstine, July 26; and will try for other top names.

On the other hand, the nearby Grossingers feels that its reputation as a hotel demands only solid entertainment from performers that are fairly well known, and will not under any circumstances start a talent war. That hotel's expenditures will be considerable during the summer, but mainly for standard acts. They feel that no added stimulus is needed under present plans.

These two hotels, with a capacity of 2,200 at the Concord and about 1,600 at the Grossinger, get the bulk of the business, with other spots such as Kutsher's, Neville, Brown's, Raleigh hitting excellent business as well. Most hotels in the area are close to sellouts during a great part of the summer. The Catskill region is expected to provide employment for about 350 acts weekly.

## HILDEGARDE TO BOW CASINO IN ARUBA

Hildegard has been signed to open the Aruba Caribbean Casino, Aruba, starting July 1. Casino will be operated by Clifford Jones and Jake Kozloff, who also own the International Casino, Port-au-Prince, Haiti.

Jones is presently topper of the Thunderbird Hotel, Las Vegas, but is slated to leave that venture under a consent decree arrived at with the Nevada Gaming Commission, which forbids Las Vegas operators from investing in casinos outside this country. Jones was called in because of his operations at the Havana Hilton, Havana, and Haiti.

Kozloff is managing all the Jones enterprises outside the U.S.

## 'Show of Stars' OK B.O. In 15th Honolulu Ride

Fifteenth "Show of Stars," promoted by Earl Finch, turned out to be another money-maker last weekend, with two shows Friday (15) night, three Saturday, all in the Civic Auditorium, and two shows Sunday in the big bowl at the Army's Schofield Barracks.

Prices for the in-town performances ranged from \$2.20 for reserves, \$1.45 general admission, \$1.25 teenagers and 90c for children under 12. Headliners were the Crests, Travis & Bob, Clyde McPhatter and Peter Votrian. Supplemental Isle talent included Ronnie Diamond, Al Lucas, the Drifters, the Uniques, Dan Dalton, and Charlie Santos orch, with Tom Moffatt as emcee.

## Dale Robertson, Nikita's Nags for K.C. Horse Show

Kansas City, May 26. Dale Robertson has been set to appear at the American Royal Livestock & Horse Show next October. The "Wells Fargo" player is skedded to come here with three range sidekicks and his nag, Leo Jr.

A second attraction is to be the three white Russian plugs given to Cyrus Eaton, Cleveland tycoon, by Nikita Khrushchev. Eaton is a major stockholder in the Kansas City Power & Light Co., and is sending the trio because of his ties here.

Lon Cox, Salina, Kans., picture exhibitor, is chairman of the Royal Horse Show committee.

## Cite Pa. Blue Laws As Killing Hotels

Philadelphia, May 26. "The Pennsylvania Blue Laws with their liquorless Sundays, among other restrictions, threaten to put the hotels out of business," according to Lloyd B. Carswell, president of the Philadelphia Hotel Assn. and general manager of the Sheraton.

"The Blue Laws turn the center-city into a graveyard instead of a playland every weekend," the exec stated. "If Philly is to keep pace with modern living there must be an end to laws passed as far back as 1794. The hotel industry here is weekends, Carswell added.

## Quebec Fair's Surplus

Quebec, May 26. Operations of the Quebec Provincial Exhibition show a 25th consecutive annual surplus for the past year, according to a recent report of the Exhibition Commission. The net surplus, after deduction of a \$92,592 deficit for the Coliseum, adds up to \$8,466.85. Total surplus for the Exhibition alone is \$101,058.85. There was a record attendance of 401,285.

The 14 Coliseum performances of the "Fantasia '58" spectacle during the 10-day exhibition run drew 60,538 customers, a rise of nearly 25,000 over the 1957 show.

## Jack E. Leonard: Fat Cat of 'Berle Week'

By JOE COHEN

Milton Berle Week was marked by a series of events. It started with the television over the weekend in which \$610,000, with returns still coming in, was realized, and wound with a pair of accolades last Tuesday (19) paid to him by the Friars of which he has been abbot emeritus for a number of years. From here on in, Berle has announced that he will henceforth be a visitor to the east. He's moving to the Coast, where he hopes life will be easier, less competitive and cheerier.

However, it wasn't for this reason that emcee Jack E. Leonard, at the Friars stag luncheon for him at the Copacabana, said, "For the first time, the Friars are honoring a man who is through." Berle retired from the television wars after the expiration of his contract with Kraft.

The Friars luncheons generally regarded as masterpieces of ribaldry, have been sellout affairs. This shindig, for which \$10 and \$12 was charged (latter for non-members), was presented to a packed house. Berle is a name for whom the pro and lay members of the Friars turn out, but it has become axiomatic that a new attraction

## FELD BROS. GO RUBE GOLDBERG

By LES CARPENTER

Washington, May 26. Washington's Feld freres, Irvin and Israel, who blend their various show biz operations with the smoothness of a frozen daquiri machine, have devised a "value book" for their upcoming outdoor Carter Barron Amphitheatre summer season which involves intricate economics.

There's nothing like it. Using the various coupons in different ways, the \$3.50 book can have an ultimate value of \$50, while at the same time solving several problems for the Feld brothers.

It's ingenious. And like most everything else the Felds delve into, it has caught on and is a certain advance sellout as things stand, although the Felds announced confidently in advance that only 15,000 would be sold.

This is their sixth season of packaging their own variety revues around top headlines for Carter Barron, which the Felds lease from the Government. For this year's June 11-Sept. 7 season, they've signed, among others, Red Skelton, Jerry Lewis, Harry Belafonte, Ella Fitzgerald and Johnny Mathis, plus a week of Met stars singing operas and two weeks with two ballet companies ("Washington," declares Irvin Feld, "is one of the nation's top ballet towns").

The Felds, whose business interests are extensive and have pyramided with Horatio Alger overtones, worked out a "value book" (Continued on page 66)

## Roxy Latching On To Name Talent

The Roxy Theatre, N. Y., is seeking to reinstitute bigtime entertainment. Deal is in the works to have Spike Jones go into that house in July. The theatre has booked Gretchen Wyler, Blackburn Twins and Will Jordan for a June 26 stand, and teoff on the act policy will take place Friday (29) with The Goofers, Lillian Halpin, Darryl Stewart and McKay & Charles.

The Roxy has been on an act policy for some time, but has permitted the production to be the major item with the acts filling in. Stress now is on the performers and it's likely that Robert Rothafel, managing director, will buy whatever names are available.

has been built via these shindigs—Jack E. Leonard, formerly Fat Jack and now a middleized specimen since he shed a lot of weight. He is undoubtedly the top rostrum personality in these parts. It used to be that the Friars exec director, Carl Timin, would wait for a time when there was expected to be a concentration of comics in New York before venturing on these ribroasts. By looking at the dais, it's evident that now he needs only Jack E. to do the heavy work, and the others are generally for support and decoration.

Jack E.'s 'Good Day'

Leonard was in excellent form. He started and encouraged the ribaldries while eschewing that form of humor during his own turns. It's true that many on the dais lent themselves to ribbing. Jack Barry, for example, had to open with the statement that he was a comedian's delight. But he did an excellent job in a discourse of Berle's book "Earthquake" written in conjunction with John Roeburt. "It's the only book that loses something in the same language." He was introduced by Leonard as an authority on the American prison system. Leonard, incidentally, sensed that things were going well

## Salaries of Garland Show Paid By Asthma Org From Promoter's Share

### Garland Program P.S.

New York.

Editor, VARIETY:

Note in program for Judy Garland show at the Met anent John W. Bubbles (Buck &) state they were the first Negro act to appear at Radio City Music Hall. Berry Bros. were the first Negro turn at Hall, appearing on opening bill in Dec. 1932. It was also stated that Buck and Bubbles were in "Ziegfeld Follies" of 1930. There was no Follies that year. It was '31 edition. Sol Rubenman

## Hirst Appeal Vs. BAA Award Nixed

Philadelphia, May 26.

An appeal by the Hirst circuit to set aside a \$15,000 judgment by a lower court was denied last week by the U. S. District Court of Appeals here. Previously, the Federal Court in this district had awarded that sum to the Burlesque Artists Assn. for breach of contract.

Issue stemmed from an agreement signed in 1951 by Hirst and the BAA which stipulated that only BAA members in good standing were to be hired by the burley wheel. The union claimed that the pact was abrogated by the theatres, and therefore the union suffered damages.

Since the suit was instituted, the BAA jurisdiction has been taken over by the American Guild of Variety Artists. BAA is now suing the Associated Actors and Artists of America and AGVA for a combined \$200,000 and the return of the jurisdiction.

## Noes for Nudes

London, May 26.

Harold Minsky, Las Vegas epidermis impresario, has been taking a gander at London's nude floorshows. His verdict? No dice. He said: "I couldn't put this sort of thing on in Las Vegas. Sure, I have nudes in my shows but they're only part of the spectacle. The wives of my customers wouldn't stand for these shows." Minsky was with his wife.

The Judy Garland show which closed May 17 at the Metropolitan Opera House, N.Y., was able to pay salaries out of funds held by the Children's Asthma Research Institute. All the acts were paid off by the charity out of promoter Harry Zelzer's share. The difficulties followed an attachment by Ben Maksik, operator of Brooklyn's Town & Country Club, who tied up Miss Garland's salary and producer Sid Luft's share. He's the husband of the singer.

There had been a salary bond posted with the American Guild of Variety Artists, but funds were insufficient to meet the payroll.

Murray Roman, executive director of the CARI, explained the situation this way: "The Children's Asthma Research Institute contracted with Sid Luft and Harry Zelzer to produce a package for our benefit. With the attachment by Maksik, the funds belonging to Luft and his associate were tied up by the court. There were other attachments against their money which we are holding. After the attachment was granted by the court, they had no way of utilizing this money to pay salaries or anything else. There were demands made by AGVA, Local 802 (AFM), Local 1 (stagehands), wardrobe, etc. This was before the closing of the show. The Institute's contract allowed us to pay bills, which we did under duress. We received all the profits of the opening night (top price \$50) and we shared in the profits of the other six nights. In no way were the funds of the Institute tied up.

"We are not the employer and did not hire anyone. We merely bought a package and we were custodians of the receipts. At this point, Harry Zelzer's money was relieved of the attachment, and it is out of these monies that we are paying the labor bills. We are being represented in this matter by tax attorney Maurice Austin who is our chairman, and attorney Jack Usadi of the Louis Nizer office.

Roman added that they will repeat the variety shows at the Met. (Continued on page 66)

## HONOLULU STATE FAIR'S NAMES FOR 47G BILL

Honolulu, May 26.

Thirteenth annual State Fair, sponsored by the Honolulu Junior Chamber of Commerce, is switching to a name pgly. Formerly known as the 49th State Fair, now necessarily upgraded to 50th State Fair, the June 26 to July 5 event will feature Ricky Nelson in three performances. Other talent will include the Kingston Trio and Johnny Cash, for six days and respectively.

Also in the main show will be singer Charles Davis; Chiquita & Johnson, acro-ballet dancers; the King's IV, comic instrumentalists; Tippy & Cobina, monkey act; Mason-Kahn dancers; Harry (Woo-Woo) Stevens, emcee. Honolulu Pops orch will back the acts.

Show, to be staged in the open-air 10,000-seat Waikiki Shell, has an overhead of \$47,000, twice as much as any former State Fair show. Jaycees are aiming for attendance of 200,000.

## ARA's Admissions Panel To Screen New Members

Artists' Representatives Assn. has created an admissions committee which will pass on all applications for membership. Heading the group is Dick Henry, with Benny Kuchuk and Eddie Smith.

ARA in setting up the committee felt that unless applicants were screened, the organization could be put into the position of having to defend those who break the law by booking lewd shows or those who fall afoul of regulatory legislation.

## Vaude, Cafe Dates

### New York

Eartha Kitt to repeat at the Apollo Theatre Aug. 23... Golden Gate Quartet to play the Berne, Stockholm, early June... Joe E. Lewis, current at El Rancho, Las Vegas, to repeat there July 29... Sal Mineo to do a series of one-nighters in Australia starting today (Wed.) in Sydney... Murray Schwartz of the William Morris Agency has gone into the Army... Corbett Monica down for the Latin Casino, Philadelphia, June 2 and the Sands, Las Vegas, June 17... Val Sorvino opened at the Hotel New Yorker... Estelle Parsons and Isobel Robins replace Jane Connell and Sylvia Shay at the Upstairs at the Downstairs tomorrow (Thurs.)... Johnny Carroll new to the Heiden House, Washington.

Celeste Holm goes into the Shoreham Hotel, Washington, tomorrow (Thurs.)... Larry Adler pegged for Storyville, Boston, Sept. 21... White City Park, Worcester, Mass., has signed Johnny Puleo for June 19 and Tommy Leonetti for July 2... Lee Salomon has returned to his desk at the William Morris office following a long siege of hepatitis... Don Simmons leaving the United Public Relations office to resume business for himself... Eagle & Man to Steuben's, Boston, tomorrow... Michael Batterberry opens at the Colonie Champagne Friday (29)... Singer Lee Mathews, injured in an auto accident following a date at the Bradford Roof, Boston, is at the Cable Memorial Hospital, Ipswich, Mass... Cy Coleman playing his first N. Y. date in some years at the Roundtable starting June 1.

### Hollywood

Nat King Cole booked into Cocoanut Grove for four weeks starting June 18... Tab Hunter, on Aussie tour, launching ozone trek in Sydney (Wed.)... Monte Proser and Marshall Edson have taken over Lucey's, eating rendezvous and will reopen it in June as Lucey's New Orleans House...

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4 Preps go into the Crescendo June 2 with Mort Sahl... comic Paul Mazursky goes before Interlude mike tomorrow (Thurs.)... Marty Allen & Steve Rossi, comedy team, make their Coast bow at Grove... Bob Melvin, closing this week at Frank Sennes' Moulin Rouge, signed for a return date later in season.

### Chicago

The four Crosby boys, now prepping for a nitery tour, have been landed by the Chez Paree for 17 days starting June 25... Tivoli Theatre inked this lineup for week of July 17: Louis Jordan's Tympani Five, Red Saunders band, Stump & Sumpy, and the Dyettes line... The rival Regal showplace packed Dinah Washington to topline week of Aug. 14, with Dizzy Gillespie's big band, Buddy Rich Quartet and Timmie Rogers filling the bill... The Petticoats (3) open with Tony Martin at the Chez June 4.

Dancers Kovach & Rabovsky on Latin-American tour of principal cities including Rio de Janeiro where skedded to appear before President Kubitschek. They'll play opera house circuit in Dominican Republic, Venezuela, Colombia, Peru, Uruguay, Brazil, Bolivia and Panama over 12 weeks... Bob McFadden in Tulsa for Int'l Oil Show and opens at La Concha Hotel, Puerto Rico, June 4 for fortnight.

### Kansas City

Topnotchers play the Theatrical Grill, Cleveland, beginning June 1 for a week, then hop to the Horizon Room at the Pitt Airport June 8, after their present engagement at Eddys... Then it will be a return engagement for the Crew Cuts in Eddys... Peggy Clark recently moved out of the Muehlebach's Le Bistro and is thumping the piano nightly in the Empire Room.

### Dallas

Statler-Hilton, with Roberta Sherwood due May 28, followed by Tonely and Orrin Tucker band June 11, and the Allison Sisters June 25, inked Lucille & Eddie Roberts for July 9-22... Adolphus Hotel has Joe E. Lewis returning June 18 also a repeat date for Jimmy Komack Aug. 27 and comedy team of Antone & Curtiss come back Nov. 5 for two frames... Chris Colt, exotic, headlining at the Colony Club, with Sir Walter Hickey holding over as comic-emcee, helming a thrice-nightly bill that includes a trio of takeoff dancers and Joe Garcia's combo. Lee Sharon, former topline ecdysiast, returns to show biz June 29 at the Colony, working with Johnny Bachemin, singer-dancer-

pianist who once choreographed her act. This time she won't divest, but sing and dance—also work with Bachemin... King's Club, with Dory Sinclair in for two weeks, returns comedian Dick Curtis for his third date, June 5-18, and has singer-comic Joaquin Garay pacted for June 19-July 2... Toni Carroll, current at Club 3625, gives way to songstress Linda Leigh June 1, with singer Earl Humphreys and Ernie Johnson Trio holding over... Tree Club, privately, has a twin bill—singing 88's Camilla Duncan and comedian Bob Flood, this week only... Producer J. David Nichols had two shows last night (Tues.) at State Fair Music Hall. Glenn Miller orch. directed by Ray McKinley, backs Homer & Jethro, Lew Parker & Betty Kean, Dean Allen and Johnny Bachemin. Nichols also is bringing in Fred Warling's concert group Nov. 25 and Jose Greco's Spanish Ballet March 8, both dates at the 4,100-seat State Fair Music Hall... Dallas Memorial Auditorium has a June 4 one-nighter for a dual show consisting of Al Hibbler, Della Reese, Page Cavanaugh Trio and the James Moody orch.

### Seattle

Guy Mitchell signed for Columbia Empire Fair at Longview, July 31-Aug. 1, via Jerry Ross agency... Earl Nickel and Bonnie Perkins play two weeks at Magic Inn Theatre Restaurant, Seattle, starting June 1... Mandrake The Magician with Martez & Lucia, Alberto Girls, in fortnight at Cave Supper Club, Vancouver, B. C., ending May 30.

### Boston

Lonnie Satin is at Blinstrub's; Vagabonds open June 1; and Sammy Davis Jr. June 8... Bobbi Baker into Bronzo's, Worcester, June 1... Enrico to the Frolic, Revere... Denny Mulcahy has unpreannounced booking of Erroll Garner into his Salisbury Beach Frolics this season, also the four Crosby Boys... LaVern Baker into Bradford Hotel for one-nighter Saturday (30). Joni James likewise at Hampton Beach Casino... Jana Lawrence into the Flamingo, Lawrence, where Everett E. Everett tops the bill.

### Scotland

Georges Ulmer, French comedian, to Empire, Glasgow, in "Paris Music-Hall" layout, teamed with Irene Hilda... Paul Anka topping at the Glasgow vaudevy currently... Billy Rusk holding comedy slotting on resident layout at Pavilion Theatre, Glasgow... Jack Milroy, Scot comedian, opening summer season at Poppewell's Gaiety Theatre, Avr. coast resort... Larry Marshall, tv comedian, pacted for vaude weeks at Edinburgh and Glasgow.

## Resort Producers Post AGVA Bond

The Resort Entertainment Producers Inc., a newly formed organization of mountain hotel bookers, has reached an agreement with the American Guild of Variety Artists, which calls for the bookers to post a bond to cover salaries.

The organization, according to the terms of the agreement, will be able to discipline its own members for infractions and agreed to abide by the scales set up by the resort hotel operators in conjunction with the union.

REPI posted \$2,500 with the AGVA bond fund to guarantee salaries.

### Circus, 1842 Style

Show biz is not what it used to be, at least in the ballyhoo department.

An 1842 poster for Batty's Olympic Circus (London), currently on display at the Seamen's Bank for Savings, N. Y., touts the feats of Mr. Lavater Lee, "the great sumerest thrower": "The great double leaper will exhibit lofty summersets. He will take a high and lengthy leap over 14 horses.

That's a warmer for: "Mr. Lee will, for this night only, balance peculiar objects, viz—Chinese pagoda supported on the tip of his nose—with porcupine quills."

Anticlimax: "Miss Lee (apparently Lavater's daughter) will appear and sing 'Murrhah for the Road.'"

## Hawaii's HulaLujah Tourism

Honolulu, May 23.

Several hotels are dusting off the SRO signs in anticipation of Hawaii's busiest summer tourist season yet. And the fall and winter season, which will follow the introduction of jet plane service between west coast cities and Honolulu, promises to set another all-time high.

Both United and Pan American are adding several more weekly flights this summer: Northwest will fly extra sections, and Canadian Pacific and Qantas report a sharp increase in bookings between Vancouver, Canada, and Hawaii.

A strong pitch is being made to encourage arriving tourists to make their vacation headquarters on the nearby "Neighbor Islands" of Kauai, Maui and Hawaii, each of which is only 30 to 45 minutes flying time from Honolulu.

### (Central) Canada Dry

Ottawa, May 23.

Directors of the Central Canada Exhibition flatly turned down a bid from a local hotelman to operate a lounge and bar in the Horticulture Bldg. at Lansdowne Park during the CCE in August.

Plan was to set up the drinkery where a day nursery is normally placed.

### Saranac Lake

By Benton C. Ressler

(Pinchhitting for Happy Benway)

Saranac, N. Y., May 26.

Liselotte Powers, widow of George Powers who for many years toured the world with his Powers Elephants, has returned here to take a job in the Will Rogers laboratory.

Alex Nebesar, former staffer at the Music Box Theatre in N. Y., has received the all-clear signal and departed for his home in Brooklyn.

Alton B. Anderson, manager of the Pontiac Theatre in Saranac Lake, is managing the Schine Theatre in Massena, N. Y., for about a month.

Amy McDonough is leaving for her home in Amherst, Mass., until September. She was the cashier of the Amherst Theatre.

Leo Lottermoser, professionally known as Lee Roberts, banjoist single of yesteryear and who recently registered in here, upped for meals and pictures.

McAlpine Whitney, legit, tv and radio actor, is leaving for his home in N. Y. to resume work.

Richard Edwards, manager of Proctor's Theatre, Yonkers, is back from a two-week furlough at home. His progress is tops, ditto John Powers and John Samit, all third-floor patients.

Clifton J. Byrd, projectionist, going to El Paso, Tex., to work in a drive-in theatre.

Louis A. Benoit, the hoofing cop, in from Philadelphia for a week's vacation phiddehling his brother Happy Benway, who is nursing a virus.

A carnation to Fred Hanson of the Loyal Order of Moose for offering transportation every Sunday to any and all who wish to attend the church of their faith.

Frank Healy, vaudevillian and nitery entertainer, hit by virus and is playing a second date here.

A salute to the Film Row Club of Los Angeles for sending several table model radios for patients. This was sponsored by Ken Derby, ex-Rogersite who regained his health here.

Songwriter Ernie Burnett in a paid ad in the Adirondack Daily Enterprise had praise for the extra kindness he received in the Saranac Lake general hospital from Dr. Henry Leetch who, by the way, is a house medico at the Will Rogers.

Dorothy Olin of Saranac Lake Summer Theatre in planning for the opening about June 8.

Write to those who are ill.

## Skelton Sock 13G In Omaha Twofer

Omaha, May 26.

Red Skelton's one nighter at Ak-Sar-Ben Coliseum here last week (19) drew nearly 7,000 persons and a gross of \$13,086. Later figure is outstanding in view of fact that members of Ak-Sar-Ben received 2-for-1 privileges. House was scaled from \$2 to \$4.

Skelton handled entire second half, working 62 minutes. First-half acts, booked by Romeo-Hammond Productions, include Peggy Taylor, Nina & Valdez and Jodi Gray. Dave Majors led local 14-piece orch, including two harpists.

Skelton show is one of two twofers offered annually by Ak-Sar-Ben to its 22,000 members who pay \$10 dues. The other this year is "Oklahoma," to be put on by the Omaha Civic Opera Co. Aug. 27-29. Next cuff show for members will star Les Paul & Mary Ford and Carmel Quinn July 8-9.

### Andrews Sis for LQ

The Andrews Sisters will make their first New York nitery appearance in many years as a full group, comprising Patty, Maxene and Laverne. They open at the Latin Quarter June 25. Patty played that spot some years ago as a single.

The William Morris Agency booked.

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## Vegas Daze and Nites

By Ralph Pearl

ACCOLADE DEPT.:—I doubt if I'm revealing anything too startling when I say that the **Kings IV**, currently making with the comedy fouches and the musical capers on the Danny Thomas show at the Sands, is one of the most enjoyable groups I've caught in years. The boys, Stan and George Worth, Billy Kay and Frank Ciciulla, are zany and zingy. They have come in with a new sock number, "Stagger Lee," which is a musical tableau in slow motion, as well as their other standbys.

This is a young, talented and hungry (for greatness) group. I'm not socking the typewriter's keys just to exercise by fingers when I say the **Kings IV** is the top group of its kind in show business today. Veteran showman Eddie Rio, who used to be the entertainment director of the Royal Nevada, has taken the lads under a personal management contract. It smacks as a mutually good deal for all concerned. Am looking forward to their UA album, "KINGS IV AT LARGE."

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V-10

## Unit Reviews

### Paris Music-Hall (EMPIRE, GLASGOW)

Glasgow, May 20.

Bernard Delfont presentation, with Georges Ulmer, Irene Hilda, Jerry Desmonde, Monica Roc, Les Jumeaux Newman (2), Pierre Bel, Howard de Courcy, Can-Can Dancers (8), Bobby Dowds Orch.; twice nightly at 80c top.

This is a so-so revue, obviously put together with some haste and little balance. Individually, certain acts have much talent but layout is overweighted on entertainment value in second segment after a poorish first part.

Georges Ulmer, French entertainer with a jaunty Bob Hope-ish style, registers well in song, comedy patter and impressions. He is best when impersonating various nationalities losing a wallet when paying for a bill in a restaurant. In a better setting, or in vaude, Ulmer would impress more.

Irene Hilda, blonde and vivacious French revue actress, injects lotsa pep into her singing act, and also invites audience participation, taking one male member on to stage with her. She also employs the well-worn mirror-reflecting routine to sing "Je Cherche Un Homme" at individual males among outfronters; this one is so old it doesn't ring true any more. Distaffer also goes out in French, with "Day The Rains Came." Exits to fairly good mitting.

Specialties are strong in second segment. The Newman Twins, billed as Les Jumeaux Newman, twist and twine in oddest of shapes in socko contortionist act. Monica Roc, redhead looker, offers highly unusual act, dancing in style of various nations as she goes from one costume change to another to reflect the individual country she is representing; routine is clever and merits attention from bookers.

The first part of layout, Pierre Bel juggles and balances usefully. Howard de Courcy, who has his slotting in second segment, is clever card manipulator and offers other magic.

Jerry Desmonde, at show caught, struggled unsuccessfully for laughs in his opening patter. He is employed more as a compere, however, and had greater response in second half with some nostalgic gabbling re his previous visits (one with Bob Hope), the changing face of local vaudeville, and Paris. Suave and slim emcee winds with the song "This Is My Town."

Eight Can-Can Dancers offer usual opening routines, and show-backing is by the resident house orch under Bobby Dowds. Gord.

### Five-Past Eight (ALHAMBRA, GLASGOW)

Glasgow, May 19.

Stewart Cruikshank presentation of "Five-Past Eight," starring Jimmy Logan, Jack Radcliffe, Eve Boswell. Staged by Dick Hurrant; assistant producer and choreographer, Ross Taylor. Features Dru & Dijon, Two Earls, Sheila Paton, Sheila O'Neill, Don Peters, John Mulvaney, Keith Little, George Mitchell Singers (6), Ross Taylor Dancers (10), Helen Norman, Billy Dick, Marilyn Gray, Gerald Orch under Danny Walters; \$1.30 top. At Alhambra Theatre, Glasgow, May 14, '59.

Mechanically and scenically, this is worthwhile spectacle, ingeniously devised by Dick Hurrant for impresario Stewart Cruikshank. But content is somewhat mixed in quality, comedy tends to drag in parts, and the former successful pairing of Jack Radcliffe and Jimmy Logan isn't strongly enough featured.

Result is that show, while garnering plaudits for eye-catching tricks, lacks warmth and personality, and fails to feature the Radcliffe-Logan pairing in comedy, so welcome a feature of this revue in previous years. Logan himself essays a longish, rambling characterization of an Aberdonian rustic in pre-final spot, and gets his dialects mixed between North-East Scotland and Scot-Italian. A sketch featuring the mythical Glasgow family, "The McAuleys," also fails to tickle risibilities as in previous shows.

A coin is spared for technical effect. Resident orch, bannoned by Danny Walters, rises from orch pit, recedes backwards on stage, and is raised again at rear of stage; against a blank backcloth this is highly effective. A ski-run scene has two figures silhouetted against rapidly-moving cloud effects and apparently skiing down

a snowy slope. Finale brings chorines, gaily hued, up from below stage in one concerted "lift."

Eve Boswell, dark-eyed Hungarian-born thrush, has lotsa talent but not enough scope to show it; gal obviously has versatility, but is restricted to a Snow Time scene and her own warbling spot, in which she gives out with such tunes as "Gypsy in Me," her long-time "Pickin' a Chicken," and a medley of faves like "My Happiness," "Apple Blossom Time," and "Sing, Little Birdie." Auld Lang Syne pride is satisfied by a sympathetic rendition of "Skye Boat Song," with George Mitchell Singers as backing.

Radcliffe registers in his established old-man character bits, being senior Scot comedian in this respect; he also scores as a police officer probing a murder in a femme's apartment. Has useful aid from foils Helen Norman, Billy Dick and Marilyn Gray.

Logan is a young comedian with talent but not always the know-how to put it to best use. One unfunny sketch has him making interruptions inside a television-set frame on double set representing two rival tv channels, BBC and commercial, a modernized version of ye olde radio set-and-interruptions gag.

John Mulvaney is a funny-faced comedy aid with starring pop eyes, but he also doesn't get proper scope. He is miscast in a runaway lovers sketch.

Dance-wise, revue is strong, with 10 well-drilled Ross Taylor chorines, and stylish principal dancing by shapely Sheila O'Neill and tall, lithe Keith Little. A much publicized skating item is merely colorful, although limited skating pad is vehicle for blade work of Dru & Dijon, U.S. ice duo, who exit to heavy palming. More solid mitting for hefty a/c work of the Two Earls, who fit in to strongmen role in a circus item.

Don Peters, young Irish singer, holds down the male vocalizing slot, with Sheila Paton as his femme counterpart. Settings are always bright, particularly a winter sports chalet scene; costumes designed by R. St. Roper and Richard Catermore, are of high standard. Ross Taylor merits praise for choreography, and Dick Hurrant devises and stages the entirely with showmanship. Gord.

## Industrial Show Review

### IBEW Show

(IBEW HALL, CHICAGO)

Chicago, May 22.

Frank Darling production for Local 1031, IBEW, with Danny Thomas (with Walter Popp), Dukes of Dixieland, Double Daters (4), Petro Roman, June Taylor Dancers (16), Lou Breese Orch (18); special staging by June Taylor.

Locals have dubbed Frank Darling the "Ziegfeld of the unions," and rightfully so. His current spec for his Local 1031 membership, getting a week's run, marks his 13th year as a vaude impresario, and it's enough to bulge the eyeballs of a pro producer. Clocking at just under two hours, it has all the verve, color and stagey slickness (including a buff ensemble finale) of a big-league musical. Talentwise, this offering is one of Darling's best—sold for, att and between. Danny Thomas, expectedly, provides the big punch, but this edition can also crow over the "discovery" of Cuban baritone Pedro Roman (see New Acts), who fairly wows 'em.

Taking it from the topline, Thomas delights constantly with his dour discursing, character yarns and warbling (latter with Walter Popp's able 88 abetting). Second night out, when the show was caught, he limited the vocals, however, because of a bronchial condition. His delineated stories, natch, rated the decibel peak, including the cross-country bus ride (his father-in-law impress, both and the others, for that matter as warm and funny as ever).

June Taylor dancers (16) show off their precision tapology and line patterns to beaucoup appreciation. In one number they're also up with a bunch of solos for individual accolades, and later they charm with a softshoe theme augmented with banjos and tambourines. The steppers generally go

through their mettlesome paces in trim fashion.

Repeating for Darling are the Double Daters, a polished song-and-dance foursome with talent to match their exuberance. Stint includes "Sadie Thompson," "That Old Soft Shoe" (with appropriate balletics neatly executed), and a windup jivey dance routine with some exciting acrobatics. Off to a solid mitt.

On last are the Dukes of Dixieland, and for a time it's an anticlimatic mood in the wake of the Thomas hysterics. That lasts until 25 added musicians, tiered like a wedding cake, hove into view behind a filmy curtain for a blast on "Birth of the Blues," and "Saints Go Marching In." Final fillip has the Taylor girls marching down the steps, bestride the AFMers, each armed with a trombone, for a dazzling '76 Trombones' windup that latterly brings on the whole bill, including Thomas, who comes on with instrument from back of the hall.

Allowing for less-than-the-best acoustics in this non-pro auditorium, Lou Breese's orch shobacks in handsome style, with the Breese vaude savvy amply evident. Pit.

## Lancaster Orders Cafes Put Exodus On 'Exodysiasts'

Lancaster, Pa., May 26.

Two downtown niteries have been ordered to exit the exotics they've been featuring the past few weeks, as the result of a few letters-to-the-editor printed by the local dailies.

Chief of Police William B. Hershner warned operators of the Village and the Coronet that "lewd and indecent floorshows will not be tolerated," and claimed he was acting on "complaints."

Village co-operator John Patounas had anticipated police action, pulled his bump-and-grinder off the stage and fired her on the spot when she ignored orders to keep it cool and went down to G-string loosening.

Coronet's George Hampilos said Chief Hershner's warning would be obeyed. No more dancers.

Until a few weeks ago, both spots featured five-six piece combos with vocalists. Coronet played Illinois Jacquet, Cootie Williams and Erskine Hawkins, among others.

Trouble started innocently enough when "Intell Passing Show" column in morning daily (Intelligencer-Journal) printed interview-review of blonde bouncer Rita Atlanta, Viennese-born stripper who also happens to be the wife of a USAF colonel on active duty. She played week of five-a-night at Coronet, featuring tassel-twirling sans tassels, and spot was doing sock business.

Printed notice, however, brought not unexpected reaction. Pens were taken in hand by outraged citizens, and letters were published. Phones rang in City Hall, Chief Hershner got the word.

So, it's back to the bands and the singers—who can shake all they please, presumably, so long as they keep singing.

## Forbidden City Nitery Tries Jinx Honolulu Spot

Honolulu, May 19.

Forbidden City, new niterie-restaurant venture, opened Saturday (16) in the jinx building that was known for several years as the Sportmans Inn. Latter venture aborted only a few months after several tucous and dollars had been poured into renovations.

Nitery will try to break the jinx by featuring all-Chinese (Cantonese) cuisine until 9 p.m. and then switching to an all-Japanese floorshow, with first show at 9:30 p.m.

Initial talent consists of three Samurai sword performers; Reiko, singer-aerobic dancer; Mariko, exotic dancer; and a line known as "The Forbidden Three." Tats Matsuo, veteran figure in Isle entertainment circles, is producing the show.

Nitery is across street from Kewalo Basin boat harbor, midway between downtown and Waikiki,

## Postscripts on N. Y. World's Fair Of 20 Years Ago; DeFee Pinch

(Part II)

By LEONARD TRAUBE

Police of the good Borough of Queens, with jurisdiction at the fairsgrounds, got broken backs from patting themselves, as a result of a pinch of Lois DeFee & Co. Miss DeFee was the girl of amazonian structure who had made a sort of rep for herself as a stripper; if she wasn't great, she was certainly tall—a giantess 6-feet-4, in fact. Her biggest publicity break some years ago stemmed from marrying a midget.

Miss DeFee was to appear at the delayed opening of the Cuban Village, a sleazy sideshow run by a couple of the mad Dash brothers, who were in the insurance business and, as such, fit to be rewarded the contract for the Village, in the view of the fair's moguls.

It just so happens the word went out that Miss DeFee was due to go into her act, or out of her G-string, at the premiere. This was more than rumor—the sensation-bent pressagent actually tipped off the gendarmes. Hence the pinch. Hence the self-congrats.

### The Billy Rose Saga

Billy Rose was a pretty good regular smoker — when he could borrow the cigarettes. Rose, unlike

Mike Todd and others, needed only one show at the fair to gather in the moola. But that single show was so big and such a magnet that it overpowered not only the amusement section but the entire fairsgrounds.

The fact that Rose, shrewdly, had a general admission at a low 40c, did as much to lure the crowds as the quality of his "Aquacade"—and the quality was about high as one can get in the swimcade form of show biz without going into orbit around the sun. Moreover, on the purely commercial side, the producer later to become a theatre owner and with a latter hold on art collecting had won himself an enviable contract with the World's Fair's boss, Grover Whalen.

Rose's percentage to the fair was 10%, and only a handful were in that charmed circle, most paying up to 35% or 40% of their receipts to the fair's coffers. As if this were not enough, Rose's show was within a \$5,000,000 fenced—a structure that cost that much to house exhibits of the Empire State Building.

With his rep and his money-making magic, Rose was one who could afford to mooch a couple of cigs. Nearly every night, during his show or after the break, he would wind up at the Rondevoo, making the long walk from the head of the midway to its heart, which is where the Rondevoo was located. (He was almost always in broadm slippers.) There were always a flock of showmen and concessionaires around, and from these sources would come Rose's smokes. Fellow showmen in awe of the Bantam Barnum, were only too glad to accommodate him.

### Dufour & Rogers' Rondevoo

The Rondevoo was a large restaurant. Beyond the covered area were alfresco tables for overflow diners. The flooring for same was a kind of beach sand where one might feel like the chief of a tribe of Bedouins while engaging in the gastronomics. It was one of numerous concessions run by the longtime carnival-linked firm of Lew Dufour & Joe Rogers. Dufour was the suave, polished gent; the late Joe Rogers, a self-styled roughneck and along with that, an inveterate gambler.

Once, returning to New York from Chicago after a trade convention, the gregarious Rogers strolled into the club car and offered to make a bet on one team while a football game was being aired on the radio; he wasn't even aware of the score. No takers. He offered to bet the opposing team. Still no takers. He offered odds, better odds, fantastic odds—"You take any team"—but without success. It was a miserable day when Rogers couldn't place a bet; that day was most miserable, and particularly, considering his fantastic betting challenges.

The restyled spelling of the restaurant's name, from the orthographically correct Rendezvous to Rondevoo, was typical of the way Dufour and Rogers balanced each other. Dufour could spell it the right way; Rogers couldn't care less, being interested only in the sound—thus the phonetic Rondevoo. Dufour saw the point in customer values and that's how "Rondevoo" was born.

Billy Rose must have studied the Rondevoo that first season. In 1940, at the second edition, he blossomed out with an eatery-plus-nitery of his won on the midway, calling it Billy Rose's Diamond Horseshoe, a honky-tonkyish saloon patterned, title and all, after his spa over in Manhattan's Paramount Hotel.

The ubiquitous George Jessel would, of course, be represented at the World's Fair. Show business simply don't go on without Jessel's Old New York Village, which the next season gave way to Mike Todd's Gay New Orleans Village. Boy, man and globetrotter, let it just be said that the Toastmaster General of the United States has seen his greatest successes not as an impresario but as an entertainer—and as an anecdotalist-comedian, one of the greatest of his time.

## \$16,000,000 Bronx Freedomland Park

A 205-acre recreation park to cost \$16,000,000 is being planned for the Baychester area of the Bronx, N.Y. Peter De-Met, prexy of International Recreation Corp., will head the project.

Park, to be called Freedomland, will be themed on American history and recreate such historical subjects as the Lewis & Clarke expedition, the San Francisco earthquake, Civil War battles, and will go into Hollywood of the 1920s and a visit to Cape Canaveral.

Builder will be C. V. Wood of Marco Engineering, which did construction on Disneyland. Freedomland will have a 12,000-car parking lot and is designed to hold 32,000. Another project being blueprinted by the De Met firm is Discoveryland, to be built in Miami.

Freedomland Inc. has been authorized to conduct an entertainment business in New York, with capital stock of 1,000 shares, no par value. Directors are Peter De-Met, of Cables, Fla.; Robert C. Linnell, of Boston; Herbert L. Leach, Belmont, Mass.; Hale & Dorr, of Boston, were filing attorneys at Albany.

## Add Liberace to Bill Of Erit's Royal Variety

Manchester, Eng., May 26.

Lib-race is named as one of the acts for upcoming Royal Variety Performance here June 3. The Queen Mother will attend.

U.S. pianist-singer was selected for the RVP in London, in 1956, crisis.

The Halle orch, conducted by Sir John Barbirolli, will also take part as will Allyn Ainsworth and the BBC Northern Dance Orchestra.

Other acts include Roy Castle, Arthur Askey, Russ Conway, Dior Dancers, Dickie Henderson, Ronnie Hilton, Benny Hill, Jewel & Warriss, Five Dallas Boys, Cliff Richard, Lord Rockingham's Eleven, Cherry Wainer, Marty Wilde, Anne Shelton, Al Read, Piero Bros., Marion Ryan, Tommy Trinder, Belinda Wright, Jill Day, and members of "The Army Game" tv show.

## Maine's Race Equality

Augusta, Me., May 26.

Maine Senate has approved a bill which would prohibit racial discrimination at theatres and all other establishments which cater to the public.

The measure would ban discrimination by reason of race, color, creed, ancestry or national origin. It was sponsored by Rep. William Earles (R-South Portland).



## Making (Value) Book in D.C.

Continued from page 63

several years ago as a come-on to help fill the open-air 4,056-seat Carter Barron, a magnificent dug-out to the eye but with several pocketbook headaches: (1) Washington has plenty of summer rain; (2) who will buy a season ticket when vacations fall within the period; and (3) a large percentage of those able to afford tickets are away every weekend at nearby beaches or mountains.

Each year, they've added new gimmicks to the "value book." Now, it's the most complicated ever, but designed to bring people into Carter Barron at times the Felds prefer, plus boost their disk and phonograph businesses. And for the customer, it offers too much in return to ignore.

Initial seducer, the \$3.50 book, contains one \$3.85 ticket for any performance of the season. After that, two tickets can be bought for the price of one, with coupons, for any Sunday or Monday performance (when Carter Barron otherwise is almost deserted). There are 12 coupons, one marked for each calendar month, worth \$1.50 on any \$3 purchase of disks (nothing sells for \$3; outlay has to go over it) at the four Feld-owned retail record stores. Also, another tab is worth 25% the cost of any phonograph (not radio combinations) in Feld stores.

### Catholic U. Tieup

Out of friendship with Catholic U.'s Father Gilbert V. Hartke, five coupons are worth 50c each toward Olney Theatre summer programs (Olney is run by C. U. graduates). There's \$1 off on opera and ballet performances at Carter Barron, as a further inducement to spark b.o. for them.

Internal Revenue Service was naturally consulted in advance and has ruled that U. S. admission tax applies only to actual cash Felds take in for tickets. Also unaffected by coupon arrangement is the rental price on the amphitheatre. It's figured on the actual gross in dollars on tickets.

"Value books" meld retail disk.

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familiar, others have real novelty appeal. Good for visual media, but unsuitable for small boltes due to large array of oversize props.

There are two clown outfits in the 1959 program: One, Crocer Ossli & Co., is predominantly musical, with Ossli playing three saxophones simultaneously, as well as handling an outside keyboard with his feet. The other, superior one, Pauli & Roland (father-son), from Sweden, is garbed in the traditional vein, i.e., baggy pants plus shining paillettes. A genuinely funny act evoking plenty of yocks and heavy mitting.

Sock animal acts, always among Knie's best efforts, are presented by Fredy Knie (horses), his brother Rolf (elephants), Sacha Houcke and vet lion specialist Voitech Trubka, an old pro associated with Knie for many years. These acts are always, as per tradition with this circus, tasteful and plenty of savvy showmanship. Musical director is R. Wraskoff and stage manager is E. Zimmermann. Zurich top is \$2.30 and location is the Sechselautenplatz. Mezo.

## Morton Downey, in Tokyo, Sees 'Sentimental Songs' Regaining Lost Foothold

Tokyo, May 19

Sentimental songs will find their way back to the top of the popularity polls, said Morton Downey, pioneer radio star and the soothing singer of such softhearted numbers as "Carolina Moon," "Wabash Moon," "My Wonderful One" and "Now You're in My Arms."

Vacationing in Japan, Downey, now 57 and retired from performing for three years, told VARIETY, "I don't think people are very fundamentally different with each generation. They get emotional about the same thing. The wheels will roll right around again. In a couple of years, soft, sentimental music will be bigger than ever."

"And this blatant rock 'n' roll imitation peasant music will go right out the window," Downey added. "Unfortunately if I'm right, it will also come back in some other form some years hence."

Appraising the field of current vocalists, the man with the choir-boy tenor said, "I think there's a lot of manufactured singers today. It's a lot easier to do it with a microphone. Without a mike, most of them would lay an egg that would make an ostrich egg look small by comparison."

"But such terrific singers as Frank Sinatra and Perry Como and many others and some of the girls, would have been great any time."

Downey is now an employee of the Coca-Cola Co. as its globe-trotting p.r. man, has interests in Coca-Cola bottling plants around the world and is also a bank director. He has no intention of returning to performing although he may make an album of his identification songs for Kapp Records.

## Garland Salaries

Continued from page 63

ropolitan Opera House since it was a gratifying experience for them despite the attachment. He said that a number of attractions expressed willingness to head a show next season.

Among those paid by the Institute were a group of singers who were Equity members, but had to join AGVA for this show. The union didn't have enough money to cover their salaries, it's claimed in a letter written by members of the group to AGVA president Penny Singleton. They protested having to join AGVA for this one engagement and pay dues and initiation. Under interchangeability, they pay half dues and initiation, which under these circumstances added up to \$50 initiation only, for which the union gave them no protection.

The week at the Met grossed \$100,000, as previously reported, for one of the largest ever scored by a variety show. The layout is scheduled to open next week in Chicago (not under CARI auspices). Inasmuch as the CARI protected performers on the payment of salaries of the chorus, Alan King, John W. Bubbles and the Gordon Jenkins orchestra, there will be no such protection for the performers in Chicago unless full bond is posted.

## Fred Astaire Franchise School's Litigation

St. Paul, May 26.

Two suits have been filed in district court here against four people involved in the franchise ownership and management of the Minneapolis Fred Astaire school of dancing.

One of the plaintiffs, Frank F. Wiese, a retired railroad man 69 years old, alleges he paid the studio \$2,500 over a one-year period on the never-kept promise that, in addition to his dance lessons, there'd be social affairs, parties and trophies for him. He seeks \$7,500 damages.

The other plaintiff, Sally C. Macdougall, a nurse's aid, alleges she was taken into an office where she was held against her will until she signed a studio contract for dancing lessons. She claims she paid about \$1,000 and now wants \$5,000 damages for alleged "false imprisonment."

Defendants comprise former studio partners D. C. Valentine and Merwyn Charney; R. L. Rouleau, who allegedly bought Valentine out, and Gerald Houlihan, allegedly connected with the studio. While serving as a juror in a Minneapolis forgery case trial Valentine disappeared and later was arrested on a suspicion of issuing worthless checks. All four are Minneapolisians.

## Berle Week

Continued from page 63

tials which hit the Coast before the luncheon was over and was relayed back to New York before evening.

Berle opened with "No matter how many luncheons you give me, I will not get out of show business." He observed that Kraft wasn't losing a comic when they dropped him, but gained a sleeping pill. But, he warned, he is used to comebacks. Having been in show biz for 46 of his 51 years, he made his first comeback at the age of 11. He's been making them continually since then. The club-holders agreed that he was one personality who couldn't be counted out.

However, it was a quieter Berle at this meeting. He noted the passing of some of the show bizites. He spoke of Joe Cook, of Sol Tepper, the late agent who never made it big but who apparently came in contact with the tops in the profession. With a feeling that his was a diminishing generation and a diminishing profession, he urged more gatherings such as this, where they could get together, show love for one another, display friendship and help the less fortunate. Berle spoke like a man who has made his pile, doesn't need the rat-race of competitive life, which he doesn't, and is moving to the Coast where he can take things easier. However, those knowing Berle feel that he won't stay in semi-retirement for long. He is already booked for a tour of cafes during the summer. His funniness isn't worn out yet, he still has a love for greasepaint and its wearers, and he will be back. Like he said, he's used to comebacks.

### Luncheon, Too

The Friars also gave a dinner for Berle that evening (Tues.) at their clubhouse. It was a smaller and politer edition of the luncheon, with ladies present. Dee Jay William B. Williams distinguished this event with his cleaned-up version of the luncheon. Blossom Seeley & Benny Fields did terrifically during the evening event, Sid Gary pleased with his impression of Jesse; Jack Barry and Johnnie Ray, Robert Merrill, Kathy Carr, British import Vickie Stewart and a few others contributed to the all-around gaiety. Again it was Leonard, who during his comparative brief, broke up the gathering, and again it was Berle's day to speak of love and friendship.

## Motives Behind

Continued from page 5

exhibitors, radio and tv commentators, Col stockholders, important people in the financial world, business and advertising columnists, book publishers and many other influential people in the U.S. and abroad.

William Schneider, account exec of Donahue & Co., Col's ad agency, described the insertion as a "hard, soft sell." "Instead of buying circulation," he said, "we're buying customers." He pointed out that the cost of the Times supplement was approximately equal to a color page in Life magazine.

As an example of the deep penetration the company was aiming for, Lazarus noted that although the supplement ran on Sunday, the picture will not be released until the fall. All in all, he said, the company expected to spend between \$500,000 and \$750,000 on the promotional campaign.

The cover of the supplement contains a full-page scene of the film, which stars Gary Cooper and Rita Hayworth. Contents, tastefully illustrated with photographs (many in color) contain articles by Goetz, Glendon Swarthout, author of the book on which the film is based; Jonas Rosenfield Jr., Col's pub-ad chief; Robert J. Ferguson, pub-ad director; Robert Yeager, unit man on the picture; John C. Flink, studio publicity manager; Hortense Shorr, eastern publicity manager; Miriam Teichner, staff publicity writer, and Maria Cooper, daughter of the film star.

## Fred Waring's Harrah's

Fred Waring and orch are set to play niteries. The group has been signed for Harrah's, Lake Tahoe, for Jan. 18, with other dates still to be lined up.

Waring will likely play a Las Vegas stand while on this tour.

## Mary A. Kelly on Own

Mary A. Kelly has left the William McCaffrey Agency to open her own office.

She was formerly associate producer on the NBC-TV "Today" show.

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**Cocoanut Grove, L. A.**

Los Angeles, May 21.  
Kingston Trio, Phil Ford & Mimi Hines, Jack & Jan Archer, Freddy Martin Orch (16); \$2-\$2.50 cover, \$3 minimum.

Transfer a hit combo from a sock album to a bistrot floor and some pretty classy entertainment may be dished up. That's the color of things currently at the Cocoanut Grove, where the Kingston Trio, Capitol recorders, are making life seem more pleasant in one of the better turns of the season. "Preem performance lured near capacity biz; and so many advance reservations have been made that their two-week stand assures a hefty return for Gus Lampe's soft-lighted emporium, particularly since bill is well rounded with two other salable acts.

Trio—Dave Guard, Bob Shane and Nick Reynolds, who got together in Stanford and have been belting audiences for past three years to a queen's taste—borrow liberally from two albums they turned out on Capitol. Styles are a sort, they inject freshness and a humorous approach to their antics which pay off in huge audience reaction and gain them hefty applause long before a number is finished. Doing their own accompaniment, backed by Dave heat's bass fiddle, they make use of two guitars and a banjo, and occasionally bring in a bongo beat for a couple of songs.

Best received are their closing number, "When the Saints Come Marching In," and "Zombie Jam-boree," rousers both and given the full treatment. Building up this duo are six other songs, each a standout. Lineup includes "Tom Dooley," "Tijuana Jail," "Maria"—a calypso item—"M.T.A.," "Cop-las"—a Mexican offering—and the opening "Hard, Ain't It Hard."

On for strong reception, too, is the comedy team of Phil Ford & Mimi Hines who have been glimpsed occasionally on such top-notch tv shows. Clever, sans inhibitions, their routines, topped with a "Sayonara" number, is boff stuff calculated to stand up in any crowd. Femme member gets choice morsels here, her partner playing it straight and feeding her for fast delivery from both.

Jack & Jan Archer, a nice boy and girl dance team, lend a fast opening to show with some nifty routines, both modern and period, drawing on the Charleston for their top routine. Freddy Martin orch give its customary capable musical backing. **Whit.**

**Hotel Muehlebach, K. C.**

Kansas City, May 22.  
Lillian Roth, Danny Ferguson Orch (8); \$1.50-\$2 cover.

Lillian Roth is making her first night club appearance in town in this stand in the Terrace Grill of Hotel Muehlebach, although she sang here in an outdoor musical a couple of summers back. This brings her back to town after a proper interlude, and is a fortunate situation for the Muehlebach, which appears set for a nice round of biz for the fortnight.

The 35-minute show proves a package of nostalgic charm, wrapped around many song hits with which Miss Roth has been associated, as well as present pieces from her early days in show biz, and several up-to-date bits. There's a ready glow to her song selling, and she soon has the house with her, joining in on a song now and then, or some of the males terping with her, all very chummy and informal.

She breaks from the standard groove for a special bit, "I Guess I Ain't A Wife-Type Woman," and at closing makes "If I Had You" very effective with dramatic interpretation. In all she does a score, or more, of songs, with the customers delighted with the oldies and cheering her mightily on such as "Ain't She Sweet" and "Goody, Goody."

Some interest attaches to her literati bent, too, undoubtedly adding some covers in the Grill for the next couple of weeks. She likely will stay through June 6.

**Tropicana, Las Vegas**

Las Vegas, May 19.  
Jayne Mansfield, Mickey Hargitay, Elsa & Waldo, Don Williams Singers (4). Six Flying DePauls, Lucien & Ashour, Nickie & Pirooska, Girl Dancers (12), Showgirls (8), Herman Kaye Orch (11); produced by Lou Walters; choreography by Kenny Davis; \$3 minimum.

Jayne Mansfield has built herself into a legendary figure called Jayne Mansfield—and that's her greatest asset: she's Jayne Mansfield. She doesn't claim to be an

actress or a singer, but she does act and she does sing in a refreshingly different style which fits the legendary figure, the distinctive and exciting screen sex symbol, the beautiful face with body to match.

In her current Tropicana act, Miss Mansfield doesn't disappoint her fans. Her clothes are form-revealing, she sings "Let's Fall In Love," and "My One and Only Love" (with spouse Mickey Hargitay at the 88), strolls through the audience with a portable mike while singing and chatting with ogling males, and does the burlesque skit (which is perfect type-casting for her) about the buxom babe in the insurance office who wants to insure her two "puppies." Hargitay gives neat assistance, and at one point tosses Miss Mansfield around in spectacular fashion. First-nighters rewarded the act with warm mitting.

Rounding out the bill are Elsa & Waldo, the comedy terps who draw sustained laughter throughout their turn; the Six Flying DePauls, a team of female jokers who do fast precision tumbling and pyramiding; Lucien & Ashour, one of the better Apache dance acts; and Nickie & Pirooska, a terp team notable for the gravity-defying leaps and aerial twists of the male partner.

The imaginative choreography of Kenny Davis, featuring 12 girl dancers and eight showgirls, plus the songs of Don Williams' Boulevardiers (4), is outstanding. The Lou Walters production, capably backed by the Herman Kaye orch (11), is skedded for four frames. **Duke.**

**Harrah's, Lake Tahoe**

Lake Tahoe, May 22.  
Jack Carter, Modernaires (5), Marvin Roy, Will Osborne Orch (10); \$2 minimum.

Despite the "no blue lines" edict in effect at Harrah's clubs, comic Jack Carter dipped into a seemingly endless supply of material to dig through a solid 40 minutes, and with the stuff only on occasion touching the indigo. In this gaming area, he fits his lines to the locale, and gets off a merciless few moments of patter directed to the losers at the tables. And he sings, does the impreshe, and proves talent with little effort. He's standup all the way. His takeoff on "There's No Business Like Show Business" is a thing he calls "You Wrote That Song All Wrong," and it's a command performance.

Warmer for the triple bill is Marvin Roy, a sleight-of-hand artist using various sized light bulbs for the magical illusions. He finishes with a disaffair pulling a string of lights from his mouth—and the string is stage-wide, with attached lights aglow.

The Modernaires, four guys and a gal, win top approval with a medley of tunes done to the Glenn Miller styling, and also rate for their efforts on the pop stuff. Titles include "Venus," "Foggy Day" and "Around the World" for the newer stuff and "Elmer's Tune," "At Last" and "Don't Sit Under the Apple Tree" for the nostalgia. Backing entire show is Will Osborne's musicmen. Show runs through May 31. **Long.**

**365 Club, San Francisco**

San Francisco, May 22.  
De Castro Sisters (3), Carazini, Moro-Landis Dancers (10), Bill Clifford Orch (9); \$1-\$1.50 cover.

The three shapely, brunet De Castro Sisters combine a solid musical beat with a slickly packaged series of songs to score heavily with Bimbo's 365 crowd.

Girls come on with a lively "Keep Your Sunny Side Up," go into a smooth version of "My Heart Sings" and then whirl right into a substantial medley of some of their record clicks—"Who Are They to Say," "Boomerang" and, of course, "Teach Me Tonight." Next comes a catchy specialty, "Them There Eyes," and a Cuban cha cha. They wind up with a very fast, cha cha "Hold That Tiger" work in a little "Deep in the Heart of Texas" and bow out of their 25-minute stint on a few bars of their opener.

Girls work very well together, kept moving without getting tangled up and are evidently well-rehearsed and alert to latest popular tastes. Their pianist, Morrie Dell, and bongo man, Garcia Castro, keep them revived up nicely and audience reception is very enthusiastic.

Carazini, a good magician, and a pair of nicely paced numbers by Moro-Landis Dancers complete 55-minute show. Bill Clifford orch is tops. Show runs through June 3. **Stef.**

**Copacabana, N. Y.**

Tony Martin (with Al Sendry), Allan Drake, Zeme North, Ron Stewart, Copacabana Girls (8), Paul Shelley & Frank Marti Orchs; staged by Douglas Coudy; music and lyrics, Mel Mitchell & Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); \$5.50 minimum.

Tony Martin has been "caught" before and will be again. For his return to the Copacabana, a rundown of his repertoire takes second billing to his stature as a personality and his floor deportment while operating under conditions considered par for the course at some shows here and nearly everywhere in the niterly field.

It was a noisy crowd for the dinner show preem—not offensive or hostile, just noisy. Some comedians know how to beat this kind of rap, but singers are rarely geared that way. Martin always seems to prove that he's more than a piper—one of perhaps no more than a dozen in the business with a claim to pure virtuosity on the pops.

Allan Drake had preceded the star with about 20 minutes of one-liners, patter and a couple impressions. It seemed fair at this point to equate the restiveness of the crowd with two factors—material and delivery not from the top shelf and the usual business of waiting for the big act. Drake finished okay, serenaded through it all if not exactly overwhelmed personally by the treatment.

But when Martin came on, he got the same sort of roughing-up by the diners. Al Sendry, the charter own conductor from the piano, had obviously caused the situation pronto and caused the Copacabana's AFMers to cover the rumbles from the attendees. Meanwhile, Martin's eyes kept traveling to the noisome areas of the room. After one number he turned slyly to Sendry and the orch and quipped, "I could hardly hear the music." The master was beginning his mesmerization in the first rough eight minutes or so. Later he had occasion to remark, "For the last part of my performance I will just stare at you." Completing his first set, Martin grabbed a slip of paper from Sendry and with a "I'll now give you a list of the songs," rattled off the numbers he'd done for the benefit of the paying yackers. The showmanship and savvy in handling a cafe crowd were clearly evident.

Martin went into the encores after half an hour. By this time he was way ahead. He had had love sweeping the country while sweating out the first entry, made with "Gigi" and latched on to "Gypsy," opening that night (21), by doing "You'll Never Get Away From Me." He had poured it on with "Fascination" and donned the trademarked strawhat and cane for song and hoofery. In a couple of numbers he was supported by two sultry and shapely girls carrying out the terps; he capered and cha'cha'd with 'em, too.

For his return to the stage, he did "Summertime," "Taking a Chance on Love" and kept up a running line on presence of Blossom Seeley & Benny Fields. He "persuaded" the old minstrel boy to join him in an "unrehearsed" duet. They hammed it up pretty good with "You Made Me Love You," with Fields engaging in a bit of mock accompaniment and then "staggering" off to rejoin his wife in the wake of the crowd's roar. Martin end-offered a few of his evergreens.

In some 50 minutes he had given everyone lessons in what performing in a night club is all about. **Trau.**

**King's Club, Dallas**

Dallas, May 23.  
Dory Sinclair, Raul Arambide, Internationals (3); no cover or minimum.

It's the first trip south for clever comedienne Dory Sinclair, billed as a "swinging" comedienne. A lot of that, and more. Uninhibited gal, an ex-band singer, gets going fast and works hard with some fine material, mostly new. Beautifully gowned in a gold-colored cocktail dress, the dynamic doll, sporting a close-cropped platinum bit of hair (a la Genevieve) quips: "Boy or girl?"

At her opening (22) she had a tough audience, but she smartly brought the tablers from the knives and forks with patter, full use of a funny, rubber face, and muscling bits and expert utilization of eyeballs, reminding patrons of Eddie Cantor's trademark. Miss Sinclair includes sock imitations: a Japanese singer, Louis Armstrong and a fracturing takeoff on Tempest Storm (replete with a funny wig). In the latter bit she tears off her gold skirt, to reveal

gold Capri pants; removes her gold blouse to show a white shirt with sheeple to shreds in an animated, hilarious segment. Other imitations include Johnnie Ray and "Miss Weather Girl," done in a red raincoat. These bits bring audience rapport and she's way ahead with her throwaways. It's a begoff after 25 minutes of solid sending.

Singing guitarist Raul Arambide, guitar strolling, keeps the entertainment keel, serenading tablers with Spanish lyrics, and the Internationals dish out perfect showbacking and load the floor for terp sessions. **Bark.**

**Billy Gray's, Hollywood**

Hollywood, May 19.  
Billy Gray, Bat Ya, Jackie Lee Cochran, Jackie Hilliard, Mickey Katz Orch (5); \$3 minimum.

A packed, enthusiastic house reopened Billy Gray's Band Box and the maestro welcomed them with a show that runs the gamut from "Knish Doctor" to "Top A Lulu" to "Frere Jacques" and back again. It was the "back again" that was most damaging (Gray's opening night magnanimity stretched matters to an over-long two hours), but when the opening kinks are ironed out by the restraint of nightly exposure, Gray will have a winner in his new outing.

Knowledge of Yiddish is almost a prerequisite for the course in this club, and lack of same is a springboard for much merriment among the regulars. In fact, one of the Band Box traditions is the ribbing of those who do not fully understand the colloquial Yiddish phrases inevitably interjected as punchlines and significant asides. But the non-initiated will find enough solid talent in the show to overcome the question-marks in the comedy department.

The bill has its show-stopper in Bat Ya, a neatly-proportioned, striking redhead from Israel who breaks all barriers with her singing. Particularly in her stirring Israeli tunes, she is a spirited, moving, interesting performer, and a genuine attraction for this spot.

The comedy burden falls on the able shoulders of Mickey Katz and Gray himself. Both are likable, polished entertainers, the former with his wellknown parodies of popular tunes, the latter with his frisky, risque repertoire of gags.

Rock 'n' roller Jackie Lee Cochran, brought on as an offbeat "experiment," is a definite plus for the show in his brief turn, but singer Jackie Hilliard had the misfortune of participating at the tailend of the lengthy initial outing.

Skillful accompaniment and a pair of polished solo turns are provided by Katz's five-piece band. **Tube.**

**Tidelands, Houston**

Houston, May 19.  
Shelley Berman, Don Cannon Orch (6); no cover or minimum.

Comic Shelley Berman and her Intimate Tidelands Motor Inn nitery seem made for each other. For 70 minutes and six cigarettes Berman sits on a stool and draws assorted yocks. It takes a fairly hep aud for Berman, and these auditors meet the test. Most of comic's sneak lines got good response, which he admits doesn't always happen.

Like some classic comedians, Berman's material is packed with pathos, the macabre and the morbid. His bit on flying, given nationwide distribution, could put the airlines out of business. But they'd go out laughing. His embarrassing moments number is so comedy, the biggest laughs coming for the driver who has lost the fire from a cigaret.

Yet Berman gets most mileage from his standard props: an imaginary telephone, a stool, a cigaret and a hand brushed across his eye. He recreates three of his telephone conversation standards for his opening show. Unlike many comics who have their best gags killed by recent tv appearances, stagesiders demand that he repeat on Monday night the number he had presented the night before on the Ed Sullivan show. Other familiars, also well received, are the hangover number and the small-child-on-a-telephone. If all of the laughs aren't hearty, it is because Berman plays it that way.

The Don Cannon orch has only to play Berman on and off stage, which is fortunate. The best of musicians, which these are, can't make much instrumental noise when they're rolling on the bandstand, Berman's here for two weeks, to be followed by Jean Shannon & The Brooks Bros. **Skip.**

**Chez Paree, Chi**

Chicago, May 21.  
Red Skelton, Peggy Taylor, Chez Adorables (6), George Cook Orch (13); \$1.95 cover, \$4 minimum.

A Chez rarely, a standing ovation, capped Red Skelton's 75-minute teeff turn. Just as obvious, it wasn't simply in sheer awe of a blockbuster name, but for the artistic brilliance of a clown without peer.

Act quickly scales to a high plateau and plays out with a consistency of merit and values that's noteworthy on the current cafe scene. And it reaffirms that a cathode tube is no match for in-the-flesh rapport. Skelton "live" is luminous, a creature of superb and touching fancy. He can create more moods with a fedora than many a thesp can manage with jars of greasepaint and a battery of stage sets. A moppet, an old man, a boozier—all emerge, in masterful illusion, to captivate with fun or poignancy.

If any facet rates an edge, it's Skelton the mime—a forgetful surgeon, a touring couple atop the Eiffel Tower and, in finale, the wistful old man curbside at a parade. Pure corn, yes, but a marvelous evocation. Of the other cinchers, his old standby, "Guzzler's Gin," is as big a howler as any, and for the "something new" there's a Nippon bit replete with gaudy costume, dialect and a multi-colored macaw to deflect yocks.

Skelton comes on in one-liner fashion. Some of the gags creak, but off the Skelton tongue they charm like nothing. It's a warm and engaging pace-changed when, midway or so, comic feelingly essays a couple of folk tunes. With a few stagey effects, the act clearly evidences the thought and care characteristic of big-league showmanship. His last time here, 23 years ago, Skelton turkeyed. He was a show biz nonentity then. How tempus fugit!

In a very rough warmup, Peggy Taylor toiled vocally in fine pro style against the buzz of expectancy. She's an all-around slick performer with an interesting songbook that ranges from pop standards to spirituals, plus resurrections of Charleston-era item, "Je-De," given a pleasant cha-cha updating. She went off to nice mit!

Chez Adorables cavort once with a carryover from the previous show, and George Cook's crew, although a bit strong at times behind Miss Taylor, showbacks ably. Tony Martin toplines June 11. **Pit.**

**Chateau Madrid, N. Y.**

Hannah Aharoni, Coriolins (3), Antonia La Ronda, Ralph Font Orch (5), Panchito Orch (5); \$5 minimum.

Hardly ever could a talented singer so have suffered at the hands of her environment as does Israeli thrush Hannah Aharoni in her appearance at the Chateau Madrid. She has a natural vibrato, but vibrato or not, her style is intimate and the room is not, regardless of how small it is. Sidemen support of Raloh Font's sidemen is something to overcome, as is the atmosphere created among ringsiders by the display put on by three female instrumentalists known as the Cordolins.

Miss Aharoni, with lusty Semitic features topped by an eye-catching Near East coiff, caps off this otherwise unpromising 45-minute nitery show with a series of lively Israeli and sultry Spanish songs and tosses in a fine Negro spiritual for good measure. Even though she almost recalls the audience from distant fields and from thoughts of bills to come, the oldish elevated platform (which seemed to have worked fairly well for others) plus the uninspired, often offkey backstopping of the Font muted trumpet in unharmonious tandem with a saxophone, keep her from capturing the peak of audience response her work deserves.

A pleasant if brief interlude is provided by dark-haired solo dancer Antonia La Ronda, whose work could also use better instrumental backstopping. There is a need for guitars, not a havoc-wreaking quintet of sidemen.

Cordolins are three orange-headed women whose orange lips are cemented into false smiles. Two play fiddles, the third an accordion. They cavort a local makes the difficult for them to perform musically. It is noticeable that the one time they give up their vaudevilian prancing and posing, and play the music relatively freed of their "gimmicked visuals," it sounds pretty good.

Panchito's orch plays for dancing and acquits itself excellently. **Art.**

**Blue Angel, N. Y.**

Dorothy Loudon, Roger Price, Ken & Mitzi Welch, Randy Sparks, Jimmy Lyon Trio, Bart Howard; \$8 minimum.

Current outing at the Herbert Jacoby & Max Gordon nitery spans over two hours with those entr'acte interludes. Filling the talent bill are comedienne-canary Dorothy Loudon, droodler-wit Roger Price, engaging Ken & Mitzi Welch and folksinger Randy Sparks.

Four-act combo adds up to a chi chi bill, with the accent on what passes for sophistication among the "nervous set." (Only Sparks doesn't seem as much infected). Not that each performer doesn't deliver something for the customers' merriment—some better than others—but the content of material from Price to headliner Miss Loudon ranges from the "sick" South to the "sick" Village. Greenwich Village that is.

Miss Loudon is a Blue Angel regular. She's been there 15 times in two years and the association is celebrated in a Coral Records entry billed, not surprisingly, "Dorothy Loudon at the Blue Angel." Her best is a clever number on the Snyder murder case of the '20s which she belts out in real pro fashion. She opens okay with "I Love a Piano," but the time she spends in "Coke" egged her rather before getting into two numbers, "Louisiana" and "Mobile," is hardly worthwhile. The material, partially blue, just isn't too funny.

Many of the biggest yocks of the evening are supplied by the inimitable Price. Fodder for his mill are bongos bong-playing Stevenson fans, the hemming and hawing of Eisenhower at a press conference, the "controversial" cult of N.Y.'s Channel 13, et al. His onstage droodles and commentary have wit and style. But one of his tales, that of a village tree lover, could stand tightening. He winds up with an audience name game, getting off some good one-liners.

Ken & Mitzi Welch are a young, attractive couple comparatively new to the nitery circuit. They have pleasant voices and some of their comedy material in song and patter is real winning. Number coming off best is "What Do You Really Like," done to the timing of a metronome. There's fun also in "Starting Tomorrow," and the turn kidding tomorrow's psyche commercials. "Cocktail Lounge" number is spoiled by obviousness.

Sparks, the opener, warms up the audience with "I'm Just a Country Boy" and "Tell Him I'm Gone," followed by a sock "Drill Ye Terriers, Drill." He's a handsome young lad. While range of his voice doesn't seem big, he handles his numbers slickly.

Jimmy Lyons and his trio lend an able assist and Bart Howard does the intro for each act.

Horo.

**Shamrock Station, N.Y.**

Houston, May 19.  
Molly Bee, Pete Pedersen, Carl Sands Orch (9); no cover or minimum.

Fresh and fetchin' Molly Bee tries to leave after 40 minutes in the spot, but the auditors wouldn't have any part of it, so young thrush has to return for one more song in her pre-nitery act in the international Club Continental Room in the Shamrock Hilton.

Miss Bee is as busy as, and shows fine change of pace and variety in the new act she's built. She's a picture in her white gown as spot finds her offstage doing opening "Looking For a Boy." Once onstage, she runs a gamut of "Fallin'," "Little Things Mean a Lot," "Remember The Alamo," "Friendship," "I Got Nobody" and a request number after she's called back, "Your Cheating Heart."

Special material is clever and good. Blonde, pony-tailed femme kids radio hi-billy singers and in so doing displays a fine yodel.

Using well-timed taped recordings, thrush carries on conversations with Bob Hope and Liberace, and even sings a duet with Hope. "I Ain't Hankering." As it is the style these days, Miss Bee disappears behind a screen onstage and reappears in a white zoot suit to do "Pink Shirts & Lace." One of her best-received numbers, and unusual in a nitery, is the spiritual, "His Eye Is On The Sparrow." Giving a good assist on electric guitar is femme's accompanist, Billy Strange, who joins in a capable duet, "Friendship," with her.

Pete Pedersen opens show, displaying a double-barrelled talent for comedy and the harmonica. His standup throwaways are generally fresh and funny, and he mixes comedy and music to perfection. Opening with Offenbach's Orpheus

Overture, better known as the Can-Can, Pedersen follows with perhaps his best received, "Ghost Riders in the Sky" and a four-part medley from "Gigi." Comic runs into a ironic and unfortunate situation in that a couple of his better gags were spoken by other comics at niteries here recently. And one of them he wrote himself. He's on 25 minutes to consistently good reception.

Carl Sands Orch is just about perfect in backing job for this show. Carmen Cavallaro comes in for two frames May 28. Skip.

**Roundtable, N. Y.**

Red Nichols & His Five Pennies, Tyree Glenn Quartet; \$3.50 minimum weekdays, \$4 weekend.

Red Nichols is currently getting his second wind as a performer. A veteran jazzman who clicked originally in the late '20s and who maintained his standing through the swing era of the '30s, Nichols is now riding high again with a Danny Kaye-starring film blog due to open next month. The pic's advance publicity is apparently paying off since Nichols, after a successful Las Vegas stand, did ropes-up biz on opening night (18) here in his first N.Y. stand in almost 20 years.

Nichols was and still is an exponent of traditional jazz, dishing up dixieland, ragtime, one-step, etc. Playing with a supporting quintet of top pros, Nichols gives fresh excitement to the familiar jazz classics. Within the dixie format, Nichols' combo also shows an unusual range of instrumental color and shading on numbers like "Mood Indigo," "Johnsong Rag," "Ostrich Walk" and a stirring arrangement of "Battle Hymn of the Republic." Nichols' cornet is currently being backed by Billy Wood on clarinet; Pete Bailman, trombone; Al Sutton, piano; Joe Rushton, bass sax; and Rolly Culver, drums.

The Tyree Glenn four, regulars at this spot, alternate on the bandstand with a consistently tasteful brand of quiet jazz. Herm.

**Fountainhead, New Hope, Pa.**

New Hope, Pa., May 22.

Henny Youngman, Teddi King, Johnny Crawford, Buster Burnell Girls (4), Mickey Rogers Combo (5); \$5 minimum.

Warm-voiced Teddi King, a petite, gamine-type thrush with impeccable taste, sings and looks well in her Fountainhead date, her first Philadelphia area appearance in several years. A refugee from the jazz circuit (she got her start with George Shearing), Miss King still shows her background with her jazz-like phrasing and her choice of material.

Her clever songalug (whipped up by Bill Heyer) opens with an uptempo "It Could Happen to You" in which a too-loud band all but drowned her out. But she came back strongly with her sincere delivery on "It Never Entered My Mind." Her hip phrasing and musicianly style made "That's Why the Lady Is A Tramp" a delight and she got warm applause for her sensitive treatment of the rarely-heard "Porgy."

In a beatnik version of "All the Way," complete with special hip lyric by Heyer, Miss King shows a sense of humor. Although the lyrics might be a little too far out for the nitery circuit, a preem crowd seemed to dig the words and the special drew heavy mitting.

She closes with an uptempo "Let's Face the Music and Dance" in which she shows can belt with the best of them. Pert, pretty and shapely, Miss King has good stage presence. She might improve her act by using the hand-mike and by adding a little more patter to get closer to the crowd. If she can come up with a hit record (she recently switched from RCA to Coral and recorded several singles and an album), she could be on her way. She certainly has the vocal equipment to be a top star.

In his turn, Henny Youngman shows once again how an experienced and talented comic can draw bellies with familiar lines. It could be that Youngman still will be making them smile when the comedians of the "sick school" are forgotten.

Minus his fiddle, Youngman has little in the way of fresh material, but his sense of timing and his quick sizing-up of an audience make him a crowd pleaser.

The show is rounded out by emcee-singer Johnny Crawford, the Buster Burnell Girls and the combo led by Mickey Rodgers which features talented bassman Frank Sostek, a veteran of a number of name bands. Bit.

**International, N. Y.**

Julius LaRosa, Lou Nelson, Boots McKenna Line with Jimmy O'Shawn, Mike Dursio & Charlie Palmieri orchs; \$5-\$8 minimum.

May and June generally provide a few windfall weeks for New York bonifaces. Spring is in the air, the prom kids have their big moments in the cafes and the bus tours bring a harvest. The open road is a healthy contributor to the gate.

Julius LaRosa's opening at Jack Silverman's International was attended by no less than 500 femmes from Philadelphia who got off a fleet of busses and filled the room. This was a trip engineered by a travel bureau that gives the ladies transportation, lunch, a legit matinee and a nitery for one package price. Maybe the waiters don't get treated royally, and the checks of individual diners are higher, but it's a living and it's an audience. Everybody's happier.

LaRosa is a surprising performer, still in the process of growth. He has never opened in N.Y. without having shown another phase of his development. This time in, he seems to have lost the naive and country-bumpkin mannerisms of his past. He is now trying for a stress on personality. He has acquired bits, a degree of heppiness and an ease he has rarely shown previously in cafes. Also he has come in without the over arrangements that characterized his work. LaRosa is constantly the improved performer.

There is a vocal resemblance to Frank Sinatra. His voice mirrors a musical instinct, he has a cheerful delivery and a good tune selection comprising mainly standards. He holds attention on ballads and his rhythms and he fills the room with excellent musical values. He took repeated bows.

Lou Nelson, in the comedy spot, also hits the audience hard with a series of bits on commercials, medicos with a song-and-dance impression for the windup. Nelson's lines achieve force via an easy delivery. It's a good middle ground. While not oversteering his case, he doesn't bang out his lines either. His efforts are well appreciated.

Boots McKenna's line of guys and dolls holds over with a good brand of production with Jimmy O'Shawn on the vocals. Mike Dursio's band showbacks with competence and Charlie Palmieri's Latunestering fills the floor.

Jose.

**Society Rest, London**

London, May 20.

Peggy Sands, Gypsy Adam & His Tzigany Players, George Birch Orch; \$3.50 minimum.

Blonde Peggy Sands, a svelte, goodlooking warbler, is doubling at the late-night Stork Club where she does a longer and more boisterous act than at the elegant Society room. Here she is content with a 20-minute stint in which she gives with five oldies for which, unaccountably in such a small room, she uses a mike.

Miss Sands has a gay and peppy personality and her act would have been even more acceptable had she not clung to such well-worn material. Opening with "Slow Boat To China," she then gives a demure and saucy rendering of "Let's Do It" (tremendously plugged by cabaret performers in this capital). She puts on "How Deep Is The Ocean" glibly and follows with a lively version of "I Can't Give You Anything But Love." She rounds off her act with "Old Black Magic," which is disappointing. Miss Sands belts at far too rapid a pace and has the air of not understanding the lyric. Rich.

**Sands, Las Vegas**

Las Vegas, May 20.

Nat King Cole, Rowan & Martin, Joan Swift, Harry Nofal, Copi Girls (11), Antonio Morelli Orch (24); produced by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$3 minimum.

Another of Jack Entratter's \$-in-the-casino attractions. Nat King Cole, glides back into the Copa Room and presents the kind of sock nitery act for which he's noted. Despite an ailing throat on opening night, Cole's distinctive song styling was magnificent throughout his repertoire which included such numbers as "Ballerina," "Very Thought of You," "Continental," "Paradise," "Madridd," "Unforgettable," "Just One of Those Things," "You Made Me Love You," "Mardi Gras," "Dinner For One" (done with a prop table and dramatic lighting), "Avalon" and "Joe Turner," plus two me-

**moreable 88 solos, "Tea For Two"**

and "Where or When." Dan Rowan & Dick Martin, who have long been comedy faves in Vegas, return for the ninth time, and are better than ever. Most of their material is new this time, with only the classic inebriated drunk heckler bit being revived—which is, as usual, rewarded with a blanket of yocks. The act is consistently funny, and would click in any nitery or theatre.

Beautiful Joan Swift, who also scores in the voice department, and handsome Harry Nofal, a virile baritone, are solid assets to Renne Stuart's production numbers, decorated with precision by the Copi girls (11). Antonio Morelli's orch (24) does its usual fine job of backing the show, skeddled through June 16. Duke.

**Harold's Club, Reno**

Reno, May 19.

Carl Ravazza, Wiere Bros. (3) (with Mildred Seymour), Kingpins (5); no cover or minimum.

The current bill continues Harold's Club's policy of longterm bookings (12 weeks, this one) for the intimate Fun Room—but what with the talent-loaded lineup, repeater auditors, plus the ones making it the first time around, should keep the room filled.

The suave and stylized Carl Ravazza, the impish Wiere Bros., and the diversified musical Kingpins offer tablers a full hour of something-to-please-everyone.

Ravazza, taking time out from his ranching and real estate biz (both locally), is in full command of the chords, albeit he's not working year round on the nitery circuit. He wins top endorsement on such trademarked titles (and many of his own authorship) as "Madame," "Them Sobbin' Women," and "I Dream." His "Story of Joe," says any backing, is a sure click in any room. A melange of standards includes "I'll See You In My Dreams," "Two Loves Have I," and "Don't Take Your Love From Me." And his emoting ability is evident on a winning interop of "Thank Heaven For Little Girls."

The Wiere Bros., clowns and musicians all (Herbert, Sylvester and Harry), fracture with violin routines. One fiddle through with a shredded bow string he can't unshred while the other two play it straight. Sylvester gets off some good lines in competition with the freres and the three show near-perfection in timing. Some of the acro stuff is also pro quality. The trio is backed at the piano by Mildred Seymour, who shows obvious talent.

The Kingpins (sax, guitar, bass, drums, piano) make it a playback session. They rate plaudits for the instrumental work on both pops and novelties. And their impressions are convincing. The boys are on for 25 minutes, and the versatile act is a perfect warmer for the bill. Long.

**Riverside, Reno**

Reno, May 21.

Jaye P. Morgan & Morgan Bros. (3), Rickie Layne & Velvets, Starlets (8), Eddie Fitzpatrick Orch (10); \$2 minimum.

Jaye P. Morgan exhibits a vocal styling that can offend no taste, and for this time around (the last was about five years back) she stays close to the titles essayed before—and proves her point: she clicks solidly with the "can't miss" stuff.

The blonde thrush, backed by her Morgan Bros. (Duke, Dick & Charlie), whips thru a 25-minute repertoire that shows her talent on both the better titles and the sensitive offerings. From opener "Runnin' Wild" to the closing "Detour," she's "in"—and auditor reaction is positive assurance. In a full-skirted red creation, she wins approval with "Life Is Just a Bowl of Cherries," "You Are My Lucky Star," and in chorus with the freres, "Sing, You Sinners."

The male threesome upstage with their rerecorded version of "Noah," and ably back the daffster with guitar and string bass. Miss Morgan finishes with a vocal interpretation of "Detour Ahead." Warning for the headliner (and he finds the spot not a cinch) is Rickie Layne and his woodenhead Velvel. He's off slow, but gradually makes it for a full command. Layne is heavy on the what's - wrong - with - the - audience routines and his dialect (Yiddish) bits. Both efforts could be trimmed with no loss, as it's indicated he has other materials he leaves unused.

The Starlets, in a Moro-Landis production, take the first and final curtain with Frank Finelli vocaling. Entire show is backed by Eddie Fitzpatrick and boys. Bill runs to June 3. Long.

**Hotel Plaza, N. Y.**

Lisa Kirk with Jim Brooks, Jimmy Harris, Jerry Rush & Scooter Teague; Don Pippin conducting Ted Straeter Orch, Mark Monte Continentals; \$3-\$4 cover.

Lisa Kirk, who opened the spot this season, is back for the season's finale in the Persian Room. Rarely does a performer here get a second booking within one season. As in her previous visit, Miss Kirk has one of the glossiest acts to come to this room. It's been worked over in a multitude of engagements until it has achieved a high polish. It's an act in which she is in full control from her entrance, and the material, scripted mainly by her husband Robert Wells, wears well even upon a second airing.

Lotsa people are involved with this turn. Not only are there four boys who come in to give added flash, but there's the musical direction of Ted Straeter's band by Don Pippin, staging by Tony Charmoli, original music by David Saxon and naturally, a gown created for Jean Louis. Later designed a dress in layers in which Miss Kirk makes her entrance with a breakaway skirt, a red confection for the Latin number, a doublet and a Chinese garb for "Limehouse Blues." This is probably the most architectured act in the business today, but also one of the more expertly performed.

Miss Kirk, even with the multitude of accoutrements, has plenty of time to be herself. There are long stretches in which she gets acquainted with the audience on her own. It may be heresy, but she's as effective on her own as with the lads. Let there be no mistake—the boys add color, dash and an added dimension of galloping movement, but in the final analysis it will be Miss Kirk's name and performance which will have to fill the room until its seasonal exit.

Her specials include "I Travel Light," a sprightly opener, and "Good Little Girls" which is repressed from her previous turns. However, all her numbers have individualized treatment. She has sights and sounds that are identified with her and she knows what to do with them. Her "Far Away Places" with several costume changes provides powerful closing for her, and her boys carry her off on an improvised sedan made up of a piece of luggage, to applause of hit-making proportions.

Ted Straeter's boys perform excellently in the musical requirements, and Mark Monte's Continentals fill the floor in the alternate spot. Jose.

**Bradford Roof, Boston**

Boston, May 22.

Ice Frolics, with Michael Meehan, June Rae, Shirley Winter, Esco LaRue, Naries James, Jo Valle, Joan Anderson, Ted Roman, Denise LaFlamme; narrated and produced by Jack Kelly; Harry DeAngelis Orch (5); \$3-\$4 minimum.

This is the first ice show for the Bradford Roof where boniface Al Taxis has the ropes up for the 55-minute production which opened Monday (18) and is booked for four weeks, exiting June 13. Ice surface is extra large, 25 x 22 ft., allowing plenty of latitude. Cast gives terrific skating exhibition replete with the flips and flourishes to big mitting all the way.

Format is similar to big arena iceers with Michael Meehan, featured, soloing to terrific applause. Breaking up the act is Esco LaRue who has his drunk act working to perfection and fooling even the blasé night-clubbers. Working without skates from ringside table, LaRue heckles and taunts the skaters to merriment of ringsiders, finally joining them onstage and becoming involved in intricate steps and taking a number of falls on the ice.

Shirley Winter, tall and blonde, whizzes around in slick solos; June Rae, wife of producer Jack Kelly, who choreographs and costumes the show, scowls with a polka on the frappe. Four blonde lookers, Naries James, Jo Valle, Joan Anderson and Denise LaFlamme, make visual impact as chorus line and tear off some fantastic production numbers, particularly a torrid Charleston.

This new departure for the Bradford Roof, which plans to stay open all summer, looks to pay off with big takes as customers seem entranced with the stacked femme skaters and the showers of ice chips from their flashing blades. Gny.



**Ritz Carlton, Montreal**

Montreal, May 19.  
Ona Ainsley, Johnny Gallant,  
Paul Notar Trio; \$2-\$2.50 cover.

Ona Ainsley is a newcomer to the local scene and one who should become a regular if current showing in the Ritz Cafe is any criterion. A strawberry blonde of average height, she has a flexible set of pipes which she puts to good use on a wide variety of numbers. With obvious legit vocal training, thrush is impressive with the more full-bodied music comedy items and the standards of such composers as Cole Porter.

Arrangements by Murray Rumsey, who has also set Miss Ainsley's programming, are a cut above the usual, and the easy transition from aria to a torchball and then to a special material routine makes for a refreshing nifty act. Still in a somewhat formative stage for cafe presentation, overall act is smooth and neatly avoids any feeling of experimentation. Manner is friendly and femme establishes okay relations with ringleaders without bringing them into show. *Neut.*

**Berns Salonger, S'holm**

Stockholm, May 19.  
Lys Assia, Bluebell Girls (8),  
Marco (2), Berns Orch conducted  
by Egon Kjerrman.

Berns has returned to variety after presenting the South American Alaria Ballet the last six weeks. Lys Assia, the Swiss singer, is the top star during May. It is her second visit at the Berns, and as usual she presents the latest pop songs with her all-time standard "Oh My Papa" still on the program.

The Bluebell Girls from the Lido in Paris present a mixture of dancing numbers, an Arabic harem, a Charleston dance and a well done stint with bells.

Marco with partner offers a sensational balancing act. New York is next on his schedule.

Egon Kjerrman conducts the Berns orch expertly.

Berns continues as Stockholm's No. 1 spot, especially for tourists seeking class floor entertainment. *Winq.*

**Cork Club, Houston**

Houston, May 19.  
Beverly Lawrence, Freddie Gibbons Orch (5); no cover or minimum.

Comely brunet Beverly Lawrence has a talent to match her looks, which an opening night audience found considerable on all counts. There's a little diva and a little dive in the thrush, who purposely exhibits only a slight suggestion that she possesses pipes that can easily be a throwback to the great blues voices that are seldom heard now.

Femme has fine production, having built act with care. She sells a song with eyes, face and body. Miss Lawrence begins her 25 minutes onstage with a throaty "Lonesome Road," takes a muted spot for "Fever," throwing in a few notes borrowed from Yma Sumac. Then she surprises with a turn at the 88, doing a fine job with "Cumana" and "Ebb Tide."

Thrush strolls while doing "All I Have Is You," then presents her effective "Mood Indigo." The arrangement for this is excellent, with her early accompaniment only a slow, pulsating beat from the bass viol. Miss Lawrence begs off with "It's All Right With Me," which wasn't all right with the aud that wanted more. *Skip.*

**Cloister, H'wood**

Hollywood, May 23.  
Andy Williams, Frank Gorshin,  
Terry Gibbs Orch (16); \$1.50 cover.

The Sunset Strip added a new saloon with Chi's Coast branch of the Cloister in headquarters formerly occupied by the Mocambo. There's been more than a change in name and ownership. Although the basic floor plan of the niterly hasn't been altered, the place has been redone from stem to stern. It's all modern—even the famous aviary is gone, replaced by foliage. The lighting is low key, too dim for oglers to spot celebs, or for celebs to spot celebs.

Opening night crowd proved L.A. is more than ready to support another boite—the velvet cord was up for the late show. It's doubtful whether there'll be return business of the older faithful unless current booking mistakes are corrected. The opening bill is completely sans femmes. Andy Williams is no stranger to the Sunset Strip, having worked

at Ciro's and the Mocambo with his brothers and Kay Thompson. He would do well to recall some of the showmanship which made their act a standout. The old adage, a hit record does not a headliner make, is again proved with Williams. He sings well, always on key, softly or with a jump beat, and with a pleasant smile. But the young, clean-cut, well-rehearsed lad doesn't have a niterly act. He sings a 37-minute turn of tunes highlighted only by his record smash, "Hawaiian Wedding Song." In addition to the Gibbs group, four strings soften the brass, and John Abate, on guitar, directs Williams' excellent backing.

Williams' opening night immobility may have been augmented by a slightly temperamental mike. Frank Gorshin is a big talent. His mimicry, comedy and singing (although spoofed) are all tops. Among his offbeat impressions: Alfred Hitchcock, Rod Steiger, Jeff Chandler, Lee J. Cobb, Jack Palance, Bob Mitchum, Brod Crawford, Richard Widmark, Burt Lancaster and Kirk Douglas. Gorshin, a pleasant-looking youngster, does a remarkable job of facial contortion to resemble as well as sound like the foregoing. He was forced to do his piano-singing bits strained through members of the orch who cluttered up the stage for this show. However, those sections of the room which could not see Gorshin's imitations of Billy Eckstine, Dean Martin, Jimmie Rodgers and Tony Bennett could appreciate the vocal accuracy. He begs off with a great Jolson "Rockabye."

Gibbs' group, featuring him on the vibes, is excellent—but not for this room. The group is too big, too loud, and because of its size, precludes the possibility of dancing by regular patrons of this type boite. Their big band style, in the tradition of the Benny Goodman era, is solid; their delivery, inspired and flawless, but the Cloister, as the name would imply, is no place for a jazz concert such as: "Opus Number 1," "Evil Eyes," "Stardust," if one could recognize it, "Da Fuz" and "Jumping at the Woadside." Opening night show ran overlong, an easily-remedied problem.

The Cloister, in addition to its Chi bosses, boasts beef from the Windy City and a moderately-priced menu. *Army.*

**Colony Club, Omaha**

Omaha, May 23.  
Rusty Draper; \$1 cover, \$1.50 Sat.

Rusty Draper's name is just like money in the bank at local niteries. The personable redhead held the record for covers at the Colony Club until Henny Youngman topped it four months ago. Now Draper has returned and is ready to reclaim the mark.

Draper's 45-minute stint is Grade-A throughout. Opens with a songaloo of "Gypsy in My Soul," "Lazy River" and "Bonaparte's Retreat," then into guitar instrumentals. Banjo comes out next and even the customers at this swank spot join in for a community sing.

Impresses of Ink Spots and Libera precede straightaway songs and some comedy. Draper then plugs local songwriter Dr. Royce Swain's "Don't Forget Your Shoes," and concludes with smasheroo "I Cried for You," "You Made Me Love You" and his identifying "Are You Satisfied." Bows off to an ovation. *Trump.*

**Crescendo, Houston**

Houston, May 20.  
Charlie Applewhite, Jose Ortiz Orch (5); no cover or minimum.

Personable young Charlie Applewhite, who has a way with a ballad, is a casualty of the cold war. Applewhite was one of the hottest properties in the biz when he entered service about three years ago. When he was discharged a year ago, he found the rock 'n' rollers were kings. Now, his voice as go-as-for, he's fighting his way back to the top.

Singer does a pleasant 30-minute turn at Club Crescendo, performing the familiar with easy, casual style to top returns. After opening "All of Me," he vocalizes "I Could Have Danced All Night," "Again," "I Love Paris," "Black Magic," "I've Got You Under My Skin," "Smoke Gets In Your Eyes" (which is perhaps best), "The Lady Is a Tramp" and "One For My Baby."

Latter, the begoff, is something of a production as Applewhite borrows a cigaret and drink from stagehands. Jose Ortiz orch does okay backing job. The couple of rough spots wherein the Latin musicians failed to establish rapport with the Applewhite arrangements were smoothed out by the second night. *Skip.*

**Thunderbird, L. V.**

Dale Robertson, Lenny Kent,  
Jenny Jackson, Samara, Gail Ganley,  
Jack Parker, Thunderettes  
(9), Al Johns Orch (12); produced  
by Marty Hicks; choreography  
by Jack Bunch; \$3 minimum.

Dale Robertson makes his niterly debut with an act that should click in any club. The handsome "Wells Fargo" tv star sings and jokes in a homespun manner which brands him with a disarming charm. On opening night, he had his audience in his holster within seconds.

His interlude with the beautiful exoticer, Samara, clad as an Indian maid. He wears a black cowpoke outfit, kids himself and the other western TVers. Songs include "Lonesome Road," "You Don't Know What Lonesome Is," "The Hanging Tree," "In A Foreign Land," "Travel On" and the "High Noon" theme. He's backed by chirper Jenny Jackson and her group, two guitars, accordion and bass. Miss Jackson joins Robertson vocally to excellent effect, and the entire package is smoothly guided by the Al Johns orch (12).

Lenny Kent, held over, comes again with his standup comedy and fast adlibs. Curtain-raiser is hold-over South Seas production number concocted choreographer Jack Bunch, which features the exciting Samara, plus sock songology and dancing by Gail Ganley, Jack Parker, and the Thunderettes (9). The Marty Hicks production is set for an indefinite run. *Duke.*

**Steuben's, Boston**

Boston, May 19.  
Billy Albert & Audrey Sisters  
(3), Lottie Bruhn, Don Dennis,  
Cha Cha Taps (2), Tony Bruno  
Orch (5); \$2.50 minimum.

Fast-paced show with slick, fresh, youthful Billy Albert & The Audrey Sisters topline, packaged by Jack Mandell, rates on all counts at Joe & Max Schneider's 400-seat boite. In for two frames, the show hits highspots from opening act to finish with Tony Bruno's orch playing at top speed.

Albert, who has surrounded himself with two new lookers, stages a production. Opening with "You Make Us Feel So Young," the lad and two brunet femmes, handsomely gowned, segue into cha cha number with terp. Albert takes the guitar for a medley of tunes from "My Fair Lady," while the femmes hightstep the accompaniment around the stage. From this, they go to a rock number, and femmes change shoes for tap. Wandup is wild headbop bit with girls in Daisy Mae costumes, and rock 'n' roll star impress bit.

Cha Cha Taps, two fast-stepping lads, open the show with some delectable and rapid cha cha dances in which they satirize Chaplin, Jerry Lewis, E. Presley. Lottie Bruhn is the high-speed priestess in the high-speed show with rapid fire juggling of balls, hoops, etc., piled high on a table, of all shapes and sizes. Continuously in motion, she winds up her colorful act with eight articles spinning from various parts of her anatomy.

Don Dennis scores handsily with "All My Love" and takes "Over the Rainbow" for slick ride to big mitting. He winds up with a solid "Dance, Everybody, Dance." New show opens May 28. *Guy.*

**The Seville, H'wood**

Hollywood, May 19.  
Chico Hamilton Quintet, Sonny  
Rollins Quartet; \$1 cover, 2-drink  
minimum.

Two widely different types of modern jazz comprise the current fare at Harry & Alice Schiller's Seville. One's loud and frantic and the other's smooth and novel.

Drummer Chico Hamilton's quintet gets a strange but beautiful intonation by combining a cello (Nathan Gershman) with a bass viol (Wyatt Rutherford), a guitar (Dennis Budemire) and a versatile reed (Eric Doffey), who plays a tenor and a baritone sax, a clarinet and a flute.

Hamilton, by usually restricting his percussion to brushes and soft mallets, permits a quiet blending of several elements. His selections, played with intelligence from carefully worked out arrangements, are frequently drawn from showtunes.

High points opening night were: "More Than You Know," in which the guitar and the cello carry the theme; "Under Paris Skies," a unique arrangement which successfully experiments with tempos, and a number called "Far East," in which Hamilton's tasteful drum artistry shines. Doffey's reed work stands out in a group of standout musicians.

Hamilton's group alternates continuously with saxman Sonny Rollins' quartet, composed of Freddie

Hubbard, trumpet; Lenny McBrownie, drums, and Henry Grimes, bass. Neither Rollins nor Hamilton uses a piano.

That the Rollins group has technical skill is clear and Rollins and Hubbard are the stars. But, although they improvise, their work seems cerebral and unfeeling and, for the general taste they are too loud, too feverish. There is, however, a specialized audience for this type of cacophony.

Both groups are slated at the Seville until May 27 with options. *Glen.*

**Queen Elizabeth, Mont'l**

Montreal, May 19.  
"An Evening with Sigmund Romberg,"  
with Earl Wrightson, Stanley  
Grover, Betty Benec, Denny  
Vaughan Orch (12), Louis Bannet  
Trio; \$2.50-\$3 cover.

Wave upon wave of nostalgia sweeps over the elegant Salle Bonaventure these nights as Earl Wrightson and confers reprise the Sigmund Romberg faves to a reception seldom equalled in this room.

The "Evening With" format is a cinch to click in almost any of the better rooms and present layout is no exception; it could easily be a lucrative forerunner for other similar composer-shows.

Newcomer to current group is Stanley Grover who takes over spot formerly held by Felix Knight. Grover, who roadshowed in "South Pacific" for some time, has a pleasing tenor voice and manner, working in smoothly with the polished performances of Earl Wrightson and Betty Benec.

In the headlining slot, Wrightson impresses with every offering and on the night caught had a made-to-order crowd. They were amply rewarded by all three singers who combined in trio and duet offerings, single spots and even the seldom heard male duet from "Student Prince." Such evergreen as "The Riff Song," "One Alone," "Lover Come Back To Me" and "Wanting You" drew sock ovations.

Show is on the plus side throughout despite some off-the-cob items. Pipers are given adequate support by the Denny Vaughan orch which shares interlude music with violinist Wrightson & Co. are in until May 30 and should set new house records if biz continues at level of preem. Lucille & Eddie Roberts come in June 1 for two weeks, followed by Mata & Hari June 15. *Neut.*

**Slate Bros., L. A.**

Los Angeles, May 19.  
The Gaylords (2), Duke Hazlett,  
Mel Young, Players Four; \$1 cover.

This is the first completely new bill at the Slates in 15 weeks, what with Don Rickles having held down the headliner spot for that period before moving off for Las Vegas. Three new acts provide a nicely balanced bill, and the Slates have a sleeper in one of them, Mel Young, with the result that business should continue bouncy over the next few weeks.

Headliners are the Gaylords, a pair of singers-comics who've made their mark in the disk biz but also work comedy in niteries. They're fine singers, and display an okay if somewhat erratic comic flair. But the turn is choppy and somewhat disorganized, and they'd benefit from a complete reworking of their act. Their singing provides the greater impact, and that should take precedence over the comedy, which also needs some trimming. They're satisfactory turn at present, but could realize a greater impact with a more compact routine.

Young, whom the Slates brought down from San Francisco, is a record pantomimist with a fresh approach and offbeat material. A rubberfaced youngster, he utilizes a score of props and imaginative physical business to go with his panto. He scores with a ribald bit to Pearl Bailey's "Tired," does a wonderful turn on the receiving end of a Mike Wallace interview, dons a fright wig for a funny "Hey, There," to Rosemary Clooney way, and closes with a Harry the Hipster turn. For other rooms, Young will have to trim the blue stuff, but he seems to have enough of a backlog, so that won't be a problem.

Duke Hazlett, who occupies the middle spot, is a poor man's imitation of Frank Sinatra. Looking and dressing somewhat like Sinatra, he essays Sinatra tunes in the Sinatra style. At best, it's a poor imitation—Hazlett lacks the voice, the authority and the musical command to score. Turn draws strictly on its novelty value. The Players Four do a good showbacking job and provide some interesting intermission jazz. *Chan.*

**Statler-Hilton, L. A.**

Los Angeles, May 22.  
The Sportsmen (4), Nita & Peppi,  
Leighton Noble Orch (8); \$2-\$2.50 cover.

The Sportsmen, current headliners at the Statler's Terrace Room, present a pleasant act which will please the commercial travelers and other hotel passers-through.

Backed by Leighton Noble's orch, the quartet (which contains two of the original Sportsmen and two of the Continentals who have joined them) is on for about 30 minutes. While barbershop is the group's basic style, and they lapse into it occasionally, the Sport-men are in a category of their own. Their harmonies, rhythms and routines are too subtle and varied for SPBSQSA Inc., but are sufficiently homespun and cheerful to appeal to homebodies out on a fling.

Their parodies — "Ah Loves Texas," to the tune of "I Love Paris," and "Me and My Shadow," with two Ted Lewises and two shadows — are refreshing to any taste. While they haven't recaptured the tight intonation of the old Sportsmen, they have developed a good sound, and novelties like their whistled rendition of "Flight of the Bumble Bee" make up the difference.

Acrobats Nita & Peppi are a nice young couple who almost literally knock themselves out on the Statler Hilton's low ceiling. Both acts are booked for three weeks.

There was an amusing flub opening night when the emcee said, "We now invite you to dance." Noble's orch chose that moment to leave the stage. Customers, basking in the room's well-heeled service, may not have noticed. *Glen.*

**Bon Soir, N. Y.**

(FOLLOWUP)

Mill Kamen, who replaced singer Bertrice Reading at the Bon Soir last week, is in peak form. His comedy routine, loaded with generally strong material, pulls an almost continuous flow of laughs. The comic and most of the hold-over acts provide an entertaining session.

Kamen's 30-minute discourse includes humorous observations, comments and ribs on a variety of subjects, running from sartorial to psychological. His routines about English being a physically weakening language; a flatheaded school teacher; missile nature; the Readers' Digest and Brooks Bros., are all in the click groove, as is his jazz poetry concert closer.

Comedienne-singer Kaye Ballard continues as a potent laugh-puller and skilled songstress. Her rendition of tunes associated with Fanny Brice is top-drawer, and ditto her execution of "Love Is a Simple Thing." The comedy trio, Little, Dane & Mason, have some okay moments, but, in the overall, aren't too effective.

The Three Flames, as usual, dish out a neat brand of instrumentalization and comedy, while host Jimmie Daniels continues to do a fine song-selling job. *Jess.*

**Statler-Hilton, Dallas**

Dallas, May 19.  
Dick Shawn, Johnny Long Orch  
(11); \$2-\$2.50 cover.

Comic Dick Shawn, a big hit in his first Empire Room outing in July, 1956, returns to pick up where he left off. In the interim he's acquired fresh material, perfected his timing and comes up with a crowd-pleasing hour of hilarity that rates yocks from the finely honed act.

Opening (14) to an overflow audience in the adjoining grill, Shawn easily kept his 400 fans howling with sketches (reprising his w.k. "Massa Richard," his panto of a swishy baseball pitcher and his wild, new bit—a razz of rock 'n' rollers—ending with "Goodnight, Elvis, whatever you are.") Shawn's lightning delivery keeps the tablers earbending; he gets deserved response, but smartly never steps on his laughs. Takeoffs of Ted Lewis, Frankie Laine, Teresa Brewer and Dean Martin reach hefty mitting and he has to beg off after three encores.

Johnny Long orch opens the show with a swinger, "720 in the Books," and later, to permit a costume change, band is onstage for a bluelighted, sock instrumental of "Dancing in the Dark," with fiddler Long soloing. Crew adds fine showbacking and jams the floor with leather pushers.

Shawn has a fortnight here; Roberta Sherwood opens a return, two-frame date May 28. *Bark.*

## House Reviews

### Music Hall, N. Y.

"Camera Holiday," produced by Leon Leonidoff; Varel & Bailly with Les Chanteurs de Paris; Alan Cole, Maria Neglia, Rita Lauria, Trio Martelli, Ronald Frazier, Rockettes, Corps de Ballet, Symphony Orchestra under Raymond Paige. "Ask Any Girl" (M-G), reviewed in VARIETY, May 13, '59.

This is one of Radio City Music Hall's better stage offerings, offering variety and color in the turns from outside and some freshness in the material put across by the onstage regulars. Attesting to audience satisfaction was the mitting which followed each number—at least on opening show caught.

As produced by Leon Leonidoff, the show is a well-rounded one with each display nicely seguing into the next. This is done via a photographic "world" which employs screened motion picture material as a backdrop for the live action on the boards.

Particularly effective is an enormous still of the Rockettes garbed in red outfits which is immediately followed by the gals themselves, as though the picture were coming to life. Dances by Emelia Sherman are trickier than usual, making the precision maneuvering all the more striking.

Symphony orchestra under Raymond Paige's direction provides the warmup with a stirring offering of "Roumanian Rhapsody No. 1."

Varel & Bailly with Les Chanteurs de Paris make for the first stop on the stage tour. V & B and six male assistants offer a few French melodies with marked sensitivity. Alan Cole is a capable baritone whose vocalizing accompanies the "My Photograph Book" stage business.

Impressive in her first start as a professional is Rita Lauria. This coloratura was booked after her appearance on the Ted Mack amateur program on television and scored well in the big house. Her turn was limited to two brief songs, "Come Back to Sorrento" and "Dark Eyes"—any strenuous exercise would be too tough for a newcomer, what with the four appearances a day at the Hall—but the impact of this crystal-clear, unerring voice makes it apparent that Miss Lauria is on her way to more pro assignments. Incidentally, hers is not an act as of now in the usual sense, and consequently will not be covered in VARIETY's New Acts.

Maria Neglia provides a fitting violin workout and for comedy effect there's the Trio Martelli, two boys and a girl, whose ballet and acro-type dance shenanigans provide a chuckle.

It's all topped off with a "spectacular" having to do with American Indians praying for rain, which they get, with Ronald Frazier as soloist, the ballet troupe and then the entire company. There's lots of production in this number and it makes a good climax. Gene.

### North Pier, Blackpool

Blackpool, Eng., May 26.

Bernard Delfont presentation, with Charlie Drake, Edmund Hockridge, Doreen Hume, Three Monarchs, The Mudlarks, Ernie & Toni, Sheila Holt & Tom Gillis, 12 Show Time Lovelies, Paul Burnett Orch., produced by Ernest Marx; Maurice Fournier, production associate.

Charlie Drake, only five feet one inch small, with thinning reddish hair, is England's newest discovery via tv. He has been slogging it for some years through vaude, and is now acclaimed as a national star, thanks to some clever tv spotlighting and series. Drake emerges as an appealing little clown with charming air and sympathy of outfronters at head of this summer lavent on Blackpool's famed North Pier.

Comedian is best when clowning with a large bunch of balloons, hardly seen behind them and getting tangled up in an apache dance. He also scores in various sketches, with tall Michael Henry as foil.

Edmund Hockridge, tall Canadian singer, further establishes his reputation in U.K. via some strong singing, notably in soliloquy from "Carousel." He exits to good mitting. Hockridge is joined in production numbers by Doreen Hume, femme chirper with no lack of vocal talent. The song spots are strongest part of layout.

Three Monarchs add pace with some merry instrumentalism and comedy. Trio play harmonicas and make Cedric, heard member of act, butt of their comedy. The Mudlarks, two males and a femme,

are youthful harmony act with lotsa zip, giving out happily in current pop tunes.

Evers & Toni register with acro contortions, fitting into an African harem scene. Terping bits are by Sheila Holt partnered with Tom Gillis. Twelve dancing girls are an attractive line, and Paul Burnett batons special orch for solid show-backing.

Ernest Marx produces, with assist from Maurice Fournier, to whom he paid due credit in opening night curtain speechifying. Settings are by Tod Kingman and George Collier. Main problem affecting show is awkward long-sized shape of auditorium, which results in much of audience being too far distant from stage, thus detracting from show's intimacy. Bernard Delfont, London impresario, is presenting this vacation-time layout, geared for holiday trade over period from now to October.

Gord.

### Apollo, N. Y.

Heartbeats (4), Joe Medlin, Spaniards (5), Jesse Belvin, Fiestas (4), Bo Diddley (3), Bobby Day, Cadillac (4), Baby Cortez, Reuben Phillips band (12) "Forty Guns" (Col.).

The trouble with this sort of packaged rock 'n' roll revue was exemplified in the intro problems of emcee Jocko. With the Cadillac ready in the wings, he gave the buildup spiel for the Fiestas. The Fiestas had already appeared.

He can hardly be blamed. There is such a similarity in presentation style and beat and melody (?) of the numbers that the color of the jackets is about the only clue to the variety of acts. Assembly-line runoff of acts—group, single, group, single, etc., with little or no build to climax or variety—doesn't do much to break the monotony, nor does the all-male lineup, with nary a femme chirp.

There are, however, a couple of highlights in the 70 minutes of jumps and wails. The vocals of Joe Medlin are clearly above the routine. His relaxed style and wide, accurate range lend nicely to the standard, "I Cried for You."

Bobby Day, a Coast enter, belts out two as-usual r&r wailings, but tops the coupling with a subtle and effective parody. Starting straight, he slowly builds the takeoff to a shamless finish. Audience awareness builds with him, winding up in the deserved top hand of the night.

Of the groups, the Cadillac seem to have the edge in polish. The Heartbeats and Fiestas would probably improve with strong lead singers. Both groups flatted with painful regularity. Or perhaps the audio setup in this Harlem vaudery makes it hard for a group to hear each other. When Bo Diddley added his wide-open guitar amplifier to the electronic din, the house literally vibrated.

Baby Cortez closed out the show with his million platter, "Happy Organ."

Reuben Phillips' orch booms, chicks-booms adequately behind the acts and opens with a solo jumper in the Basic style just to prove they can do it.

## New Acts

### LEON BIBB

With John Star

Songs

19 Mins.

Village Gate, N.Y.

This Negro spiritual and folksong balladeer does so well here that he gives every indication of having been around. But not in VARIETY's New Acts file. This engagement should lead to many nitery dates and other bookings because Leon Bibb obviously has many of the talents that won acclaim for Harry Belafonte.

Bibb not only has a well-trained voice but his range and ability to control varied tones is an additional asset. He switches from one type song to another with ease and aplomb. He kicks off with "Timber, Timber," and then goes into a lullaby ballad, "I Wish I Was a Little Swallow." "Let My Troubles Pass Me By" is a wordier effort with many mild nuances.

Bibb's unusual Tennessee tune,

"The Skillet," also was announced with the alternate title of "Pleasantest Lost Weekend." His "Battle of Jericho" gives his guitar accompanist, John Stark, a break. Lad obviously is as good as Bibb lauded him to be.

The chain gang song, "Make a Solid Road," enables Bibb to bring in various sounds until it becomes almost a chanting ballad. "Across Wide Missouri," one of his top efforts, also spotlights the guitar playing and a whistling signoff. The spiritual, "Run To Sea," builds up to a shouting climax. Winning an acclamation, he was forced back to do a ballad, "Turn Around When You're Young." This proved one of the weaker entries of his repertoire. Wear.

### PEDRO ROMAN

Songs

15 Mins.

IBEW Hall, Chicago

Up from Cuba, Pedro Roman harks back to the heyday of romantic Latin singers in U.S. pix, radio and stage shows. If American show biz can accommodate a 2 revival in this idiom, however, Roman is the one to do it. Combination of his knowing presence and room-filling baritone adds up to beaucoup excitement that bodes brightly for the singer.

Besides the vocal sparks, with bongo accomp, and via an assortment of instruments that includes "Babalu," "Volare," "Sorrento" (with Italo lyric), "Day-O" and "Granada," Roman has the gift of generous sex appeal. His eyes flash; his movements are sensually rhythmic. All of it may be so much corn to the American male, but femme hearts will still flutter. And gender aside, there's that massive voice which Roman issues with considerable drama, especially on "Sorrento" when he throbs in the best tradition of a star-crossed operatic lover. It's more than enough to unite his audience, however mixed.

If Hollywood isn't so much in the market, television and the regulation clubs are obvious showcases for Roman. Pit.

### BUD & TRAVIS

Songs, Guitar

17 Mins.

Village Gate, N.Y.

Coming east with a rep of having played several night spots in the L.A. area, this smart combo should find the N.Y. climate very healthy. They were big favorites here, and have the necessary verve and material to make good in any number of Manhattan rooms and theatres. At a small intine spot, these two boys should clean up.

Although both are American lads, they favor Mexican tunes and ballads with high success. However, it's the perfect harmonizing, plus expert guitar manipulation that make the act jell. These two boys are so much in the groove that they make some of today's rock 'n' roll combos sound like beginners. They have a nice habit of ad libbing an explanation or description of their coming numbers.

Aside from their Mexican folksongs, they use a Hawaiian song which develops into a fast swing tune. An old Irish ballad is done with a "Johnny Comes Marching Home" muted instrumental background. It scores heavily. "Maria" is announced as their latest recording, and they do it up solidly. "Sloop John B" is a humorous offering which they say sounds like a calypso but is not really one. Their last number, also in the comedy vein, has two many verses. It might be better for the late show, but ordinarily could be forgotten. Wear.

## Negro Snub

Continued from page 1

station's action in shunting off his son in the tv series.

Fagan, emcee of the afternoon Buffalo show for two years, said the incident was the first of its kind but claimed that when the Negro was seen dancing with a white girl the calls of angry viewers swamped the station's switchboard and the colored youth had to be dismissed. The Johnston parents were watching the tv program at the time in Toronto. Mrs. M. Banks, mother of the white girl, said that it was an unfortunate incident "that her daughter was very upset and that other than that, I have nothing to say."

Stanley Gizzle, president, Sleepin' Car Porters Union, said the matter would be taken up with the union membership and a protest made to the Buffalo station.

## VARIETY BILLS

WEEK OF MAY 27

### NEW YORK CITY

**MUSIC HALL 27**  
Varel & Bailly  
Les Chanteurs  
Trio Martelli  
Maria Neglia  
Rita Lauria  
Alan Cole  
Corps de Ballet

**ROCKETTES**  
Jack Kodel  
Joe ROXY  
Jack Haskell  
Monty  
Troupers  
Balladeers  
Holt, Boucher Ore

### AUSTRALIA

**MELBOURNE**  
Tivoli  
Will Mahoney  
Rudy Horn  
Gibson Girls  
Gordon & Colville  
Allen Bros. & June  
Amazing Margoes  
Andy Berryer  
Margo Glancy  
Edit Juhasz  
Kander Wilson  
Lor's ne Bransgrove

**SYDNEY**  
Tivoli  
Johnny Lockwood  
Len Lowe

**ADELAIDE**  
Natalie Royals  
Andrea Danvers  
S. M. Harrison  
Billy Baxter  
Mun Juniors  
Crocker & Clark  
David Sterle  
Jackie Monnier

### BRITAIN

**BLACKPOOL**  
Grand  
Leslie Crowther  
Joan Mann  
Peter Felgate  
Bryan Burdon  
Baker & Bowen  
Dorothy Wayne  
Hazel Lee  
Jill Stewart  
Thomas Walling  
Harold Tait  
Jimmy Green  
Jennifer Martin  
L. E. EDS  
Patricia Burgess  
Ursula Gayler  
Valerie Sanders  
Sonya Fenner

**LIVERPOOL**  
Empire  
Earle & Vaughan  
Dorothy Reid  
Tanner  
Sharpe & Iris  
Alan Clive  
Shan  
Granger's Puppets  
Phyl & Yulle

**MANCHESTER**  
Hippodrome  
Bill Kenney  
Bentley  
Muriel Rocco  
Richards & Yolanda  
Iris Sadler  
Sonny Roy  
Jack & Roy

**MORECAMBE**  
Winter Gardens  
Jack Arnold  
Flack & Lamar  
Reg Dixon  
Jackie  
Helen Bailey  
Wilson Keppel  
Miss Lila & Co.

**NEWCASTLE**  
Empire  
Lonnie Donegan  
Lorraine Desmond  
O'Connor  
Mickie Griffin  
Kendrick Christine  
Donegan's Skiffle Gr  
De Vere Dancers

**EDINBURGH**  
Empire  
Larry Marshall  
Muriel Rocco  
Marie Benson  
Charlie Sim  
Jimmy Nairn  
Ella Wilson  
Pipe Band  
FINSDAY PARK  
Empire  
Platters  
S. & Russell

**GLASGOW**  
Empire  
Paul Anka  
McArdrew & Mills  
Smoots & Layton  
Matanzas  
Laycock & Bee  
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### NEW YORK CITY

**ROCKETTES**  
Jack Kodel  
Joe ROXY  
Jack Haskell  
Monty  
Troupers  
Balladeers  
Holt, Boucher Ore

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**ROCKETTES**  
Jack Kodel

# 19 B'WAY HITS DURING '58-'59

## 1958-59 Broadway Shows

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (O) Opera, (Rep) Repertory, (Mul) Multiple-Bill, (Rev) Revival, (Ad) Adaptation, (Imp) Import, (Solo) Solo Show, (Ret) Return Engagement, (FL) Foreign Language. Unless otherwise indicated, shows are first-presentations on Broadway. Asterisk indicates the show is continuing beyond this week, into next season.

### HITS (13)

Flower Drum Song (MD) (Ad)\*  
J. B. (D)\*  
La Plume de Ma Tante (R) (Imp)\*  
Majority of One (C)\*  
Marriage-Go-Round (C)\*  
Once More, with Feeling (C)\*  
Party with Betty Comden and Adolph Green (R) (See Note)  
Raisin in the Sun (D)\*  
Shakespeare's Ages of Man (Solo) (Imp)  
Sweet Bird of Youth (D)\*  
Tall Story (C) (Ad)  
Touch of the Poet (D)\*  
World of Suzie Wong (D) (Ad)\*

### STATUS NOT YET DETERMINED (7)

Destry Rides Again (MC) (Ad)\*  
Flower Drum Song (MD) (Ad)\*  
Gazebo (C) (Ad)\*  
Gypsy (MC) (Ad)\*  
Make a Million (C)\*  
Rashomon (D) (Ad)\*  
Redhead (MC)\*

### FAILURES (30)

Cold Wind and the Warm (CD) (Ad)  
Comes a Day (D)  
Cue for Passion (D)  
Desert Incident (D)  
Disenchanted (D) (Ad)  
Drink to Me Only (C)  
Edwin Booth (D)  
Epitaph for George Dillon (D) (Imp) (See Note)  
First Impressions (MC) (Ad)  
Girls in 509 (C)  
God and Kate Murphy (D) (Imp)  
Goldilocks (MC)  
Handful of Fire (D)  
Howie (C)  
Juno (MD) (Ad)  
Kataki (D) (Ad)  
Legend of Lizzie (D) (Ad)  
Look After Lulu (C) (Ad)  
Man in the Dog Suit (C) (Ad)  
Maria Golovin (O)  
Masquerade (CD) (See Note)  
Nervous Set (MC) (Ad)  
Night Circus (D)  
Patate (C) (Imp)  
Requiem for a Nun (D) (Ad)  
Rivalry (D)  
Shadow of a Gunman (D) (Rev)  
Third Best Sport (C)  
Triple Play (Mult)  
Whoop-Up (MC) (Ad)

### MISCELLANEOUS

(City Center, Limited Engagements, etc., not rated)  
(6)

Auntie Mame (C) (Ad) (Ret) (See Note)  
Lute Song (MD) (Rev)  
Most Happy Fella (MD) (Rev)  
Old Vic (Rep) (Imp)  
Say, Darling (MC) (Ad) (Rev)  
Theatre National Populaire (Rep) (Imp) (FL)

### CLOSED DURING TRYOUT TOUR (9)

At the Grand (MD) (Ad)  
Crazy October (C)  
Enrico (D) (Imp)  
Gay Felons (C)  
Listen to the Mocking Bird (C)  
Not in the Book (C) (Imp)  
Poker Game (C)  
Starward Ark (D)  
Swim in the Sea (D)

### LAST SEASON'S UNRATED SHOWS, SINCE CLARIFIED

Hits  
(2)  
Jamaica (MC)  
Sunrise at Campobello (D)  
Failures  
(7)  
Blue Denim (D)  
Jane Eyre (D) (Ad)  
Oh, Captain (MC) (Ad)  
Say, Darling (MC) (Ad)  
Time Remembered (C) (Imp)  
Visit (D) (Imp)  
Who Was That Lady I Saw You With? (C)

### HOLDOVER HITS STILL RUNNING (With indicated season produced) (4)

Music Man (MC) (1957-58)  
My Fair Lady (MC) (Ad) (1956-57)  
Two for the Seesaw (CD) (1957-58)  
West Side Story (MD) (1957-58)

"Party with Betty Comden and Adolph Green," originally presented off-Broadway for special Monday night performances and subsequently brought to Broadway, interrupted its regular run for the collaboration to fulfill a Hollywood scripting commitment.  
"Epitaph for George Dillon," a failure in its initial production, was put on again by a different management as a separately-financed venture, also a failure. It is figured as a single show, however.  
"Auntie Mame," brought back to Broadway as a repeat offering, was actually a different management's touring presentation, with separate capitalization, a different physical production and a different star (Sylvia Sydney).  
"Masquerade" had a preliminary tryout tour under the title, "Love-ly Star, Good Night."  
"Say, Darling," presented at the City Center, was a different presentation, not a moveover of last season's original Broadway production.

## FIGURE 31 FLOPS, 9 TRYOUT FOLDS

By HOBE MORRISON

The Broadway season of 1958-59, ending officially next Saturday (30), has generally been above recent average. Although there have been, by common consent, few shows of genuine artistic distinction, there have been plenty of financial successes.

Due primarily to the steady increase in boxoffice prices, the total gross has already set a new record, with the final figures not due until next week. The number of productions (see breakdown in adjoining tabulations) topped 1957-58, but was about on a par with the average of recent seasons. There have been 13 hits thus far (including only productions that have actually recovered their investments), with six others figured likely. There have been 30 definite failures, counting the double production of "Epitaph for George Dillon" as a single entry, plus at least one almost certain additional flop running beyond this week.

The financial tabulations do not, of course, include non-commercial presentations (such as the N. Y. City Center) or special limited-run items (such as the Theatre National Populaire, from Paris, and (Continued on page 72)

## Equity May End League Contract

The existing contract between Actors Equity and the League of N. Y. Theatres may be abrogated. The union threatens such action over the League's refusal to arbitrate retirement demands. Equity contends the present agreement requires arbitration of differences if negotiations have not been concluded by next Sunday (31).

Equity, in referring to the arbitration clause in the contract, has reminded the League "that a breach of any portion of the agreement by one party entitles the other to cancel and rescind the agreement without liability." The present Equity-League pact covers a three-year period ending May 31, 1960.

Under the terms of the contract, Equity had the right to reopen benefit negotiations with the League and in line with that submitted proposals last March. Representatives of the two organizations met to discuss the matter April 13, and the League refused to negotiate, on the ground that a pension plan was beyond the scope of the contractual provision for the reopening of benefit negotiations. That's also the reason for the League's refusal to arbitrate.

Equity, on the contrary, claims the reopening clause specifically states that discussions "need not be limited" to the present area of benefits relating to the welfare of its members. The retirement plan was presented to the League as part of Equity's demands for increased hospital and medical benefits, plus a term life insurance proposal.

## City Center Had \$16,987 Deficit on '58-'59 Season

The N. Y. City Center ended its 1958-59 season with a net deficit of \$16,987. That reduced the working capital on hand to \$69,890. Operating costs for the season, including the presentation of City Center productions on three other continents, were \$2,677,026. Receipts fell \$566,445 below that figure.

However, grants and contributions from individuals totaled \$549,458. The financial situation was reported last Thursday (21) by chairman Newbold Morris at the 16th annual meeting of the board of directors.

## Expect Reunion of FDR Admirers At 'Sunrise' Opening in Washington

By LIZ CARPENTER

### Positive Identification

Washington, May 26. When "Sunrise at Campobello" opens an engagement June 1 at the National Theatre, Washington, the house will be filled with many old friends of the late President Roosevelt, the central character of the Dore Schary drama. Two of his sons, Rep. James Roosevelt (D-Cal.) and Elliott Roosevelt will attend, but Mrs. Eleanor Roosevelt will not be present.

"Mother has seen the play five times," Rep. Roosevelt has told friends, "and it always breaks her up."

## New ATPAM Rule On Circus Press

The Assn. of Theatrical Press Agents & Managers has halted William Fields' activities as general press representative for the Ringling Bros. and Barnum & Bailey Circus. A recent ruling by the union's board of governors prohibits Fields, who's also publicist for the Playwrights Co. and other legit managements, from promoting the circus on its present tour.

The edict is apparently based on Fields not having a road contract with the circus, which, in accordance with ATPAM requirements, has two advance men for its tour. Fields, who's been general p.a. for the circus for several years, assisted in the out-of-town promotion of the show in the past. That is now forbidden, however.

The limitation imposed on Fields by the board of governors has caused speculation as to whether the ruling will be extended to legit, especially in the case of a Broadway and road company operation where the New York-based p.a. frequently assists in exploiting the touring presentation. There's also some question over the union's move against general press representatives without any similar action on general managers.

## SET CAROL CHANNING FOR GAYNOR MUSICAL

Chicago, May 26. Carol Channing, who tomorrow (Wed.) winds up an engagement in the Palmer House Empire Room, is virtually set to star in a Broadway revue next fall. It's been scripted by Charles Gaynor, who wrote "Lend an Ear" and is responsible for several of Miss Channing's nitery sketches. Oliver Smith will produce, and design the scenery.

The plan is to tryout the show on the road and open it in New York early in 1960.

## Strawhatter Lee Falk Ends 13 Years in Hub

Boston, May 26. After 13 years, four theatres and 300 productions, Lee Falk has called it quits at the New England Mutual Hall for his Boston Summer Theatre. Here last week to dispose of stage effects, he said that he plans to produce only in New York.

Falk explained that his stock venture was hit by the newspaper strike in Boston two seasons ago, with off-Broadway productions, and last season had skimpy pickings with star package shows. He disclosed that he is writing a play, and added that he is too busy with his "madrake" comic strip and other activities, to continue strawhatter operations in Boston.

Falk's exit leaves the city without a strawhatter operation in the downtown area for the first time in many years.

Washington, May 26. FDR's old "Box K" at the National Theatre will be dramatically vacant, but spotlighted, next Monday night (1) when "Sunrise at Campobello" opens for its five-week run in Washington, with Ralph Bellamy and most of the original Broadway cast. The Dore Schary play deals with the late President's career before he became Governor of New York.

The Washington opening may provide the most sentimental reunion yet for the group of Democrats who knew FDR intimately, a few during the sunrise, but many more in the high noon and twilight of his 12 years in the White House.

They include names like Grace Tully (who came from Albany with the "Governor" to be his private secretary until his death), Katherine "Casey" Blackburn (who was on the platform that memorable night of June 26, 1924, when he delivered the "Happy Warrior" speech which ends the play); Thomas "Tommy the Cork" Corcoran (who was half of the Corcoran-Cohen brain trust team); Lela Stiles (longtime secretary to FDR's friend and political mentor, Louis Howe); Jim Rowe (one of the President's six anonymous assistants); Louise Hackmeister (chief switchboard operator from the 1932 campaign through White House days); and Mrs. Mary Eben (a secretary way back when Roosevelt was vice-president of The Fidelity & Deposit Co. of Baltimore).

They will be among the audience at the opening night, which has been taken over for a benefit performance by the Democratic Central Committee of the District of Columbia. Also present will be at least two of the Roosevelt children, Rep. James Roosevelt (D-Calif.) and Elliott Roosevelt. Mrs. Eleanor Roosevelt will not be here.

The impending opening here has already stirred many memories (Continued on page 72).

## Schary Ready 'Tree,' May Stage 'Prosecutor,' Will Make 'Sunrise' Pic

Dore Schary has a busy fall and winter schedule. Rehearsals of his play, "The Highest Tree," which he's staging and co-producing with the Theatre Guild, will start Sept. 8. The drama is slated to open a tryout tour Oct. 5 in Philadelphia and have its Broadway prefin Nov. 2.

The author-director-producer may also stage "The Prosecutor," another co-production venture with the Guild. The play by Ronald Alexander and N.Y. Judge Bernard Botwin is planned for Broadway next December. Besides the legit activity, Schary will also produce and direct his own film version of his play, "Sunrise at Campobello." The picture, which he's making under a contract with Warner Bros., will start shooting next March. Ralph Bellamy, star of the original Broadway production, is still undecided about repeating his role of Franklin Delano Roosevelt in the film.

Schary is currently on the Coast, where he expects to remain until mid-July. While there he'll undergo minor surgery for a back injury suffered recently in a fall in his New York home. He's also waiting for the birth of his second grandchild, due early in June.

## Bolshoi in New York Grossed \$1,300,000

Washington, May 26. Bolshoi Ballet's New York (Met and Garden) gross will run about \$1,300,000, 301 Hurok stated here Thursday (24) while in town to attend the dancers' single Washington performance.

Washington's one-higher grossed more than \$87,000, alltime high figure here. Tickets for the Capitol Theatre's 3,426 seats were scaled at \$15, \$9, \$7 and \$4.50.



## Show on Broadway

### Gypsy

David Merrick & Leland Hayward presentation of two-act musical comedy book, Arthur Laurents, music, Jule Styne, lyrics, Stephen Sondheim; based on the Gypsy Rose Lee book, "Gypsy: A Memoir." General staging and choreography by Jerome Robbins; set and lighting, Jo Mielziner; costumes, Raoul Pene du Bois; musical conductor, Milton Rosenstock; orchestration, Sid Robin and Robert Ginzler; dance music arrangement, John Kander; additional dance music, Betty Wallberg; set design, Ernest Adler, Stas Elmel Merman; features Jack Klugman, Sandra Church, Lane Bradbury, Maria Karnilova, Fela Williams, Mort Marshall. Opened May 21, '59, at the Broadway Theatre, N.Y.; \$8.60 top week-nights, \$9.10 Friday-Saturday nights and opening.

Uncle Jacko ..... Mort Marshall  
George ..... Willy Sumner  
Arnold ..... John Borden  
Balloon Girl ..... Jody Lane  
Bob Louise ..... Fela Williams  
Baby June ..... Jacqueline Mayro  
Pop ..... Ethel Merman  
Newsboy's Bobby Brownell, Gene Castle, Steve Curry, Billy Harris  
Weber ..... Jack Klugman  
Herbie ..... Sandra Church  
Louise ..... Lane Bradbury  
Tula ..... Maria Karnilova  
Yonkers ..... David Winters  
Annie ..... Ian Tucker  
A. A. ..... Michael Parks  
Krinselein ..... Loney Lewis  
Mr. Goldstone ..... Mort Marshall  
Farm Boy ..... Marvin Arnold  
Den Emmens, Michael Parks, Jan Tucker, Paul Wallace, David Winters  
Miss Cratchit ..... Mary Murphy  
Hollywood Blondes ..... Marilyn Cooper  
Patsy Brader, Marilyn O'Hanau, Morle Letowt, Joan Pettag, Imelda de Marlin  
Patsy ..... Richard Porter  
Fessie Tura ..... Faith Dane  
Mazepa ..... Loney Lewis  
Cigar ..... Loney Lewis  
Electra ..... Loney Lewis  
Showgirls ..... Kathryn Albertson, Gloria Kriss, Denise McLaglen, Barbara London, Theda Nelson, Carroll Jo Towers, Marie Wallace  
Maid ..... Marsha Rivers  
Phil ..... George Zima  
Bougeron-Cochon ..... George Zima  
Cow ..... Willy Sumner, George Zima  
Musical numbers: "We Entertain You," "Some People," "Traveling," "Small World," "Baby June and Her Newsboys," "Mr. Goldstone," "I Love You," "Little Lamb," "Dainty June and Her Farm Boys," "You'll Never Get Away From Me," "If Mommy Was Fairer," "All I Need Is the Girl," "Everything's Coming Up Roses," "Madame Rose's Toreador," "Together, Wherever We Go," "You Gotta Have a Gimmick," "Let Me Entertain You," "Rose's Turn."

It's the same old story—Ethel Merman is greater than ever. Although "Gypsy" has a different flavor than anything else she has done, it's still a Merman show and, thanks to the musical comedy champ of her era, it's a hit.

"Gypsy" is the musical version of Gypsy Rose Lee's book about her mother, "Gypsy: A Memoir," and by coincidence it opened on Broadway last week concurrently with the publication of another book of similar subject matter, the author's "Gypsy: A Memoir." "Gypsy" is a musical comedy, and by coincidence it opened on Broadway last week concurrently with the publication of another book of similar subject matter, the author's "Gypsy: A Memoir."

Apparently the show retains the reality and the vividness of Miss Lee's book, following the career of the demonic mother and her two daughters, the rather quiet, humorous Louise and the more intense, talented "Baby" June. But although there is an undeniable quality of "truth" in the musical, its back-stage subject matter, the shabby surroundings and sordid nature of the story are not attractive, and the hard, ruthless and implacably possessive central character may limit the show's popular appeal.

As adapted by Arthur Laurents, with music by Jule Styne, lyrics by Stephen Sondheim and staging and choreography by Jerome Robbins, "Gypsy" makes no compromises, and Miss Merman is equally realistic in her portrayal of a hard-riding woman who would have unhesitatingly clawed the eyes out of anyone who got between her daughters and a spotlight.

The part gives the star ample of the sort of breezy comedy she plays with such easy skill, as well as a genuine, dimensional character which she acts with astonishing conviction and a touch of poignance. It also provides her with at least five songs with which she ignites the theatre. For a star who has been the epitome of a Broadway era, the show is a triumph.

Since it's a backstage yarn, all the action occurs in and around theatres and theatrical hotels, and since the period is the declining days of vaudeville, the atmosphere is dingy and depressing. Most of the story involves the early, desperate years of scheming and scrambling for bookings and billing, and of hand-to-mouth existence.

The opening scene is an amateur audition in a Seattle vaude house, with mama bulldozing and finally blackmailing the manager into booking her daughters' primitive song-and-dance act. Thereafter, the troupe is successively enlarged with shanghaied boys, and

there are periodic changes of scenery and costume, but the maternally-authored hokum routine remains about the same, with Baby mains about the same, with "Baby" finale.

These show-within-a-show numbers are staged with uncanny satirical skill by choreographer Robbins, but although they have evidently been drastically cut during the tryout tour, they still tend to be repetitious and, perhaps by no coincidence, the sort of thing that hastened the end of vaudeville. There are two other standout dance numbers, however, one a stunning solo bit by Paul Wallace, deftly worked into the story pattern, and the other a hilarious succession of "gimmick" stripping turns by Maria Karnilova, Faith Dane and Chotzi Foley.

With the elopement of June to escape sordidness and perpetual "Baby" billing, the mother's start-making fixation centers on the reluctant Louise, who is presently forced into a career as a stripper and consequent eminence as a top-salaried Minsky headliner and celebrity. Sandra Church is a real find in this role, not only in the teenage sequences but also as the adult, aware and confident star who puts mama in her place at last. She gets by nicely in the tawdry finery of the Minsky montage (but reportedly wears a bit more than during the tryout).

Miss Merman has several above-average songs, notably "Some People," "Small World" and "You'll Never Get Away From Me," plus a superior hit in "Together, Wherever We Go" (with Miss Church and Jack Klugman), and two powerhouses in "Everything's Coming Up Roses," the rousing first-act finale, and "Rose's Turn," the spectacular closer. Although the last number stampeded first-nighters, it may have less appeal with subsequent audiences, who could conceivably be repelled by its brassy, assertive vulgarity.

Besides Miss Church, there are notable supporting performances by Klugman as mama's devoted suitor and the daughters' selfless agent, Lane Bradbury as the unhappy and ultimately fugitive June; Karen Moore and Jacqueline Mayro as the two daughters as moppets, Mort Marshall doubling as a vaude manager and circuit booker, Loney Lewis as a victimized hotel manager and Richard Porter as a burlesque stage manager.

Robbins, who is noted as a choreographer and only moderately known as a director, has staged show with all-around skill, while Jo Mielziner has designed brilliantly expressive scenery and lighting, and Raoul Pene du Bo's has provided costumes that admirably reflect the changing fortunes of the principal characters.

"Gypsy" is an emphatic credit to original authors Gypsy Rose Lee, to librettist Laurents, composer Styne and lyricist Sondheim. It should be a substantial hit, possibly a smash, for producers David Merrick and Leland Hayward. But it's unquestionably Ethel Merman's show. Hobe.

### Chi Lyric Opera Sets

#### 3 Frenchmen for Fall

Chicago, May 26. Chi's Lyric Opera Co. has signed three French acts to make their U.S. debuts next fall. George Pretre, youthful maestro of the Paris Opera-Comique, has been engaged to conduct the Lyric production of "Thais," the Massenet work in which Leon yne Price will play the title role.

Baritone Michel Roux will appear in "Thais" and "The Flying Dutchman," and bass-baritone Ernest Blanc will do Escamillo in the season opener, "Carmen." Both are with the Paris Opera.

## B'way Production Breakdown

	1954-55	1955-56	1956-57	1957-58	1958-59
<b>TOTAL SHOWS</b>	63	56	62	56	57
Plays	42	43	47	41	42
New	34	34	37	37	38
Revolutions	8	9	10	4	2
Adaptations	13	8	13	11	11
Imports	9	14	8	12	6
Foreign Language	0	1	1	0	1
Return Shows	0	0	0	1	2
<b>Musicals</b>	19	12	15	15	15
New	14	8	10	11	12
Revolutions	5	4	5	5	3
Adaptations	7	3	5	3	7
Imports	1	2	1	0	1
Return Shows	0	0	0	0	0
<b>Miscellaneous</b>	2	1	0	0	0

### Joe Cook Memorial

Evansville, Ind., May 26. The idea of some New York friends of the late Joe Cook, to put a memorial plaque on his foster parents' home here, is late by near 30 years. Such a plaque went up in 1931. Actually, the home has since yielded to a hospital, but the plate remains in corner of the yard.

It was the suggestion and design of Karl Kae Knecht, as the editorial cartoonist of Evansville Courier. Knecht is still on the job, now in his 53rd year.

### Wash. Area Will Have 4 Strawhats This Summer; Plus Touring 'Sunrise'

Washington, May 26. With Washington's summer theatre appetite well established, the menu is being doubled in the hot months ahead.

Instead of two showplaces opening in the area in June, there'll be four. Newcomers are a tent, the Rosecroft Music Circus in Oxon Hill, Md., six miles away, and the Candlelight Playhouse, an in-the-round downtown experiment where customers will sit at tables and sip drinks during performances.

Back again will be two standbys, Olney Theatre in nearby Olney, Md., run by Catholic Univ. alumni as Players, Inc., and Irvin and Israel's outdoor Carter Barron Amphitheatre.

This lineup will offer varied theatrical fare. The Rosecroft tent (on the grounds of a harness-racing track) has booked eight musicals with Broadway records. Candlelight, in the heart of the mainstem where it can draw tourists, will do both musicals and straight plays in an arena. Olney, strawhat in setting and proscenium in layout, will open with "Say, Darling," and turn to non-musicals for the remainder of the summer. Variety shows with big-name headliners are the fare for Carter Barron Amphitheatre.

All four will open the fourth week in June. The Feld brothers' Carter Barron is first, June 22, with a week, of Ella Fitzgerald the period of July 20-Aug. 2 the only remaining empty time. Miss Fitzgerald is to be followed by Washington Ballet, with Maria Tallchief, Andre Eglevsky and Frederic Franklin, June 29-July 3.

Also, opera singers Robert Merrill, Jan Peerce and Kurt Baum, July 6-11; Johnny Mathis, Ahmad Jamal and Dakota Staton, July 13-19; Ballet Russe de Monte Carlo, Aug. 3-9; Harry Belafonte, Aug. 10-23; Jerry Lewis, Aug. 24-30, and Fabulous Fabian and Duane Eddy, Sept. 1-7.

Both Rosecroft Music Circus and Olney Theatre will open June 23. John Schaefer, of Baltimore, is producer of the tent arena, in association with St. John Terrell (who also has canvastops at Lambertville and Neptune, N.J.). With tickets scaled \$3.85-\$1.25 (and including a 6 P.M. twilight Saturday performance at \$3 top), the tent will seat 1,925. Rosecroft will also operate a pre-show hot and cold buffet and cocktail lounge, with drinks served at intermission. Nine theatre parties are already sold.

Package shows are being booked which, generally speaking, will also play Lambertville and Neptune, plus Rye Beach, N.Y., and Brandywine, Del., tents. "DuBarry Was a Lady," starring Bert Lahr will open Rosecroft, June 23-29, followed by "Jamaica," June 30-July 13; "Merry Widow," July 14-20; and "Show Boat," July 21-Aug. 3. Although not yet programmed for exact dates, the period, Aug. 4-Sept. 14, are pencilled for "Pajama Game," "Ziegfeld Follies" starring Bert Wheeler, "Brigadoon" and "Li'l Abner."

Olney Theatre, run by Catholic (Continued on page 75)

## B'way Production Record

1899-1959

Season	New Plays	New Musicals	Revolutions	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	63	29	35	127
1905-1906	62	32	37	131
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	85	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	42	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	120	46	15	186
1924-1925	162	48	20	228
1925-1926	178	48	29	255
1926-1927	187	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	23	187
1931-1932	146	27	24	207
1932-1933	124	27	33	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	44	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	16	13	63
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56
1958-1959	38	12	7	57

### 'Sunrise' to Play Wash., Lay Off, Reopen in Chi

The Broadway company of "Sunrise at Campobello," which begins a road tour next Monday (1) at the National Theatre, Washington, will lay off most of the summer. The Ralph Bellamy starrer will play five or six weeks in the Capitol and then vacation until mid-September, reopening in Chicago, with San Francisco and Los Angeles following.

### 19 B'way Hits

Continued from page 71

the Old Vic, of London, both imported by S. Hurok). Otherwise, the estimated total investment for all productions was \$7,325,000, including \$895,000 loss on nine try-out flops.

The estimated production cost of the 13 established hits totaled \$1,505,000, and the return to date has been about \$2,200,000, or a net profit of \$695,000 thus far. On a blue-sky basis, it's figured these productions should earn somewhere about \$1,500,000 more.

The six probable additional hits involved a total investment of about \$1,510,000, and they have thus far earned back around \$940,000. Blue-skying again, their potential earnings are figured about \$1,575,000 more. Thus, the ultimate profit on the 19 prospective hits may total \$3,730,000.

The loss on the 31 flops is figured likely to come to about \$3,415,000, plus \$895,000 on the tryout flops, for an aggregate deficit of \$4,310,000. On that basis, the net loss on the 1958-59 season may run to only around \$580,000. That's more or less average over recent years.

From an investor's point of view, of course, the picture is considerably more bearish. On most productions, the profits are split evenly between management and backers (in a few cases the backers get a reduced split, say 40%), thus the payoff from the hits must be divided by two in figuring the final balance for investors.

### 'Sunrise' in Wash.

Continued from page 71

which these relatives, friends and associates cherish. "Both FDR and Louis Howe had a great feeling for the theatrical," Miss Tully recalls. "Louis frequently wrote skits to ride the boss on his birthday, or for gatherings of the cufflinks club, the group that traveled with him in the 1920 Vice-Presidential campaign."

The greatest theatre-lover of all Presidents, Roosevelt frequently attended plays at the National even though the difficulty of entering in his wheelchair required moving the Presidential box from the right to the left side of the stage. "I saw 'Knickerbocker Holiday' when Walter Huston played it and told the boss that I knew he would enjoy it," Miss Tully recalls. "The next night he got up a theatre party and afterward brought the cast back to the White House." One of the last plays he saw was Spencer Tracy in "The Rugged Path."

The White House was often filled with theatrical people during most of the Roosevelt administration. Miss Tully recalls one day when Carole Lombard and Clark Gable were visitors. "Where do you think he received them?" she asks, and answers, "in the doctor's office. That's where he was at the time, and he had them brought right over."

At the annual Roosevelt birthday parties Jan. 30 to raise funds for infantile paralysis, Washington was always filled with many film and stage stars who came first to the White House for a lengthy luncheon.

"I think President Roosevelt loved show business and show people because he was part of it," a friend comments. "He was really the greatest actor of our time."

A five-month pre-Broadway tour of "A Mighty Man is He," commencing Sept. 24 in Santa Barbara, Cal., is planned by Edward Joy and Diana Green, who contemplate a Feb. 11 Broadway opening for the Arthur Kober-George Oppenheimer comedy, which will star Nancy Kelly.

## 'MILKING CENSORSHIP'

When Luben Vichey, head of National Artists Corp., refused to stand up and fight the N.Y. City Commissioner of Licenses on the honest issue of censorship affecting "Les Ballets Africains" he chose safety and caution. On a balance of the legal costs and chances, he probably felt justified. But when thereafter he elected to exploit the brasserie "issue" coyly and leerily, he succumbed to a type of pressagency which went out with Earl Carroll's bathtub queen stunts in the 1920s.

But something more was involved. In fighting its incessant enemy, censorship, honest entertainment needs to present itself with dignity and sincerity. The campaign adopted for the road tour of "Les Ballets Africains" was likely to cheapen the profession. It may have done so.

The company has now returned to France, its tour a success. The question which lingers is whether it will be remembered for its artistry, which was high, or its American publicity strategy, which was not. The point of view of Vichey and his publicity team, Bill Doll and Samuel J. Friedman, is stated with remarkable candor in a mimeograph handout just released, under the latter's by-line. It speaks of credit belonging to "the milking of the censorship problem" and it refers to Vichey's telegrams to the mayors of 38 cities asking the bare-chested question, "then booking the show without any attention to their answers."

Silent at the test, declining battle when challenged in New York, Vichey's subsequent exploitation of his own flight from battle was not, of itself, either dignified or sincere-seeming. As a dis-service to the entertainment world's war against censorship it is to be regretted.

## Defense of 'Africans' Ballyhoo

(Herewith, partly excerpted, is the statement of S. J. Friedman, of Doll-Friedman, which handles the Luben Vichey tour publicity for "Les Ballets Africains." It states flatly that "good dancing alone could not account for the fantastic grosses.")

"A two week New York engagement turned into six weeks of SRO business. An originally scheduled eight weeks in this country became a 16-week triumphal tour. While all ballets companies except two of the three Russian groups lost fortunes touring the country this past year, the singers, dancers and musicians from the heart of the African jungle grossed more than \$475,775.

"All thru this country and Canada "Les Ballets Africains" were greeted with critical kudos ranging from the New York Times' John Martin calling it "a wonderful show" to the Washington D.C. News' Tom Donnelly stating "Les Ballets Africains" at the National is, precisely as advertised, and exciting, uninhibited electrifying, riotously exotic entertainment." But good dancing alone could not account for the fantastic grosses.

"Some credit the milking of the censorship problem for its financial success. Though peaceful Philadelphia and banning Boston thought nothing of the nudity, New York City's License Commissioner, without even having seen the ballet, ordered the girls covered after their second performance.

"The resultant publicity, which found the ballets' girls, under Luben Vichey's direction, even going to the United Nations, made the attractions a good box office bet.

"Mr. Vichey queried Mayors in 38 cities about the prospects of the girls dancing as they danced in Africa and then booked the show without any attention to their answers. Censors were baited, when necessary; cajoled, when possible; and blasted as a last resort. Whatever the tactics, the resultant front page publicity, even when the girls had to be covered, proved a box office bonanza.

"In Montreal two female police officers, more pulchritudinous than any of the girls in the show, insisted the girls be covered before the curtain went up. In Toronto strict censorship prevailed. In Detroit the opening night performance was followed by four pages of single spaced demands from the censor.

In Cleveland the censor went backstage before the second act opening night and insisted the girls be covered. In Chicago a police lieutenant, Edward O'Malley, lost his job as censor and was ordered to a neighborhood post, because he proved more reasonable than any censor in the country. O'Malley told Vichey we would cover the show opening night with two dance experts and if it were as ethnic and folkloric as Vichey claimed, he would allow the dancers to appear as they appeared in Africa. O'Malley's boss, Police Commissioner O'Connor, was so furious, he countermanded the reasonable

attitude and sent him to the sticks. Pittsburgh and Washington proved civilized and allowed the ballet to be presented as Vichey wanted to present it.

"Strangely though since the publicity helped the box office, that in two of the cities where the girls danced sans brassiers, the grosses were lowest with Pittsburgh grossing only \$18,345 for the week and Philadelphia an anemic \$19,893.

"The biggest week the ballet had was its second week in New York when \$41,486 was taken in at the Martin Beck Theatre.

"Vichey will bring company back to U. S. in January, opening the tour in San Francisco, working South and then East. Grosses of this seasons tour were:

Philadelphia.....	\$19,893
Boston.....	30,023
New York.....	36,872
Moved.....	41,486
.....	24,683
.....	27,455
.....	23,970
.....	31,128
Montreal.....	38,821
Toronto.....	33,213
Detroit.....	35,539
Cleveland.....	18,469
Chicago.....	27,295
.....	28,517
Pittsburgh.....	18,345
Washington.....	40,000

## Viola Rubber, Ackerman

### Readying Barn Tourers

Viola Rubber and Floyd Ackerman will be represented on the straw hat circuit this summer by four or more packages. They're sending out Virginia Mayo and Michael O'Shea in "Tunnel of Love" Pat O'Brien in "The Loud Red Patrick," Joan Bennett and Donald Cook in "Anniversary Waltz" and Joe E. Brown in "Harvey."

Miss Bennett and Cook may play several weeks in "Once More, With Feeling" and Brown is available to play "Father of the Bride," and Marie Wilson is due to tour in a play to be selected. Also, Ackerman will be associated with producer Bruce Becker in presenting Margaret Truman in a limited tour of "The Happy Time."

## George Schaefer Sets

### Staff for Production

George Schaefer, who's been active in legit and television primarily as a director, has set the staff for his new organization, Compass Productions, Inc. The outfit, located in New York, will be involved in legit, tv and film production. Schaefer's immediate assignment is to produce and direct six 90-minute dramas for NBC-TV's Hallmark Hall of Fame. The Compass staff includes Robert Hartung, associate producer; Gordon R. Wynne Jr., coordinator and story editor; Mrs. John H. Frank, production associate; Edward Sullivan, vice president, and Sybil Trubin, executive assistant in charge of casting.

## ANTA Chapter Elects

Des Moines, May 26. Mrs. Robt. Laloid has been elected president of the Des Moines chapter of the American National Theatre & Academy. Mrs. Geo. Caswell was named vice-president. Mrs. Robert Burns, secretary; and Mrs. Larry McKeever, treasurer.

ANTA board members, in addition to the officers, include Irvin White, Mrs. Robert Pickard, Donn Baker, Mrs. Warren Winslow and Robert Hoak.

## Triple Play' A 40G Casualty

The backers of "Triple Play," which folded at an estimated \$40,000 loss after five weeks on Broadway, were to have shared in only 38 1/2% of the profits on the production. An equal percentage was to have gone to the management and the balance was to have been split 20% to costar Hume Cronyn and 3% to the Royal Poinciana Playhouse, Palm Beach, Fla.

Cronyn's profit-sharing deal was the result of his having transferred to the management all of his contractual rights to the plays involved in the production, as well as various physical properties and costumes used by him in his straw hat presentation of the one-acters last summer. The 20% compensation also was in lieu of his foregoing any royalty or other payments as director.

The Royal Poinciana's involvement was in connection with the show launching its pre-Broadway tryout at the stock house last March. The deal provided for the theatre to construct all sets and to turn over such sets to the Broadway production at no cost to the production.

The program of one-acters was produced by the Theatre Guild and Dore Schary. It was capitalized at \$50,000, with provision for 20% overall. The Guild and Schary were also in for a cut of the backer's share of the profits in return for Guild executive Lawrence Langner guaranteeing \$11,500 in bonds. There's a possibility that the production may tour in the fall as a subscription offering.

Cronyn's costar in the presentation, which closed May 16, was his wife, Jessica Tandy.

## Concert Review

### Winchell and Bernstein "ADVENTURES IN PIANO MUSIC" (Town Hall, N. Y.)

There are few things more exciting than the rousing of a child's interest in music. In recent years, notably via the efforts of Leonard Bernstein and Thomas Scherman, the methods of doing this have received a good deal of attention. And now comes Paul Winchell, his puppet Jerry Mahoney, and pianist Seymour Bernstein to demonstrate convincingly that learning about music "can be fun."

At Town Hall last Saturday (23) they were presented by youthful impresario, Jay K. Hoffman, in a fun session called "Adventures in Piano Music." There was no question that the small fry audience had itself a grand old time, and that it went away both entertained and enriched. Winchell and Bernstein made a fine team and the formula certainly had novelty.

Winchell and Jerry engaged in amusing banter which cleverly reflected the young audience's own and inevitably mixed feelings about "longhair" music. But as Winchell explained and narrated, cleverly mixing laughs and information, Jerry somehow became more interested and appreciative, providing the kind of identification youngsters can understand.

Bernstein is an accomplished pianist and he never "plays down" even in the simplest pieces. Scarlatti's Sonata in C major, the Mozart variations on a French theme, Schumann's Scenes of Childhood, Gershwin, Chopin, Bartok and Villa-Lobos—they were all integrated in a program designed to impress the children with the range of the piano, its capacity for expression and its vast reservoir of sound.

Perhaps the show was a little long, and in the second half the exchanges between Jerry and Knucklehead were forced. Perhaps, too, the attempt to pitch the presentation at too wide an age range was over-ambitious. *Hjt.*

## Shows Abroad

### Orpheus Descending

London, May 15. English Stage Co. presentation of three-act (nine scenes) drama by Tennessee Williams. Staged by Tony Richardson; decor, Loudon Satholth. Opened May 14, '59, at the Royal Court Theatre, London.

Dolly Hama	Diana Beaumont
Beulah Binnings	Mavis Villiers
Joe W. Binnings	Larry Taylor
Dog Hama	Ivor Saller
Carol Cutrere	Diane Cilento
Val Xavier	Frederick Johnson
Sister Temple	May Hallatt
Uncle Pleasant	John Harrison
Vee Talbot	Bea Duffell
Lady Torrance	Isa Miranda
Joe Torrance	David Alroy
Sheriff Talbot	Robert Cawdron
Woman	Maria Britneva
David Cutrere	David Alroy
Nurse Porter	Bessie Love
Clown	Michael Seaver
Man	Richard Wilding

For all the rewriting Tennessee Williams accorded "Battle of Angels" since its abortive original presentation in Boston in 1940, "Orpheus Descending" still bears the stamp of immaturity. The play can generously be regarded as a sketchbook for later and more eloquent works.

Without such reference, however, it's not a very cogent and loosely integrated probing into aspects of idealism versus realities, love and hate, innocence and corruption and more, including inevitably everyone's basic loneliness. "Orpheus" had a run of a couple of months on Broadway in 1957, but it's unlikely to have even that modest success in London, not only because of the doubtful impact of the play itself, but also on account of the presentation.

The drama is directed at a funereal pace, possibly because of the linguistic limitations of Isa Miranda, cast in the dominant role of the woman who runs a drygoods store in the south while her husband is sick-room-caged upstairs and who takes an itinerant guitar player as lover. The actress speaks in a broken English at a rate she seems unable to vary, so that text, at longwindedness, sometimes becomes almost insupportable. This omits the frequent question of comprehensibility.

As the catalyst to the action, the wanderer who is corrupted by the woman and who, when about to leave, turns back and is murdered by the mob after the pregnant wife has been shot by her dying husband, Gary Cockrell gives a sound, well-studied performance. Diane Cilento's unusual appearance and style fit admirably the role of the local belle intent on self-destruction, while in a lengthy cast the contributions of Maria Villiers as one of the crosspicks, Fred Johnson as the sick husband and Robert Cawdron as the vindictive sheriff stand out. *Erid.*

### Marigold

Edinburgh, May 12. Stephen Mitchell, in association with Murray Macdonald and John Stevens, presentation of two-act musical drama; book and lyrics by Stephen Mitchell; Charles Zwart; based on play by F. R. Pryor and L. Allen Harker. Staging, Murray Macdonald; music, Malcolm Goddard; settings, Hutchinson Scott; costumes, Bernard Nevill. Stars Sophie Stewart, John Kent, Sally Smith, Jeremy Brett. Opened May 11, '59, at King's Theatre, Edinburgh; \$1.20 top.

Edith Stevenson Beattie, Betty Henderson Mrs. Fringle Sophie Stewart Paddy Stone Stephen Hancock Marigold Sally Smith Archie Forsyth Jeremy Brett William Dickson Jean Kent Mimi Sellar Trevor Reid Mimi Sellar Aubrey Morris Capt. Lumsden Trevor Griffiths Lt. Townsend John Morley

This is the sentimental Scottish play of 1927 brought up to date as a musical. As an offbeat production, with setting completely aloof from current times, it has interest, a colorful, pleasing show. The principal weakness is a lack of memorable tunes.

The appeal may be fairly local, with frequent references to regional spots in southeast Scotland. When caught at King's Theatre, Edinburgh, it had obvious draw with resident patrons. "Marigold" ran a total of 753 performances in its original form, and was one of the U.K. theatre successes between the wars. Sophie Stewart, now cast as the aunt, played the title role over 1,000 times in the early 1930s and in the 1936 revival, and toured in the play through Canada and the U.S. This version has been adapted by Alan Melville, with pretty-pretty lyrics and a book with intimate knowledge of Edinburgh and its citizens at time of the 1842 setting. The cast is entirely competent, with main interest centered on teenage newcomer, Sally Smith, in the title part. She is appealing as an actress, and captures all the wonder of a village child to whom the big city and a visit by the Queen Victoria are events of a lifetime. *Miss Stewart is almost perfect as*

the gentle Scot aunt, keeping to the rules as the minister's wife. Jeremy Brett makes a handsome military partner of Miss Smith. William Dickie, an operatic singer, captures the pompousness of the local suitor. Jean Kent is suitable as the French actress-mother.

In supporting roles, Stephen Hancock provides a subtle study of a nervous divinity student who isn't against joining in a sprightly polka, and Madeleine Christie and Edith Stevenson are good as maiden sister aunts. Aubrey Morris commands attention as a batman, and Betty Henderson is convincing as a Scot maidservant.

The Hutchinson Scott settings have a gay tartan-and-Scotch hue, and Highland reels and dances provide pleasant interludes. Murray Macdonald directs with right mixture of zest and last-century gentility. Given injection of catchy tunes, the production would loom as a much safer London prospect. *Gord.*

### Ulysses in Nighttown

London, May 22. Arts Theatre Club (in association with Fovea Productions) production of two-act drama, adapted by Marjorie Barketin from novel by James Joyce. Staging, Burgess Meredith; decor, Bernard Daye. Stars Alan Badel, Zero Mostel, Valerie Bettis. Opened May 21, '59, at Arts Theatre Club, London; \$1.75 top.

Narrator: Buck Mulligan Carroll O'Connor Stephen Dedalus Alan Badel Concha Cornejo Donald Gordon Martin Cunningham Robert Bernal Leopold Bloom Brian O'Higgins Blazes Boylan Paddy Stone Conny Kelleher Patrick Connor Children: Silvia Francis, Pat Roots, Crone, Pauline Flanagan, Bandy Dine, Myra de Groot, Mrs. Green, Sally Travers, Zoe, Belita Mrs. Thornton Vagrie Bettis

It was a bold, but probably mistaken venture, on the part of the Arts Theatre Club to import James Joyce's "Ulysses in Nighttown" from New York. Obviously not in line for a benevolent nod from the Lord Chamberlain, it can be shown only in the privacy of this theatre club. Even there it is a connoisseur's piece and cannot bring the company much material gain.

Apparently it is impossible to transfer even a section of Joyce's book successfully to the stage. Despite all the ingenuity of adaptor Marjorie Barketin, the imaginative, skilled direction of Burgess Meredith and distinctive lighting, Joyce's poetry is largely lost and the result is a complicated charade.

The bawdy, boisterous, sprawling dramatization becomes an uneasy mixture of lyricism and eroticism, poetry and obscenity, naivety and wisdom, excitement and boredom. In the end, the audience is almost bound to lose its way, particularly in the second stanza, and finish up battered and numbed by the flood of undisciplined rhetoric, and embarrassed by the bismaphy and pornography.

Nevertheless, there is much that is rewarding in the fevered fantasy set in a sleazy Dublin slum around the turn of the century. Even though Joyce's father-son sparch theme gets bogged down by complexity, the staging and acting command admiration. With the limited resources of the small theatre, Meredith has done a remarkable job of direction. The events go at a slick pace against an economic but effective decor by Bernard Daye. Valerie Bettis is responsible for stage movement and led by Paddy Stone, one of Britain's standout dancers and choreographers, some of the scenes have a stimulating ballet effect.

Meredith has controlled his cast in what seems an impossible task. According to the program there are 72 parts, including the narrator (though some may have got lost in the turmoil), handled by 17 people with ingenious versatility. Despite its many irritating drawbacks, "Ulysses" is a rich theatrical experience largely because of the performance of Zero Mostel.

Last seen in London as a mingling of an act and the London Palladium, Mostel gives a racy and absorbing performance as the subject Bloom, at once uplifted, degraded, dejected, cuckolded and humiliated. With subtle observation Mostel blends very funny comedy with faded dignity and sheer poignance and his playing is one of the events of the theatrical year.

In the brothel scene Belita leads an array of assorted harlots with spirited and licentious abandon. Pauline Flanagan, among her many roles, is particularly effective as Bloom's lush, unfaithful wife. Alan Badel plays young Dedalus with appropriate gloom, and Valerie Bettis is fine as the strident, evil

(Continued on page 75)

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Beautiful Dreamer" (C). Producer, George Cayler, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Available parts: middle-aged femme writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer, 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Connecticut Summer" (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers; actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Happy Town" (MC). Producers, B. & M. Productions; director, Allan A. Buchkantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required): male, 50's, character comedy lead; male, 25's, comedian, lean, slender; female, 19-23, attractive blonde, soprano; male, 25-30, baritone; female, 19-23, comedienne, attractive, chest soprano voice; female, 19-23, soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y., suite 7D. Open call for male singers June 1, at 10 a.m.-1 p.m.; female dancers, 2-6 p.m.; June 4, male dancers, 10 a.m.-4 p.m. Auditions at the 54th Street Theatre, 152 W. 54th St., N.Y. Final Open calls June 8-9.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions; director, David Sawn, 174 W. 89th St., N.Y. Parts: Available (all male): 18, gawky country boy; 35, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, authentic; 40, former English professor; 27, cocky, beligerant, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cocky, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Once Upon a Mattress" (MC). Producers, T. Edward Hambleton & Norris Houghton. Call for Equity femme singers and dancers for replacements, June 2 at 5 p.m. at stage door of Phoenix Theatre, 189 Second Ave., N.Y. Paying Broadway minimum.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hambleton; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background

and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to director, "Shakuntala" (D). Pilgrim Production, 242 W. 56th St., N.Y. Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer-director, Lee Morgan. Director will consider photo and resume by mail or left at the office.

### STOCK

N.Y. Theatre Co. Casting contact, Jean Leslie, 27 E. 38th St., N.Y. Holding interviews Tuesdays through Fridays at 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. Also looking for directors and apprentices; casting all parts for musical-comedy, "Silk Stockings." Mail application, photo and resume to above address.

Stage & Arena Guild of America. (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Boy Friend" (MC) Producer, Gus Schirmer, 16 W. 55th St., N.Y. CI 6-5542. Casting Director, Forrest Carter. Mail photo and resume to the above address, or contact casting director. Eight to 10-week season in proscenium and tent.

### THEATRES

ALLENTOWN, PA. Guthrieville Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre.

BELLPORT, N.Y. Gateway Playhouse. Producer, H. C. Pomeran; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

BLAUVELT, N.Y. Rockland County Playhouse; producer, Alvin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining; director, Roy Frankly. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer c/o Talent Showcase, Inc., 4545 Connecticut Ave., Washington, D. C.

BRUNSWICK, ME. Brunswick Summer Playhouse. Producer, Victoria Crandall, 162 W. 54th St., N.Y. Will consider photo and resume applications from property man and six boys and six girl apprentices. Mail to producer.

CANTON, CONN. Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

CAPE MAY, N.J. Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

CEDAR GROVE, N. J. Dalley's Meadowbrook (Music Theatre-in-the-Round Restaurant). Producers, Clifford Dalley, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced.

CHICAGO Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman,

576 Fifth Ave., N.Y. 86; PL 8-2000. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

Edgewater Beach Playhouse. Producer, Noel Behn, c/o Cherry Lane Theatre, 38 Commerce St., N.Y. Opens June 22 for 13-week season; using 12 packages. Send photo and resume to producer.

CONCORDVILLE, PA. Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions. See also: Lambertville, N.J.; Neptune, N.J.; Rosecroft, MD; (see below).

CORNING, N. Y. Corning Summer Theatre. Producers, Dorothy Churnuck & Omar K. Lerman. Casting for resident company completed, but some jobbing parts still available. Mail photo and resume to the theatre, Box 51, Corning, N. Y.

DATON, O. Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

EPHRAATA, PA. Legion Playhouse. Producer, Darrell Larson; casting agents, Adams & Leigh, 7 W. 46th St., N. Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency.

FISH CREEK, WIS. Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

FORT WORTH Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present; open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

HAMPTON, N. H. Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N. Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

HARRISBURG, PA. Scottish Rite Theatre. Producer, Robert T. Seymour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

INDIANAPOLIS Avondale Playhouse. Producer, Jo Rosner; producer-director, William Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6344 Canal Blvd., New Orleans.

LA JOLLA, CAL. La Jolla Playhouse. Producer, Ann Lee. Guest-star policy, will do casting on the Coast.

LACONIA-GILFORD, N.H. Lakes Region Playhouse. Producer, Alton Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for box-office personnel, technical crew and scenic staff.

LAMBERTVILLE, N.J. Music Circus. Producer, St. John Terrell. Same casting procedure as, Brandywine Music Circus, Concordville, Pa. (see above).

NEPTUNE, N.J. Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

NEW HOPE, PA. Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N. Y. Casting for first half of season, completed.

NEWPORT, R. I. Newport Casino. Producer, Sara Stamm, 200 W. 54th St., N. Y. (JU 2-9148). Accepting photo and resume applications from apprentices (two scholarships still available). Phone for appointment.

OWINGS MILLS, MD. Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, Larry Childs. Accepting photo and resume by mail for resident Equity company; also applicants from apprentices

and technicians. Mail to theatre.

PAWLING, N.Y. Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N. Y.

ROSECROFT, MD. Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

RYE, N.Y. Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

SKANEATELES, N. Y. Lyric Circus Light Opera Assn. (formerly Finger Lake Lyric Circus). Producer, Walter Davis; co-producer, Robert K. Adams; Director, David Davis; Business manager, Virginia Davis. Principals cast through agents only. Opening June 23.

SMITHTOWN, N.Y. Marymede Playhouse, Inc. Director, James Van Wart. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Playhouse, Hempstead, N.Y. Also considering a few apprentices.

SOMERS POINT, N.J. Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

SULLIVAN, ILL. "Summer of Musicals." Grand Theatre. Producer, Guy S. Little Jr., Box 185, Sullivan, Ill. Casting leads and supporting players for Equity resident company of 10. Musicals scheduled for the 10-week season: "Bells Are Ringing," "Kismet," "Guys and Dolls," "Student Prince," "Song of Norway," "Say, Darling," "Naughty Marietta," "Fanny," "Gentlemen Prefer Blondes" and "Oh Captain." Mail photo and resume to producer.

TOLEDO Toledo Summer Theatre. Artistic director, John Aronson, 211 W. 88th St., N.Y. Resident Equity company. Seeking versatile actors with classical experience; scenic designer. Six-week repertory season. Will consider photo and resume by mail from actors interested in complete season only. Mail to director at above address.

TRAVERSE CITY, MICH. Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barnett Owen, 337 W. 22d St., N. Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

WARRENSBURG, N.Y. Green Mansion Theatre, Producer, Perry Bruskin, 2 W. 46th St., N.Y.C. PL 7-2969; choreographer, Emily Frankel. Parts still available for comedienne, tenor and male dancer with jazz and ballet background, soloist calibre, contact producer for information.

WASHINGTON, D.C. Arena Stage, 26th & D Sts., N.W. Washington 7, D.C. Producing director, Zelda Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including resumes, address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

WESTBORO, MASS. Red Barn Theatre. Producer, Bill Harp, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E. Laferty. Planning 26 week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

WOODSTOCK, N.Y. Woodstock Playhouse. Director, David Samples. Mail photo and resume to director, c/o Westminster Church, N.Y.C.

### FUTURE SHOWS

BROADWAY Alan Jay Lerner & Frederick Loewe musical (Untitled) (120 E. 56th St.; PL 3-6773).

"At the Drop of the Hat" (R). Producer, Alexander Cohen (40 W. 45th St.; CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. S.; CO 5-2611).

"Caprice" (C). Producers, Ronald Rawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

"Cheri" (CD). Producers, Roger

Stevens & Robert Lewis (745 Fifth Ave.; PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Dybbuk From Woodhaven" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Fiorello" (MC). Producers, Robert Griffith & Harold Prince (630 Fifth Ave.; JU 2-0600).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brissan (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (44 Madison Ave.; PL 3-1030).

"Golden Fleece" (D). Producers, Courtney Burr (58 W. 57th St.; CI 9-5151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Mighty Man Is He" (C). Producers, Diana Green & Edward Jay (619 Broadway; CO 5-8569).

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Mrs. 'Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway; JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071).

"Saragosa" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St.; LA 4-2844).

"Saturday Night" (MC). Producers, Jule Styne & Joseph Kippness (500 Seventh Ave.; PE 6-8354).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Sound of Music" (MC). Producers, Rogers & Hammerstein (488 Madison Ave.; MU 8-3640) in partnership with Leland Hayward & Richard Halliday.

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos (SU 7-1914).

OFF-BROADWAY "Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Shakuntala" (D). Pilgrim Production, (242 W. 56th St.) Producer, Patricia Newhall.

"Three Sisters" (D). Producer, David Ross (c/o 4th St. Theatre, 83 E. 4th St.; OR 4-5710).

SHOWS IN REHEARSAL OFF-BROADWAY

"Dr. Willy Nilly" (MC). Producers, Alfred Drake, Howard Da Silva & Elias Jacobs, c/o Maxine Keith, 234 W. 44th St.; LA 4-4228.

SIGNED BROADWAY

Miracle Worker: Ann Bancroft, Patricia Neal.

## Television

"Blue Men," CBS. Casting director, Alise Gordin. Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Gray Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Mar-

(Continued on page 76)



Biz Lively For Most Road Shows; Holliday \$77,500, L.A.; 'Lady' 60G, K.C.

Business was good last week for most road shows. The dwindling lineup was down to seven; four musicals and three straight plays. The list of shows continues the same this stanza, with the number dropping to six next week after the close of "Garden District" in Chicago next Saturday (30).

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
**Garden District**, Civic (D-RS) (7th wk) (\$4,500-\$5,500; 910; \$26,000) (Cathleen Nesbitt, Diana Barrymore). Almost \$8,500. Previous week, \$11,500. Closes next Saturday (30).  
**Musie Man**, Shubert (MC-RS) (15th wk) (\$5,500-\$6,600; 2,100; \$71,468). Nearly \$65,200. Previous week, \$67,000.

**KANSAS CITY**  
**My Fair Lady**, Music Hall (MC-RS) (Michael Evans, Diane Todd). Almost \$60,000. Previous week, \$61,500 at the Kiel Aud., St. Louis.

**LOS ANGELES**  
**Bells Are Ringing**, Philharmonic Aud. (MC-RS) (5th wk) (\$5,750-\$6,500; 2,670; \$78,200) (Judy Holliday). Over \$77,500 with Civic Light Opera subscription. Previous week, \$78,300 with subscription.

**Once More With Feeling**, Hartford (C-RS) (2d wk) (\$4,850-\$5,400; 1,024; \$27,600) (Fernando Lamas, Marjorie Lord). Nearly \$21,500 with Guild subscription. Previous week, \$21,000 with subscription.

**Two for the Seesaw**, Biltmore (CD-RS) (3d wk) (\$4,400-\$4,950; 1,636; \$41,500) (Ruth Roman, Jeffrey Lynn). Over \$30,900 with Guild subscription. Previous week, \$29,000 with subscription.

SPLIT WEEK

**Lili Abner** (MC-RS). Totalled \$17,500 for seven performances, as follows: Memorial Civic, Stockton, Cal., Monday (18), one, \$1,900; Civic Aud., San Jose, Tuesday (19), one, \$3,700; Memorial Aud., Fresno, Wednesday (20), one, \$2,200; Granada, Santa Barbara, Thursday (21), one, \$2,600; Civic Aud., Santa Monica, Friday-Saturday (22-23), three, \$7,100. Previous week, \$34,000 at the Curran, San Francisco.

Wash. Area Stock

Continued from page 72

Univ. graduates under the watchful eye of Father Gilbert V. Hartke, has not completed its schedule beyond "Say, Darling," but plans are to use mostly non-musicals which have recently been staged off-Broadway.

Candlelight Playhouse is the ambitious undertaking of William Pullinsi, its producing director, a drama student at Catholic Univ. He and his family raised the capital in his hometown, Chicago.

He is using a mid-city ballroom, the Presidential Arms, recently used for large luncheons and dinners of private groups, clubs, etc. The audience will sit at tables elevated in tiers circling the in-the-round stage and can buy drinks. There will be 500 seats.

Candlelight starts a 12-week season June 25 with the off-Broadway company of "Boy Friend." The remaining five productions aren't firm, but at least two will be package shows from New York, Pullinsi says.

Those four summer theatre ventures are, of course, in addition to the engagement of the Broadway hit, "Sunrise at Campobello," at the National Theatre for five and possibly six weeks starting next Monday (1). With Ralph Bellamy playing his original role of the pre-President Franklin D. Roosevelt and most of the original supporting cast, the Dore Schary drama looms as a major event in this history-minded, politically-conscious Capital.

"Shakuntala," an Indian play by the fifth century poet, Kalidasa, is planned for a Sept. 29 opening at the St. Marks Playhouse, N.Y., by Patricia Newhall.

Shows Abroad

Continued from page 73

Olysses in Nighttown

madame who reduces Bloom to sexual ineptitude.

Among others busily employed in this bitter offering are Jill Melford, Brian O'Higgins (in eight different parts) and Patrick Connor. Alan McClelland, the narrator, fights a losing battle in attempting to interpret the author's confusing philosophy.

Detour After Dark

Glasgow, May 13.

George Brandt & Richard Bachrach, in association with Toby Rowland Ltd., presentation of three-act drama by Lucia Victor, based on the French of Guineo Lamoignon. Staged by David Alexander, decor, Ralph Alwang; technical adviser, John Wyckham. Stars Albert Dekker, Maxine Audley, William Franklyn. Opened May 11, 1959, at King's Theatre, Glasgow. \$120 top. Luc. \$120. William Franklyn, Maxine Audley, Moira Redmond, Charles Michael Hawkins, Albert Dekker, Maxine Audley, Albert Dekker.

Drama with an overweight of spookiness is becoming rare these days. This one dishes up plenty of eerie atmosphere, however, creating a baffling air of mystery in a broken-down mansion in provincial France.

The interest tends to be in plot rather than skillful writing. The story involves a novelist and his good-looking secretary who have a motor-crash in a lonely part of France, and land in a creepy old house inhabited only by a genial oaf of a Frenchman and a semi-hysterical woman.

The mysterious setup deepens with the arrival of two more French inhabitants and the disappearance of the chauffeur. Suspense and spookiness are at their height as the travelers prepare to spend the night in the spooky house. Once the explanation is revealed, the play moves speedily to melodramatic climax.

Albert Dekker turns in a powerful performance as the massive, French peasant, Maxine Audley has strength and hysteria as the gaunt femme of the house. William Franklyn fits requirements as the writer, and Moira Redmond has merely to look pretty and scared as his secretary.

Gord.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

**Boy Friend**, Cherry Lane (12-58).  
**Blue Bird**, 74th St. (5-19-59); closed last Saturday (23) after six performances.  
**Crucible**, Martinique (3-11-59); closing June 14.  
**Enemy of the People**, Actors (24-59).  
**Family Portrait**, Seven Arts (5-5-59); closed last Sunday (24) after 24 performances.  
**Fallout**, Renata (5-20-59).  
**Leave It to Jane**, Sheridan Sq. (5-25-59).  
**Lysistrata**, 74th St. (5-19-59); closed last Sunday (24) after eight performances.  
**Mary Owens**, Living Theatre (1-13-59).  
**Mark Twain Tonight**, 41st St. (4-6-59).  
**Once Upon a Mattress**, Phoenix (5-11-59).  
**Our Town**, Circle in Square (2-23-59).  
**Shaw Repertory**, Provincetown (5-26-59).  
**Tis Pity She's a Whore**, Playhouse (12-5-59).  
**Closely Shown**, (31).  
**Complete**, Omnia (3-10-59).  
**Waltz of the Toreadors**, Jan Hus (4-5-59); moves next Wednesday (3) to the Civic Aud., San Jose.  
**Widowers' Houses**, Downtown (3-2-59); closes next Sunday (31).  
**SCHEDULED OPENINGS**  
**Young & Burt**, Theatre East (5-28-59).  
**On Borrowed Time**, Players (wk. 6-1-59).  
**Competition**, Omnia (3-10-59).  
**Billy Barnes**, Revue, York (6-9-59).  
**Cast of Characters**, Downtown (6-10-59).  
**Drunkard**, Gate (6-24-59).  
**Three Sisters**, Fourth (9-10-59).  
**Shakuntala**, St. Mark's (9-28-59).

CLOSED

**And Wind Blows**, St. Marks (4-28-59); closed last Sunday (23) after 32 performances.  
**Oedipus Rex**, Carnegie (4-28-59); closed last Sunday (23).

LOS ANGELES

**Be An Angel**, Civic (5-11-59).  
**Billy Barnes Revue**, Las Palmas (10-13-58).  
**Blue Bird**, 74th St. (5-19-59); closed last Sunday (23) after six performances.  
**Boy Friend**, Ivy (2-16-59).  
**Circle of Wheels**, El Capitan (5-22-59).  
**Complete**, Omnia (3-10-59).  
**Fair Game**, LaGrande (4-23-59).  
**Green Bay Tree**, Hollywood (4-17-59).  
**Good Time Ladies**, Music Box (4-15-59).  
**How to Succeed in Business**, Shubert (5-2-59).  
**Stage Follies**, Stage Society (5-8-59).  
**Rose Tattoo**, Valley (4-24-59).  
**Shaw Repertory**, Provincetown (5-26-59).  
**Silver Whistle**, Centre (4-25-59).  
**Who That Lady**, Players Ring (4-13-59).  
**SCHEDULED OPENINGS**  
**Mendi Benitnik**, Le Grand (5-28-59).

Scheduled B'way Prems

**Much Ado**, Lust-Pontanne (9-17-59).  
**Gang's All Here**, Ambassador (9-24-59).  
**Drop of a Hat**, Golden (8-8-59).  
**Miracle Workers**, Playhouse (10-19-59).  
**Connecticut Summer**, Shubert (10-22-59).  
**Warm Peninsula**, Hayes (10-22-59).  
**Sound Music**, Lust-Pontanne (11-12-59).  
**Arrested Development**, Theatre (12-2-59).  
**Silent Night**, Morosco (12-2-59).

Legit Bits

Marjorie Winfield, who has been stage manager with Jessica Tandy and Hume Cronyn on their last several shows, will be resident stage manager this summer at the John Drew Theatre, East Hampton, N.Y.

Jerome Whyte, production assistant to Rodgers & Hammerstein, sails today (Wed.) with his wife on the Queen Elizabeth for London, the Riviera and Israel. They're due back on July 1.

New York Univ. has arranged to accept students who have completed two years at the American Academy of Dramatic Arts, to continue at the NYU School of Education, with credits.

George Abbott will stage the Robert E. Griffith and Harold S. Prince musical production, "Fiorello," which has advanced the start of rehearsals to Aug. 24, the out-of-town opening to Sept. 28, and the Broadway bow at an undesignated house to Nov. 3.

David Clay planned last week from N. Y. to Edinburgh, Scotland, for a looksee at "All in the Family," the Wendy Hiller-starrer, which he and his partner Robert Herrman are co-producing in England with Henry Sherek.

Norman Rosemont, newly-appointed vice president of the Alan Jay Lerner-Fredrick Loewe firm, Alfred Productions, Inc., planned from New York to Paris last week with Irving Cohen, the firm's attorney, for business meetings there with Lerner and Loewe, who are headquartered in the French capital while working on a new musical. Rosemont was general manager of the corporation the last three years.

"The American Shakespeare Festival—The Birth of a Theatre," edited by John Houseman and Jack Landau, artistic directors of the Festival at Stratford, Conn., will be published on Monday (1) by Signa and Schuster. The offering is being produced by the Seven Arts Center and Jay Garon, who was co-producer of the Broadway production of "Kataki," in which Hayakawa appeared earlier this season. The lighting and decor are under the supervision of Walter S. Russell.

Barbara Hayes, who succeeded Nancy Wickwe as the lead in the recently-closed off-Broadway production of "A Clerging in the Woods," was required to bang her leg on a tree stump during one of the scenes in the play. She's now in "Flower Fifth Ave. Hospital."

Y. Y. with a trademark inflamed phlebitis in the right leg. David Kossoff, who launched a cycle of Chekhov plays in 1955 at his 4th Street Theatre, N.Y., with Stark Young's translation of "The Three Sisters," reopens the house Sept. 10 with a revival of the play. Ed Padula will be stage manager of "Saratoga."

George Roy Hill will stage "The Gang's All Here," which Kermit Bloomgarden plans opening on Broadway next Oct. 1, with Melvyn Douglas starred. Jo Mielziner will design the scenery and lighting.

Touring Shows

(May 24-June 7)

**Bells Are Ringing**, Gudy Holliday—Philharmonic, L.A. (25-30); Curran, S.F. (1-0).  
**Garden District** (Cathleen Nesbitt, Diana Barrymore)—Civic, Chi (25-30, closes).  
**Lili Abner**—Biltmore, L.A. (25-6).  
**My Fair Lady** (C)—Shubert, Chi (25-6).  
**My Fair Lady** (C)—Shubert, Chi (25-6).  
**Diane Todd**—Russ Aud., Hartford (26-31); Philharmonic, L.A. (2-6).  
**Once More With Feeling** (C)—Coast Co. (Fernando Lamas, Marjorie Lord)—Hartford, L.A. (25-6).  
**Sunrise at Campobello** (Ralph Bellamy)—National, Wash. (6-1).  
**Two for the Seesaw** (D Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (25-6).

London Shows

(Figures denote opening dates)

**Auntie Mame**, Adelphi (10-15-58).  
**Beware of Angels**, Westminster (5-26-59).  
**Blue Bird**, Regent, Wales (2-19-59).  
**Candide**, Saville, 30 (5-26-59).  
**Caught Napping**, Piccadilly (5-22-59).  
**Change of Tune**, Strand (5-13-59).  
**Cloven Jew**, Palace (5-3-59).  
**Eighty in Shade**, Globe (1-8-59).  
**Five Finger Exercise**, Comedy (7-16-58).  
**Goats Paradise**, Apollo, 1 (4-59).  
**Ghosts**, Princes (4-5-59).  
**Gilly**, Ginnerbread, Duke York's (4-17-59).  
**How to Succeed in Business**, St. Mark's (5-2-59).  
**How Say You**, Aldwych (4-22-59).  
**Irma La Douce**, Lyric (7-17-59).  
**Living for Pleasure**, Cambridge (5-6-59).  
**Long, Short, Tall**, Lord (7-7-59).  
**Repertory**, Old Vic (9-17-59).  
**Mousetrap**, St. Martin's (5-25-59).  
**My Fair Lady**, Drury Lane (4-30-59).  
**Not in the Book**, Criterion (4-28-59).  
**Orpheus**, Theatre Royal, Coventry (5-15-59).  
**Pleasure His Co.**, Haymarket (4-23-59).  
**Roar Like a Dove**, Phoenix (9-25-57).  
**Salad Days**, Vaudeville (5-1).  
**Simple Symphonies**, Whitehall (5-18-59).  
**Swedish Cox**, Princes (5-4-59).  
**Taste of Honey**, Wyndham's (2-10-59).  
**My Fair Lady**, St. Martin's (5-19-59).  
**Unexpected Guest**, Duchess (6-12-59).  
**West Side Story**, Majestic's (12-12-59).  
**Wolfe**, Cieliberto, Strand (7-17-59).  
**World Paul Slickety**, Palace (5-5-59).

SCHEDULED OPENINGS

**Marigold**, Saville, Apollo (5-28-59).  
**Prodigal Wife**, Winter Garden (5-28-59).  
**Detour After Dark**, Fortune (6-3-59).  
**Arrested Development**, Theatre (12-2-59).  
**Farwell**, Farwell, Garrick (6-5-59).

B'way Spotty; Merman \$51,100 in 5, 'Music Man' \$68,500, 'Raisin' \$41,900, 'Destry,' 'Flower' Set House Records

Broadway held fairly steady last week although some shows picked up and others dropped. The changes were generally slight. There were, however, a few entries where the decline in receipts was substantial.

There was one closing last Saturday (23); with two more scheduled to fold next Saturday (30). Sellouts and virtual capacity entries last week included "Destry Rides Again," "Lower Drum Song," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "My Fair Lady," "Raisin in the Sun," "Redhead" and the newcomer, "Gypsy."

Estimates for Last Week

**Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).**

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Destry Rides Again**, Imperial (MD) (5th wk; 36 p) (\$8,350-\$9,400; 1,427; \$65,000) (Andy Griffith, Dolores Gray). Another new house record, \$66,082 with parties. Previous week, \$63,697 with parties.

**First Impressions**, Alvin (MC) (10th wk; 76 p) (\$8,350-\$9,230; 1,452; \$61,568) (Hermione Gingold, Farley Granger, Ellen Hanley). Over \$32,200. Previous week, \$40,800. Closes next Saturday (30).

**Flower Drum Song**, St. James (MD) (25th wk; 200 p) (\$8,050; 1,615; \$63,166). New house record at \$63,166. Previous week, \$33,100.

**Gazabo**, Lyceum (C) (24th wk; 186 p) (\$6,800; 993; \$23,600) (Walter Slezak, Jayne Meadows). Over \$12,800. Previous week, \$12,700. Closes June 27. Miss Meadows withdrew from the cast last Wednesday (20) because of illness. Her role has been taken over by Kit McCordle.

**Gypsy**, Broadway (MC) (1st wk; 4 p) (\$3,690-\$9,400; 1,900; \$80,500) (Ethel Merman). Opened last Thursday (21) to unanimous approval (Aston, World-Telegram, Atkinson, Times, Chapman, News, Coleman, Mirror, Kerr, Herald Tribune, McClain, Journal-American, Watts, Post); nearly \$51,100 for first four performances and one preview. The matinee and evening performances next Wednesday (20) have been cancelled to permit Miss Merman to attend her daughter's high school graduation in Denver, Colo.

**J.B.**, ANTA (D) (24th wk; 188 p) (\$6,900; 1,185; \$46,745) (Christopher Plummer, Raymond Massey, James Daly). Over \$25,200. Previous week, \$27,100.

**La Plume de Ma Tante**, Royale (R) (28th wk; 223 p) (\$8,050; 1,050; \$44,500) (Robert Doherty). Nearly \$45,000. Previous week, same. Lays off July 6-Aug. 1.

**Majority of One**, Shubert (C) (14th wk; 112 p) (\$6,900; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Over \$53,200 with parties. Previous week, \$53,300 with parties.

**Make a Million**, Morosco (C) (31st wk; 244 p) (\$6,900; 946; \$35,300) (Sam Levene). Nearly \$15,300 with twofers. Previous week, \$16,400 with twofers.

**Marriage-Go-Round**, Plymouth (C) (30th wk; 231 p) (\$6,900; 1,062; \$43,000) (Charles Boyer, Claudette Colbert). Over \$43,400. Previous week, same. Lays off June 15-Sept. 12.

**Music Man**, Majestic (75th wk; 596 p) (\$8,050; 1,628; \$70,500) Nearly \$68,500. Previous week, \$67,500.

**My Fair Lady**, Hellinger (MC) (167th wk; 1,331 p) (\$8,050; 1,551; \$69,500) (Edward Mulhare, Pamela Charles). Another \$70,400.

**Nervous Set**, Miller (R) (2d wk; 15 p) \$6,900; 946; \$53,056). Over \$7,400. Previous week, \$11,500 for first seven performances. Closes next Saturday (30).

**Cornelia Otis Skinner**, Charlie Ruggles, Walter Abel). Nearly \$27,900. Previous week, \$27,600. Moves June 15 to the Music Box.

**Raisin in the Sun**, Barrymore (D) (11th wk; 86 p) (\$6,900; 1,076; \$41,589) (Sidney Poitier). Almost \$41,900. Previous week, \$41,800.

**Rashomon**, Music Box (D) (17th wk; 125 p) (\$6,900-\$7,500; 1,101; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Nearly \$18,600. Previous week, \$19,300. Closes June 13.

**Redhead**, 46th St. (MD) (16th wk; 124 p) (\$9,200; 1,297; \$62,410) (Gwen Verdon). Almost \$62,300 with parties. Previous week, \$61,700 with parties. Lays off July 6-11.

**Sunrise at Campobello**, Cort (D) (69th wk; 548 p) (\$6,900; 1,155; \$38,300) (Ralph Bellamy). Over \$28,900. Previous week, \$25,800. Exits May 30 to tour.

**Sweet Bird of Youth**, Beck (D) (11th wk; 87 p) (\$6,900; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Nearly \$45,900. Previous week, \$45,300 with parties.

**Touch of the Poet**, Hayes (D) (33d wk; 280 p) (\$7,500; 1,139; \$43,887) (Helen Hayes, Eric Portman, Betty Field). Over \$17,600 with twofers. Previous week, \$18,800 with twofers. Closes June 13.

**Two for the Seesaw**, Booth (CD) (71st wk; 554 p) (\$6,900; 730; \$32,300) (Dana Andrews, Anne Bancroft). Almost \$21,200. Previous week, \$22,100.

**West Side Story**, Winter Garden (MD) (87th wk; 692 p) (\$8; 1,044; \$64,200). Over \$41,800 with twofers. Previous week, \$42,600 with twofers. Exits June 27 to tour.

**World of Woe**, Broadhurst (D) (32d wk; 255 p) (\$6,900; 1,214; \$47,400). Over \$28,600. Previous week, \$28,100.

Miscellaneous

**Once Upon a Mattress**, Phoenix (MC) (2d wk; 16 p) (\$4,600; 1,150; \$29,382). Almost \$16,500. Previous week, nearly \$15,700 for first eight performances.

Closed Last Week

**Party**, Golden (R) (6th wk; 44 p) (\$5,750; 800; \$75,152) (Betty Comden, Adolph Green). Nearly \$6,900. Previous week, \$5,600. Ended return run last Saturday (23) with the profit on the venture figured at approximately \$15,000.

Slezak to Exit June 27, So 'Gazabo' Due to Close

"The Gazabo" will end its Broadway run June 27, when Walter Slezak's contract as star terminates. Slezak has been sole headliner since Jayne Meadows withdrew as costar last Wednesday (20) because of "cumulative exhaustion." Kip McVie has taken over as femme lead.

Slezak intends spending the summer in Europe. A Coast edition of the comedy, with Tom Ewell starring, is scheduled to open Sept. 1, at the Hartford Theatre, L. A. date with an Aug. 1-29 booking in Central City, Colo. Plans for the Broadway production of "J.B." to play Central City have been dropped.

'Romanoff' to Reopen, On Coast With Ustinov

A sixweek Coast revival of Peter Ustinov's "Romanoff and Juliet," with the author repeating as star, opens June 8 at the Hartford Theatre, Hollywood. Ustinov had to withdraw from the comedy during its post-Broadway tour earlier this season because of a film commitment.

The David Merrick production was then taken over by the firm of Bowden, Barr & Bullock for a one-ner trek, with Bert Lahr in the Ustinov role, ending March 14. The Coast presentation will be sponsored by Merrick. Allan C. Dalzell will pressagent the comedy prior to embarking on a European vacation in August.

Dalzell will also handle the publicity for next season's production of "A Mighty Man Is He," which co-producers Diana Green and Edward Joy plan sending on a lengthy pre-Broadway tour.

"Mink and Honey," a musical by Anthony Osato and Jean Flynn, is slated for a June opening at St. John's Hall, N.Y., by Theatre Encore.

# Off-Broadway Review

## Leave It to Jane

Joseph Beruh & Peter Kent revival of 1917 musical by Guy Bolton and P. G. Wodehouse, with score by Jerome Kern. Staging, Lawrence Carra, choreography, Mary Jane Doerr; settings, Lloyd Burlingame; costumes, Al Lehman; lighting, George Corbin; sound, Carl M. Smith. Opened May 25 '59, at the Sheridan Square Playhouse, Greenwich Village, N.Y.; \$2.45 top (\$3.65 opening).

**Principal:** Kathryn Murray, Art Matthews, Dorothy Greener, Dorothy Stintelle, George Spanel, Monroe Arnold, Antonio Manno, Josip Elie, Jon Richards, Al Chocco, Vince O'Brien, Alck Primrose, Ray Tudor, also Eddie O'Flynn, Austin O'Toole, Ronald Knight, Carlo Marini, Bob Carey, Noel Erler, Gene Bullard, Lee Thornberry, Mirrie McWhorter, Marianne Gayle, Linnie Levine, Patricia Brooks, Linda Bates, Sue Swanson.

Broadway denizens expert in the forgotten mystiques of yesteryear had more than casual interest in this off-Broadway resurrection of a 1917 musical comedy by three then-frisky fellows due for long theatrical careers, v.z., the late Jerome Kern and the still-extant Guy Bolton and P. G. Wodehouse. The result as exposed at the Sheridan Square Playhouse last Monday night (25) may be summed up under two heads (a) it's about what would be expected and (b) it's entirely suitable for Greenwich Village.

The story creeps with age and pops with corn. It is as innocent as football used to be. That it has a certain beguiling nostalgia is a miracle of levitation which will be arbitrarily credited to director Lawrence Carra, a professor at Carnegie Tech. He has managed to make the thing roll, if not quite musicalize with performers, some of whom are theatrically as virginal as the co-eds of another generation.

The score contains several dimly remembered tunes from a Kern who had not quite found his later authoritative manner. It is almost a shocker when "A Siren's Song" (which has survived as a "standard" in the ASCAP catalog) is introduced. This tune, as it must have seemed even in 1917, is a little gem among the campus twirp.

Kathleen Murray in the title role, the college president's daughter, is cast to type, picks the heart, pleases the eye, is thoroughly poised and likeable, but she is making her debut in musical comedy and she can barely sing. Writers of that era, George Ade in this case, but substitute Booth Tarkington, were much obsessed of the flirt with swooning retinue. Such is Jane Witherspoon, who uses her wiles to steal a star halfback from a rival college.

More could probably be made

out of the Kern score at several points. Yet it may be quibbling, reviewing a performance not given, to fault an always energetic, show-must-get-on performance with lack of facilities. Carra and his two producers, Joseph Beruh and Peter Kent, have elected to play the thing in pretty-close-to-real simulation of the original. There is no spoofing of old-style musicals, as in "The Boy Friend." Instead, "Leave It to Jane" is an old-style musical. The guess is that it may find a certain vogue in this 180-seat air-conditioned haven.

The house, of course, affords easy view, aren't style. The premises were, during Prohibition, the old Nut Club, where memory recalls a burning fluid in cups and cigars identified by the waiters as whiskey. As the present Playhouse it is operated by Irene Rubio, Philip Minor, John Marley and Joseph Beruh. This production is budgeted around \$15,000. At a guess, the original at the Longacre Theatre 42 years ago cost about the same amount.

The cast is notable for the number of players from Carnegie Tech (drama, not football) and there remains a feeling that what several of the performers screamingly need is two seasons on the old Pantages Circuit. When Ray Tudor, Angelo Manno and Dorothy Greener go into a patter-and-soft-shoe routine the evocation of another generation of entertainers is strong.

Miss Greener, from Britain, is the deadpan spinster-comic, very much of another day conception. Her quiet underplaying is probably just right and yet a vaudevillian would want to buff. She and director Carra have made the wise selection of key and accent, since the old jokes would never stand the stress. Only occasionally are any of the quips funny in today's context. There is allusion to Presbyterians and Baptists, a kind of joshing hardly heard upon the American stage in some while.

The orchestra of four is snuggled into a grape arbor in one corner behind the "suggestive" sets of Lloyd Burlingame, who is Carnegie Tech as is music director Joseph Stecko. Robert Hess is on the piano, Charles Russo on the sax-clarinets and Sam Fede handles percussion. There is a hard task. They do well, though naturally no sub for a full orchestra.

The Bolton and Wodehouse book has many subsidiary "characters" which echo the "Hey, Rubie" of George Ade's Hoosier antecedents. One is a state senator (Alck Primrose) dragging his freshly-shed hillbilly son (Ray Tudor) for compassion. Another is a high-powered college benefactor (Vince O'Brien) who has pledged his half-back-her to one college, from which he is snatched by the "college widow." The seven-girl, seven-boy chorus has little room to scamper and the two-aisle exits and the third (to the men's room, entre'acte) are employed with considerable ingenuity. Indeed, imagination commands respect for pace and grouping management throughout.

Though he went to Northwestern and not to Carnegie Tech, the male lead, Art Matthews stands out vocally, that being the rarity in this muster. The roll includes the caricatures of another era—the butterfly-chasing professor (Al Chocco), the muscle-bound oversize football recruit (Josip Elie) and the whole some second leading girl (Dorothy Stintelle).

Off-Broadway's diligent script researchers will undoubtedly be quickened by this musical. It will really be a surprise if, one time, something for uptown is uncovered. "Leave It to Jane" needs to be judged in the environment of a little, out-of-the-way house with a bunch of stamina kids giving their all. It manages, in those terms, to be diverting. Land.

## Road Show Review

### Once More, With Feeling

Hollywood, May 12. Randolph Hale presentation by arrangement with Martin Gabel & Henry Marjorie of three-act comedy by Harry Kurnitz. Staging, Ralph Levy; settings, Gus Schneider; furs, Elsie Siegel; stars, Fernando Lamas, Marjorie Lord, George Tobias, Sam Hearn, George N. Neise, Howard Wendell, Henry Corden, Marjorie Lord, Richard Hilliard, George N. Neise.

Harry Kurnitz's "Once More, With Feeling" is a humorous enough comedy, salted with an occasionally interesting set of circumstances and peppered with a

respectable number of witty lines. This road edition at the Huntington Hartford, however, is far from impressive, and its four-week stay isn't likely to set any local records.

The Randolph Hale presentation, directed by Ralph Levy and starring Fernando Lamas, Marjorie Lord, with George Tobias top-featured, is often tiring than uplifting. The play basically is one-idea, with several asides but no real subplots, and it, therefore, needs swift pace and well-timed high points, neither of which it had opening night.

As the egomaniac symphony conductor, Lamas benefits from an appealing style and speech, and he achieves credibility and okay comedy effect. Miss Lord, though a looker, doesn't impress in her playing of the ex-mate who has returned only to get a "divorce." Tobias, as the conductor's manager, had some trouble with lines opening night, but his words are the play's funniest and for the most part he delivers them with comic skill.

Supporting cast is generally good, with a highly funny performance from Sam Hearn in two roles as temperamental fiddler-brothers. Howard Wendell is adept as the music-hating orchestra backer, with good work from Henry Corden and okay performance from Jerry Barclay and George N. Neise.

"Once More, With Feeling" potentially is much more amusing than is this production. Ron.

## Castling News

Continued from page 74

shall Migat. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

"I've Got a Secret" CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonator who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got a Secret," 375 Park Ave. New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kune; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants or their agents' queries the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-7470, for details about Florida casting and location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Casting to start late in April. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

## Ballet

### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Ar. Via Messina 9, Milan. Male dancers with three years professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

## Industrial

"Industrial Show On Tour" Producer, Jack Morton Productions. Two Week tour of Mississippi, Colorado and Atlantic City. Auditions for male and female singers tomorrow (Thur.) at 2 p.m., Showcase Studios, 950 Eighth Ave., N. Y.

# Stock Review

## A Piece of Blue Sky

Robert Ludlum & Merwin Omer presentation (by arrangement with Jay Julien) of three-act comedy-drama by Frank Corsaro. Staging, Jack Basotry; settings, Robert Conley; lighting, Charles LaMartin. Stars Shelley Winters; features Albert Morze, Gerald O'Loughlin, Joe Albert, Albert Morgenstern, Gracie, also Eddie O'Flynn, Austin O'Toole, Ronald Knight, Carlo Marini, Bob Carey, Noel Erler, Gene Bullard, Lee Thornberry, Mirrie McWhorter, Marianne Gayle, Linnie Levine, Patricia Brooks, Linda Bates, Sue Swanson.

As a preliminary tryout, producer Jay Julien has lent-leased Frank Corsaro's drama for a three-week stock break-in at the North Jersey Playhouse, Ft. Lee, N.J., which will follow the sing-week stands early this summer at the Tappan Zee Playhouse, Nyack, N.Y., and the Westport (Conn.) Country Playhouse. He then plans a regular road tuneup tour and a Broadway opening in October. Shelley Winters is starring in the tryout and is set for the Broadway production.

As caught last week at Ft. Lee, "A Piece of the Blue Sky" seems a promising play, already improved by two weeks of performance and rewiping, but with further clarification and tightening required. Its prime asset is the central character of the harried, courageous and likeable wife, played with insight and persuasive skill by Miss Winters.

Perhaps the theme of the drama has been obscured in the extensive rewriting already done. Literally, the title refers to a piece of soap puzzle (for verisimilitude, the property man should get a genuine puzzle, not one of those ridiculously easy children's kind) surreptitiously taken by the heroine as a sort of gesture of irritation at her unresponsive downstairs neighbor. Symbolically, it apparently denotes the romantic dream that they both sacrifice for the sake of domestic obligation and moral standards.

The part of the heroine has believable dimension, besides a down-to-earth sort of gallantry, and the character changes and grows during the action of the play. In short, it's a real person, with human virtues and failings. The locale is the Pelham Bay section of the Bronx, in 1934, in a sense of desperation, as well as the neighborhood atmosphere, is effectively projected.

The heroine, a former dancehall girl and marathon dancer, grieves because her unemployed husband (the quit his job over a matter of "principle," and won't return until the boss apologizes) cannot afford to have their small son live with them. When the husband cracks under the strain and tries to kill her, he is committed to Blackwell's Island, and the wife moves in with a sympathetic couple on the floor below.

These two are also in a state, it appears, as the clothing worker-husband's union is on strike and he is quietly bringing home work from a non-union establishment to keep going, while the wife, in an emotionally-contorted state of guilt over the death of their infant daughter, has become a religious fanatic with a strong sense of revulsion. After too much delay (for theatrical effectiveness), the two upset mates succumb to mutual attraction, and there is a blowup and finally a (at least for the moment) happy ending.

Although the script is understood to have been cut considerably, it seems over-incident and overlong, and what's more vital, the author's point still needs clarifying and sharpening. At least two, possibly three, characters could also be eliminated (one listed in the program had already been dropped as of last week). And, the author has included a few anachronistic references in the dialog.

Under Jack Rogotzy's workmanlike direction the cast is uneven but generally convincing. Miss Winters gives a penetrating, skillfully modulated and paced performance that is consistently plausible and progressively touching. It ranks with the fine portrayal she gave on Broadway several seasons ago as the dope addict's wife in "A Hatful of Rain."

First-featured Albert Morgenstern is credible and likeable as the torn-two-ways husband downstairs, a character that may seem offhand to be inconsequently motivated, but that offers few real complications. Marian Seldes is believable as his religiously-obsessed wife, an unnervingly taut character and a difficult role. Gerald O'Loughlin plays the heroine's psychopathic husband passably, but without conveying

the incipient hysteria of the first scene or the pathetic anxiety-to-please of the finale.

Mary Laslo is properly obnoxious as a mischievously nosy, gossip neighbor, and Richard Carafa is acceptable as her understandably irritated young son, presumably included by the author to show the heroine's love of children. But Sodie Bond makes nothing of the caricature bit part of the gossip's eccentric companion, and Marion Sweet is thwarted by the expendable bit of the heroine's possessive sister-in-law.

The single apartment setting and the Depression-economy costumes look authentic. Attendance at the performance last Wednesday (20) was about two-thirds of capacity, indicating a possible life-saver for the economically-pressed stock venture just across the Hudson River from Manhattan. Hobe.

## Robbins' 'U.S.A.' Troupe To Dance in Europe

The next order of business for Jerome Robbins, with the Ethel Merman show, "Gypsy," behind him, is his second summer production of "Ballets: U.S.A.," which will, as in 1958, open at the Festival of Two Worlds, the Gian-Carlo Menotti project in Spoleto, Italy. Thereafter, the Robbins unit will play Paris, London, Berlin, Athens, Salzburg, Edinburgh and probably other dates. It will go behind the Iron Curtain to appear in Warsaw, and will also hit Belgrade, Yugoslavia.

Works in the new summer edition will include an untitled piece set to a new score of Aaron Copland. The Robbins dancers for the overseas jaunt will include Tom Abbott, Robert Bakanic, Jamie Bauer, Muriel Bentley, Wilma Curley, Patricia Dunn, Larry Gradus, John Jones, Gwen Lewis, Erin Martin, Jane Mason, Christine Mayer, Michael Maule, Barbara Milberg, James Moore, Jay Norman, Bill Reilly, Doug Spangler, Beryl Towbin and James White.

## Drop Jimmy Savo Show Before London Opening

London, May 26. "Savo-Fair," the Jimmy Savo revue, was cancelled the day before its scheduled opening last Wednesday (20) at the Fortune Theatre here. Anna Deere Wiman, the show's American producer, felt the production wasn't ready and that the material was too thin for West End audience.

Savo, who scripted the vehicle in which he was to have starred, said, "I knew there were production difficulties. I wanted a British director to bridge the gulf between American and British humor, but Miss Wiman insisted on having an American director." The stager, Roy Pascal, was engaged by Savo as his assistant.

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## Formosa's Soft-Sell Radio

Continued from page 2

of China, representing every dialect, region, and custom of the vast sub-continent only 100 miles across the water. The snowballing influx of refugees, more than two million since the Communist sweep of the mainland in 1949, has made Taiwan a kind of China-in-a-nutshell.

A great many of BCC's personnel represent this diversified origin. Because many radio, technical, and engineering terms would be incomprehensible to persons speaking different Chinese dialects, and because many of the staff were trained in the U.S. and Europe as well as mainland China, English is a highly practical working language.

"Apart from some government-contract work—special public service programs and overseas broadcasts, to the China mainland and the rest of Asia—we get our income from commercials, what you call spots, I guess. There are no sponsored programs per se. We go in for the soft-sell, permit no singing commercials. We take our commercials more seriously."

### Non-Competitive

As an example, Jimmy cited a typical commercial for electric fans, one of dozens of household appliances now manufactured in Taiwan. The announcer would briefly explain why fans in general are good for household ventilation, which is conducive to good health and comfortable living, well worth their initial investment. "Since we only have one company making fans," Jimmy adds wryly, "there is no point in annoying the listeners with our frenzy to sell. Besides, it would be un-Chinese." What if there were several competing companies? "It would still be un-Chinese," Jimmy replied.

A good many BCC programs are educational, sustained either by the government or by the "spot" advertisers. Programs teach home economics, improved farming methods, hygiene and sanitation. Since a knowledge of English is necessary not only in the high schools and colleges, but also for anyone ambitious enough to seek a career in the government or the military, the daily English instruction is one of the most popular programs. There are lectures on elementary and abstruse elements of Chinese philosophy, world affairs, national problems, the latest situation on Mainland China, which is the prime focus of both current interest and past memory for a large segment of the audience.

Musical programs run a gambit strange to western ears: the banging cymbals, drums, and esoteric instruments of Chinese music, producing sounds dissonant and contrasting, followed perhaps by a Strauss waltz or two, some scenes from Chinese opera, the high-pitched falsettos of the performers, wringing the last tremolo of drama from the familiar, much beloved lines. Then, without much notice, rock-and-roll and other "popular" songs. As in America, educators bemoan the influence of the Presley school—"But we can do nothing about that," Jimmy adds. "The people know what they want and they don't hesitate to write or even phone."

### Humorous Talks

Perhaps the greatest listenership, however, is to BCC's "variety shows," which span the 18-hour broadcasting day from 6 a.m. on. Among them are "Morning Park," wherein Pan Chi-yuan, 37, intersperses "humorous talks" with short pieces of classical music; his most exciting recent adventure was a phone call from a frantic mother whose baby had swallowed a key; without hesitation, Mr. Pan broadcast an appeal to any nearby doctor to hasten to her house. This was done, and BCC is as proud as Mr. Pan of the accomplishment.

Miss Wang Mei, 25, is the housewife's friend, answering questions "relating to health and emotion confusions," creator of the "Electric Brain Matrimonial Selector," in which IBC techniques are used to match letters from male and female listeners; introductions follow later, in many cases seconded by the marriage ceremony itself.

On "Sweet Home" Miss Pai Yin, 26, and Mr. Chao Kang, 33, play a married couple who tell stories, teach new songs, and tell children the best way to behave. The

juvenile listeners are encouraged to phone the program and sing their own songs, by telephone, over the air. Most popular recent songs: Sister Moon, Shooting Down the MIGs, Bee and the Butterfly, Only If I Grow Up.

"The Quiz Show," featuring Ting Ping-sui, 42, is perhaps the island's most popular show, since it is broadcast on the Monday following the Saturday on which it is printed beforehand in the BCC Magazine. "This makes for a lot of discussion over the week-end on what are the correct answers. Questionable effect on office workers who discuss it during working hours on Monday."

"Sunday Drama" is "slanted perhaps more to the egghead," but is now a nine-year feature of the BCC, geared to requests from listeners. I asked for a list of the most popular American dramas in all that time, and was promised it the next day. The list was duly delivered by one of Jimmy's research assistants, and here it is verbatim:

*The Old Man and the Sea*  
*The Glass Menagerie*  
*The Tea Party and Sympathy.*

Recently a group of BCC performers had a special four-hour show to raise funds for entertaining the Nationalist troops on the offshore islands. They raised nearly \$7,000, an enormous sum by local standards.

Besides BCC, which is far and away the largest, there are perhaps a dozen other broadcasting companies on the island. In addition there are government stations broadcasting to mainland China and elsewhere in the world. On the China mainland the constant exhortations of the Communist newspapers against the Nationalist Chinese radio testify to its listenership and effectiveness.

The BCC itself devotes much of its own time and resources to such government-contract work. One of its most effective international programs is the "Little Dragon" show; up to recently an American, Frank Huntley, broadcast anti-Communist jokes in English, interspersed with rock-and-roll records, to an audience of Chinese, Burmese, Thais, Indo-Chinese, Malays, Indians, Indonesians, and Japanese in the "rim" countries of Asia. Huntley has just returned to the U.S., but the show goes on under the aegis of a young man called Eddie Tan, whose origins are as numerous as his eight languages, including side-of-the-mouth English.

In a country where costs would be staggering, television is still on the far horizon, somewhere in the talking stage—so radio still retains the entire home audience. There is neither a Gallup nor a Nielsen to estimate the size of audiences for specific programs, but the blare of loudspeakers is now one of China's eternal and constant sounds.

Because Electrification is well-nigh complete on the 250-mile-long island, whose 13,800 square miles make it about the size of Maryland, even the tiniest farmhouse has electric lights and a radio. Strangely enough in this illiterate age, radio's chief rival in Taiwan is the printed word: books and newspapers. The literacy rate is 91%, very high for Asia, and mounting steadily.

## Electronic Bouts

Continued from page 1

would provide the necessary financing (in return for the closed-tv and ancillary rights) for a promoter who brought in the right package.

There are signs that Kahn is already practicing what he is preaching. TelePrompster coin made possible the recent Floyd Patterson-Roy Harris fight which was promoted by Bill Rosensohn, a former TelePrompster executive. In addition, Kahn offered to put up a \$225,000 guarantee to Carmen Basilio to meet Sugar Ray Robinson for the middleweight title.

### Wide Open?

The break-up of the International Boxing Club via antitrust decrees has momentarily resulted in a state of confusion in the fistcuff industry, a situation that has made possible the type of operation that

Kahn envisions. Previously the entrenched boxing promoters, and primarily the IBC, dominated the boxing business. Sports writers and others associated with the boxing industry have long claimed that the advent of television, with the resultant twice weekly televised bouts, brought about the present low state of the cauliflower industry.

However, Kahn believes that the new pattern will be the saviour of the boxing business. First, Kahn explains, a contender for a championship will now have a source to come to without having "to give up a piece of his contract to get into the big money circle." This was an obvious reference to the deals that allegedly had to be made by fighters with gangster elements in order for them to get an important, money-making bout. Secondly, Kahn adds, the availability of the new financing will stimulate more main card fights, with possibly five or six championship fights being staged annually for closed-circuit. Moreover, Kahn adds, possibly 30 to 40 arenas carrying the closed-tv fight would also present preliminary live bouts thus stimulating new interest in boxing. He figures that the top fight, although presented electronically, would serve as the lure to bring fans back to the local fight arenas.

Kahn's plan is not entirely unique. WLW, the Crosley tv station in Cincinnati, is presently operating as a wrestling promoter. The station owns the local arena and packages the matches destined for tv viewing. It's conceivable that TelePrompster may expand its activities similarly and get into the real estate business by renting or buying local arenas so as to assure itself of outlets for the closed-tv fights.

The concentration on closed-tv does not rule out TelePrompster as a factor in the presentation of fights for home-tv also. The break-up of the IBC, which held most of the tv pacts, has opened the field to other firms. Kahn has stated that TelePrompster "might be a factor in that too." He considers the closed-tv or pay-tv fights "as the frosting which assures the economic structure of the boxing business." At most, he believes that five or six fights a year will be presented on a pay basis because "fights make fights" and that the remainder of the less important fights will be seen on home tv. "The public will pay for certain fights," he stressed.

## No Deductible Fun

Continued from page 1

and travel to conventions abroad. The specific prohibitions are listed in the bill.

Authors of it are Sens. Joseph S. Clark (Pa.), Paul H. Douglas (Ill.), Eugene J. McCarthy (Minn.), William Proxmire (Wis.) and Edmund Muskie (Me.).

It's the first time such a bill has been before Congress, although Rep. Edith Green (D-Ore.) once proposed a bill which would have eliminated all entertainment expenses of any type as tax deductions. It was too broad for Congress; it got nowhere.

Of the five liberal Democrats advocating major cutbacks in "luxury" business expense account deductions, two, Douglas and McCarthy, are members of the Senate Finance Committee which handles all tax legislation.

Clark, principal sponsor of the bill among the group, said he recognizes the economic difficulty faced by night clubs today and pointed out that he voted last year to cut the 20% cabaret tax in half. The reform, long sought by niteries, was defeated.

## Literati

### Ottawa Journal Sold

Majority ownership of the Ottawa Journal has been sold to the Sifton chain of Canadian dailies, which includes Winnipeg Free Press. Editorial control remains with Grattan O'Leary, president, and I. Norman Smith, v.p.

Journal, second largest in circulation (about 70,000) of the Canadian capital's two English-language dailies, is politically independent Conservative.

After the Ottawa Citizen signed an American Newspaper Guild contract several years ago, the Journal inked what was deemed a substandard one. However, when the pact expired it again fought the Guild.

Guild is still out at the Journal, although it's solid at the Citizen which is connected with but not owned by the Southern chain including Winnipeg Tribune. Until the past three months Journal had largest total circulation, with Citizen long highest in urban sales.

### J. M. Synge Bio

"J. M. Synge (1871-1909)," by David H. Greene and Edward M. Stephens (Macmillan; \$6.95), is the tardy but definitive biography of the great Irish playwright, best-known in America for his "Playboy of the Western World." When Synge died in 1909 his brother, Edward, controlled his papers and records, and refused to permit examination by biographers. In 1939, the material was inherited by a nephew, Edward M. Stephens, who was writing his recollections of his uncle. He asked David H. Greene to collaborate with him on a full-length bio. Stephens died in 1955, and his widow made all Synge material available to Greene.

Despite involved delays, the book is an excellent study of the dramatist. Greene was in Dublin as a travelling Harvard fellow, when he met Stephens in '39. He received a Rockefeller grant to write this book. Currently, he is associate professor of English at N.Y.U., and editor of "An Anthology of Irish Literature" for Modern Library. His Gaelic savvy brings sparkle to his interpretation of Synge's writing; but he has also drawn a fine portrait of the dramatist's stormy personal life.

Rodo.

### Glasgow Record's Readership

Glasgow Daily Record, a Scottish morning tabloid controlled by Daily Mirror Newspapers of London, now has a daily circulation of 427,455 or a 100,000 increase over sales at the start of 1956. Figure was disclosed at the firm's recent annual meet in Glasgow.

Boost in readership is noteworthy in light of board chairman Clement B. Livingston's comment that in Scotland, as in many other places, the general trend in circulation of morning and evening newspapers had been downwards.

Sunday Mail, a weekend sheet also published by the Daily Mirror group, reportedly is maintaining readership in excess of 600,000 copies.

### CHATTER

Guy Cunliffe, 55, business editor of the Montreal Gazette, died Thurs. (21) in that city.

John Berg, former promotion art director of Gentlemen's Quarterly and Coronet mag, joins Escapade mag June 1 as art director.

American Periodicals Corp. authorized to conduct a printing and publishing business in New York City. N.Y. Capital stock is 100 shares, no par value.

Quentin A. Whittier, assistant general manager of the Lewiston (Me.) Daily Sun and Lewiston Evening Journal since 1946, upped to general manager.

Holiday mag walked off with five of the 12 first-place gold medals at the Art Directors Club's 24th annual exhibit of editorial

and advertising art in Philadelphia.

American Book Co. of New York changed its capital stock from \$10,000,000, at \$50 par value, to 500,000 shares at \$20 par value according to a certificate filed in Albany.

Don Gold, ex-Down Beat and now Playboy mag promotion staffer, is editing the autobiography of jazz trumpeter Lee Collins, who's been touring in Chicago for several years and unable to work.

Wives Publications Inc. authorized to conduct a publishing business in New York with capital stock of \$1,000 at \$1 par value. Directors are Ellery W. Mann Jr., Richard K. Bleser and John E. Bisseau.

Novelist Nelson Algren signed with Chicago's Pennington Press for his next book, a non-fiction work due around Oct. 15 and titled "The World of Nelson Algren." Magazine photos Art Shay has been assigned the pictorial illustrations.

H. R. Wishengrad, former editor of Overseas News Agency and more recently heading up Editors Syndicate, has joined Bridgeport Sunday Herald as executive editor. Fred M. Hechinger, associate publisher of Herald and education expert, is going to N.Y. Times.

Whitehorn Publishing Co., has been set up in Long Beach, Cal., as a publishing house for West Coast writers, with product, on a royalty-paying basis, slated for national distribution. Renee Taylor, previously with various publishers in N.Y., is editor and manager of all operations.

David H. Beele, editor of the Albany Knickerbocker News, last week accepted a certificate of merit awarded by the National Assn. for Mental Health. Accolade spotlighted the daily's "outstanding service rendered to the community" for recent support of the formation of the Albany County Mental Health Board.

## Moscow Film Fest

Continued from page 1

hand, there has been bitter Congressional criticism of the film pact with the Russians which is stymied anyway as a result of the U. S. Treasury's insistence on the 30% withholding tax on the Soviet take.

The MPEA, for a variety of reasons, isn't happy with the Moscow affair. First of all, it's annoyed over the fact that the Soviets put out invites to the fest via diplomatic channels even before the Federation had a chance to act. Secondly, the Americans sense an "arrangement" between the Soviets and several other nations. It's already known that the Russians have agreed to purchase and distribute all films entered in the fest, which the Yanks consider a poor precedent.

Then, too, there is the conviction that the Soviets will not allow such an occasion to pass by without giving it the propaganda treatment. Here the U. S. reps feel that the Russians must tread carefully since, from their comments at the Cannes film festival, it's obvious that they want the Moscow competition to become a permanent event.

In their more candid moments, the Americans admit that they fear that, even without spouting "the line," the Soviets will succeed in turning the Moscow fest into a terrific propaganda coup. With the curtain up for so long, world curiosity re what's going on inside Russia is still very great and the Soviets are seen having little trouble getting people to come. Apart from that, the Russians admittedly will try to outdo all other fests, which they can do via their unlimited state-provided funds. Fact that the fest is to be held within Kremlin walls won't hurt the publicity angle either.

Soviet rep at Cannes said that, in addition to the screenings at the Kremlin theatre, eight additional Moscow houses would be requisitioned to show pix within the frame of the fest.

There's some opinion in N.Y. that, if the U. S. Government decides that participation in Moscow is desirable, this should not be left to individual companies, but should be done on an "official" level, with Washington sharing the responsibility for the selection of the films to be shown, extent of participation in fest events, etc.

## American & Union News Enter Denial

American News Co. and its wholly-owned subsidiary, Union News Co. have denied charges by the Federal Trade Commission that the two companies coerced magazine publishers and distributors, and attempted to coerce major cigar manufacturers, into paying discriminatory promotional allowances. Charges were made Feb. 5 by the governmental agency.

Companies in addition to denying the basic promotional allowance charge, also maintain that the FTC complaint does not define a line of commerce or state a cause of action upon which the FTC may grant relief. Union News Co. claims that it does not engage in interstate commerce and therefore the FTC lacks jurisdiction and asks dismissal of the complaint on these grounds.



## Broadway

Following Met Opera road tour Robert Merrill sings June 14 for Ed Sullivan telecast.

National Artists alumnus Richard O'Hara has joined Lillian Libman, concert publicist.

Chic Johnson selling off 1,000 acres he owns at Kent, N.Y. but only, he says, to young people. Eileen Farrell calls today (Wed.) on Queen Elizabeth. Sings at Albert Hall, London June 11, in Milan June 25-26, then at Spoleto. "The Performing Arts" is title of a publication being issued for and by Lincoln Center. Issue six was devoted to the ground-breaking.

Met coloratura Roberta Peters off to Europe on May 31 for RCA recordings with the Vienna Philharmonic. Erich Leinsdorf will be on the podium.

Rise Stevens has signed with the William Morris Agency for all fields except concerts. Columbia Artists Management pact applies in latter area.

Harry Anger, GAC tv exec, hospitalized yesterday (Tue.) at Roosevelt Hospital for observation, and was said to be in fair condition. He was taken ill on the job.

International Society for the History of Ideas Inc. has been chartered as a non-profit membership organization. Ramsen & Bogaty of N.Y. were filing attorneys at Albany.

Loew's Theatres has made arrangements to take ticket orders at neighborhood and suburban houses for the Patterson-Johansson heavyweight championship fight at Yankee Stadium on June 25.

Mike Sweeley, c/o Hurok office, is handling press for the Caromoor Music Festival which comes up for 14th summer at Katonah, N.Y. June 20-July 5. Sweeley is executive director of Rosen Foundation.

Bridgehampton Enterprises has been authorized to conduct entertainment business in Old Westbury, L.I. Capital stock is \$10,000. Edwin H. Krom, of Wall Street, a director and filing attorney.

Supermarket Theatres Inc. has been authorized to conduct an amusement business in Great Neck Estates, Nassau County. Capital stock is 100 shares, no par value. Directors are c/o attorney Mark S. Gibbert of Manhattan.

American Ballet Theatre (Lucia Chase-Oliver Smith), which has been idle lately, will mount an evening of its works for the Lewisohn Stadium on June 27, a Saturday. Kenneth Schenmerhorn will conduct. Alicia Alonso and Igor Youskevitch heading the dancers.

Mike Mazurki, screen actor and one-time wrestler, will be honored by his hometown Cohoes, N.Y. Rotary Club with a "night" at the Colonie Musical Theatre, Latham, N.Y., in "Li'l Abner," June 28. Mazurki is in Marilyn Monroe's latest film, "Some Like It Hot."

Asadata Dafora native dancers appear June 7 at the Club 65 in the Village from 7-12 p.m. for a Dance Festival for the African Academy of Arts & Research Inc. It's a benefit for African House on 140th Street which has been ordered to install sprinklers by Fire Dept.

Richard Tucker, Metropolitan Opera tenor, is recipient of the June 9 National Interfaith Celebrity Award of the Washington Interfaith Committee, composed of representatives of the Almas Temple (Shrine order), B'nai B'rith and Knights of Columbus. Previous winners were Joe E. Brown and George Jessel.

## Chicago

(Delaware 7-9884)

Herb Kraus named p.c. counsel for Edgewater Beach Hotel. Jimmy Lee, onetime Chez Paree line singer, now in the nitery's Key Club.

Adams Bros. and Sells Bros. combined circs played weekend in Lincoln Park.

Judy Garland returns in her one-woman show on Monday (1) at Opera House for seven nights.

Singer Gary Mann doubling this summer at Flint (Mich.) Music Theatre and on WGN-TV's "Fran Allison Show."

Sidney Blackmer, operator of the Hinsdale, due to plane in for the opening Monday, then back to Gotham to continue in "Sweet Bird of Youth."

Art Institute, as parent of Goodman Memorial Theatre, giving comps to its entire membership of 23,000 to special performance of Goodman's production of "Imaginary Invalid," in which Murray Matheson is starring. It's the first time the art institution has made such a promotional gesture on behalf of the theatre.

Red Skelton's tv braintrust, producer Cecil Barker, writer Sherwood Schwartz, and director Sey-

mour Berns, here this week and last to mount their new comedy "Mr. and Mrs." at Hinsdale Theatre as the strawhat season's opener. Show's run, which starts Monday (1), coincides approximately with Skelton's stand at the Chez Paree. Marilyn Maxwell, Steve Dunne and Jackie Coogan have the leads in the pre-Broadway tryout.

## Alaska

The Elmdorf Theatre Guild of Elmdorf Air Force Base here presented "The Diary of Anne Frank."

Anchorage film patrons getting ready for the arrival of John Wayne. He comes for filming of "The Alaskans."

This USO revue plays at Elmdorf Air Force Base here from early May to June 1. It also will play at remote sites.

Whitey's Western Swingsters, currently at the New State Club, featuring Whitey Pullen, Pick Woods and Joe Waterman.

Gil Lamb tops the USO's "Girls and Gags" revue currently touring Alaskan Command installations. He's on stage at least seven times during the 90-minute show.

Johnny Cash, western music radio, tele and recording star, will head benefit show to be held June 2-3 by the Spenard Volunteer Fire Department here. It will be produced by Whitey Pullen, local entertainer.

## Paris

By Gene Moskowitz

(66 Avenue Breteuil; SUF 5920)

Raymond Rouleau to direct 10 vidpix for U.S., starring Ingrid Bergman.

Jose Greco & Co. getting fine reviews for the excellent Hispano terping at the Palais de Chaillot.

Jean Renoir will make his next pic, "The Breakfast in Park," on site of the house of his famed painter father.

Roberto Rossellini directs his first play in Paris next season. It is based on Erskine Caldwell's "Finger of God."

Billy Wilder, Jack Lemmon, Harold Mirisch and I.A.L. Diamond in for a press showing of "Some Like It Hot" (GA).

Peter Shaffer's London legit hit, "Five Finger Exercise," will play Paris next season in an adaptation by Constance Collier.

Champs-Elysees hitery Mocambo changing name to Shocking for more tourist lure. It continues name acts as well as strippers.

Ludmila Tcherina may dance with the Roland Petit Ballet De Paris "Cyrano De Bergerac" when it goes to the U.S. next season.

Cannes Fest Grand Prize earner, the French "Orfeu Negro," may go to Columbia for worldwide distrib. But it is still in the talking stage.

William Perlberg and George Seaton through on a European swing to set up exteriors for their 1960 production, "The Counterfeit Trailor," based on the career of the noted World War II spy Erick Erickson.

## Santiago

Julio Lanzarotti, editor of *Ercilla* mag, off on SAS junket to Stockholm and Cairo. "El Trueno entre las Hojas" ("Thunder Among the Leaves"), Argentine pic, in 16th week at the Ritz.

Longhair season got off to a flying start when the Chilean Philharmonic Orch appeared at Real Theatre.

Joselito in for personal with his "Saeta del Ruisenor" film at the Central, Santa Lucia, Imperio, Oriente and Las Lillas.

Chilean Symphony, under the tutelage of the musical extension institute of University of Chile, had its opening May 15 at the Astor.

## Athens

By Rena Velissarion

(44 Throu. St. Tel. 814348)

Amparo Renkel's Revue at the Castro.

Kamer Trio in from West Germany for a recital in Athens and other Greek cities.

Danny Dauberson at the Mocambo. Carmelita Meller and Duo Barzack due on next bill.

American pianists Luboschultz and Nemenov are expected here this month for a recital at Athlino Theatre.

U.S. film producer Al Rosen here to discuss the filming of the EOKA struggle in Cyprus with its leader General Grivas. "Tea and Sympathy" is ending this year's production of Kyvelis Theatre with Aliki in leading role after her long absence from the Greek stage.

## London

(Covent Garden 0135/6/7)

Maurice Cowan signed up the screen rights of John Mortimer's click comedy, "Call Me a Liar."

George Brandt's production of "Detour After Dark" moves in to the Fortune Theatre early in June.

Cary Grant in briefly to visit friends and discuss filming Hugh Williams' stage comedy, "The Grass Is Greener."

Mary Preston rehearsing to take over temporarily from Chita Rivera in "West Side Story," who wants a vacation.

Tommy Trinder planned to Germany this week for a two-day stint entertaining the Royal Airforce at the Malcolm Clubs.

The Robin Fox Partnership got the London rights of Broadway play "Majority One." Presentation set for the fall.

Eddie Constantine, Pier Angeli and Eva Bartok back from the Canary Islands where they've been shooting "S.O.S. Pacific."

Elizabeth Taylor and Montgomery Clift guested at a press cocktailery prior to starring on Sam Spiegel's "Suddenly, Last Summer."

The Mermaid Theatre which opens tomorrow (28) with "Lock Up Your Daughters" was on view to the press at a wine party attended by the cast.

Maurice Winnick shipped to N.Y. for two-week tv chats with the Goodson-Todman outfit. Restaurateur Harry Meadows also due there this week on talent pool.

Great Britain Variety Club staging a charity race meeting in the fall at Sandown horse track. Annual golf match between the Variety Club and the Water Rats is Sunday (31).

## Vienna

By Emil W. Maass

(Grosse Schifflgasse 1A;

Tel. 356156)

N. Y. Philharmonic will participate Aug. 16 at Salzburg Festivals. American Edmond Hurshehl invited to appear in Eugen d'Albert's "Tiefand."

Kirchschlag in Lower Austria holding Passion Plays throughout the summer.

Volkspopera will produce Dimitri Shostakovich's opera, "Lady Macbeth in a village," next season.

Hans George Heim, who worked for Walt Disney, in charge of new Trick-Film studio of local Schoenbrunn company.

Stephanus Film Co., founded by Catholic Film Guild, working on cultural short, depicting life of Emperor Maximilian.

City of Graz, Styria, decided to tear down the old legit and build an entirely new structure for the Provincial legit theatre.

Jewish Artist Society of the Soviet Union gave performance on 100th birthday anni of Scholem Aleichem in Brahms-Saal.

Academy Theatre will present "Rashomon" by Japanese author Akutagawa during the next season. It's the first Japanese play here.

Castle Liechtenstein, a few miles outside of this capital city, giving concerts and Weber's opera "Abu Hassan" in newly built open-air bowl.

The Little Josefstadt Theatre in Konzerthaus will have on its program O'Neill's "Lord God Brown," T. S. Eliot's "Family Reunion" and Goethe's "Citizen-General."

Salzburg will be host to a congress devoted to the subject of "opera and ballet in television and film," Aug. 23-29. Delegates from 30 countries already registered.

## Minneapolis

By R. Rees

(4009 Xerxes Ave. So., WA 6-6955)

Songstress Chris Connors at Key Club.

Pianist Dorothy Donegan at Freddie's.

Excelsior Amusement Park opened for season.

"Tall Story" selected to open Minnesota U. Theatre's fall season.

U. of Minnesota Union's third annual "Jazz Workshop" included five local bands.

Comedian Herb Shriner headed. St. Paul Women's Institute season's final show.

Met Opera's four performances at 3,600-seat Northrop Auditorium complete sellouts via advance mail orders.

Old Log strawhatter's 20th annual summer season to preem June 3, earliest opening in summer stock history here.

After songstress Marion Marlowe's current fortnight engagement, Hotel Radisson Flame Room shutters for summer.

Composer-pianist Eddie Heywood at Freddie's.

Christopher Leuba, Samuel Flor and Alan Iglitzin of Minneapolis

Symphony to join Aspen, Colo., summer season festival, first-named as faculty member succeeding James Chambers of New York Philharmonic.

Headed by Bentley Haugesog, formerly with Billy May and Ray McKinley orchs, locally organized Dent-Lee jazz group into Lakeview club.

First roller derby here in many years opened at Auditorium May 22.

Dizzy Gillespie to open at Freddie's after completion of extensive improvements.

## Portland, Ore.

Nellie Lutchter at the Cloud Room.

Paul Desmond is playing the Frontier Room.

Construction on the gigantic Memorial Coliseum is being rushed, with lots of sport and other events already booked.

Sheraton Hotel is going into final stages of construction with preem set for this fall. The Hilton is set to get under way July 1.

City promises to be flooded with big time shows this summer with shows linked for Oregon Centennial Exposition Arena June through September. The Jerry Lewis Show is set for Paramount, July 14-15.

Ballet Espanol plays the Par July 28. "My Fair Lady" is set for the Aud. Aug. 11-15. Louis Armstrong goes into the Par Sept. 14 while "Holiday On Ice" is booked for the Stadium.

## Toronto

By Bob McStay

Pierre Berton of the CBC off to Egypt to interview Nasser.

Jean Beattie resigned from the McLaren advertising agency to edit The Royal York Magazine.

Mavor Moore, drama critic of The Telegram, giving the ritish and Continental theatre scene the o.o.

Peter Macfarlane and Stan Harris to alternate in producing the weekly "Trans-Canada Hit Parade."

Dennis Stone, former baton-wielder at the Indigo Room of Barclay Hotel, quit the podium to become successful broker.

Charles (Mickey) McGuire of Radio & Sales Television Inc. with headquarters here, to managanship of their Montreal office.

Victor Borge sold the trans-Canada franchise of his Cornish hen business to the Samuel (Shopsy) Shopsyowich restaurant and mailing chain.

In dispute over money, Bobby Gimby quit radio's "The Happy Gang" after 12 of its 13 years as song-star and trumpeter; will head his own tele show.

## Cleveland

By Glenn C. Pullen

Felix Reinsch, ex-actor and music teacher, new manager of Continental Art Theatre.

Cleveland Experimental Theatre, headed by Ed Henry, made bow with John Duff Stadel's "Way-side."

Eddie Ryan, once pianist for Dorsey Brothers orch, moved his trio from Tudor Arms to Riviera Room.

Jack McCormack new p.a. for Musicarnival here, after working for its owners' winter tent theatre in West Palm Beach, Fla.

John Kenly installed \$23,000 air-cooling plant in Packard Music Hall in Warren, O., for his Kenley Players strawhat season.

Combo of Shelley Berman and harmonicaist Larry Adler drew hefty crowd in Hanna program produced by Jean Weinberger and Harvey Epstein.

KYW's staff put on Arena benefit show for needy family of Vince, local singer who died recently. Joe Finan organized show-topped by Jimmy Rodgers, Connie Francis, Cathy Carr, Carl Perkins and dozen other recording personalities.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locat 4-4848)

The Capri will be featured in the June issue of Holiday Mag.

Lou Schleiffer's widow now running the booking agency with her son, Arnold.

Lou's Moravian is the only local spot sporting a chorus, the Louettes, a line of six.

Mitch De Wood, formerly of comedy team of Allen and De Wood, in town as personal manager of singer Mauri Leighton.

Mrs. Ethelyn Thrasher, who will be general manager Sam Handelsman's assistant agent at the Playhouse in the Park, left the William Goldman organization after a year's tenure as manager of Locust St. Theatre.

## Hollywood

Bert Granet back from European jaunt.

Tony Curtis underwent surgery on foot.

Fred Zinnemann due back June 5 from Sydney.

Edward G. Robinson in from two months abroad.

Harry Ackerman home from five weeks in Europe.

William F. Kelley joined Television Film Assn.

Bing Crosby's returned from La Paz, Baja California.

Bertil Unger reelected prexy of Hollywood Foreign Press Assn.

Lillie Messenger joined NBC in new program development dept.

Frank Capra kudosed with Air Force Assn. Arts & Letters Award. Sam Dombow Jr. arrived for confabs with C. J. Tevlin on "The Bat."

Felix Jackson formed new indie production unit for tv, radio and films.

Stanley W. Wainer steps into newly-created post of KTLA biz manager.

Michael Garrison upped from Steve Trilling's assistant to Warner Bros. producer.

Gilbert Kurland returned from seven months on Mexican location of "The Unforgiven."

King Baudouin of Belgium dinner-hosted by Assn. of Motion Picture Producers.

James Cagney will be hosted June 2 by Pennebaker to celebrate his 30th anni in films.

American Cinema Editors tossed is ninth annual awards dinner dance at Beverly Hills Hotel.

Jack Hannah exist Walt Disney's cartoonery June 1 after 26 years to join Walter Lantz as assistant.

Clark George, of KNXT, won the coveted Lee De Forest Award, presented only twice previously.

Gilmor Brown, founder-prexy of Pasadena Playhouse, resigned post of prexy-supervising director to become president emeritus.

George Kukor set up a \$1,750 yearly fellowship at USC Cinema Arts dept., for graduate work in any field of motion picture study.

Jack Webb's Mark VII outfit awarded \$2,800 in prize coin to eight newspaper reporters in a contest for Webb's planned "30—" feature film.

## Ireland

By Maxwell Sweeney

(Dublin 684506)

Frank O'Toole named prexy of Irish Theatre and Cinema Workers Union.

"Onionhead" (WB) drew "Objectionable" rating from National Film Institute review board.

Brendan Behan to Germany for staging of his play "The Quare Fellow" at Schiller Theatre, Berlin.

Irish government introduced legislation to provide grant of \$700,000 towards reconstruction of fire-razed Abbey Theatre.

Newry (pop. 13,000) armed showing of "Farewell to Arms" (20th) after single screening at Savoy Cinema. Local authority took action, despite censor certificate. Exhib substituted "April Love" (20th).

Hilton Edwards will stage "St. Joan," with Siobhan McKenna in lead, at Paris International Theatre Festival, opening May 11. Piece then tours to Amsterdam, Utrecht, The Hague and then Florence on one and two-night stands.

## Palm Springs

By A. P. Scully

(John Payne back to his restless gunnery.

Gabor daughters helped Mama close shop for season.

Jack Benny, Tony Curtis and Janet Leigh snapped at Racquet.

Bonaires plugging their "For You From Palm Springs" album in person.

Net "King" Cole nosed out Ray Bolst as Chi Chi too grosser for season.

Shirley Mills and Barry O'Hara sparkled El Mirador show for City of Hope.

Edith Carlson, Playhouse p.a., drydocked with broken hip, has gone to Sacramento.

## Scotland

By Gordon Irving

(Glasgow: BEArsden 5566) "Boy Friend" clicking on tour at King's, Edinburgh.

Stephen Mitchell presented the musical version of "Marigold," at Aberdeen.

Rai Purdy, programs director, back at desk for Scot indie tv after quickie trip to U.S.

Jack Radcliffe exiting fortnightly tele show at Glasgow because of stage job as co-comedian in Howard & Wyndham revue.

# OBITUARIES

## COL. HARRY A. COLE

Col. Harry A. Cole, 77, veteran theatre owner and a founder of Allied States Assn. of Motion Picture Exhibitors, died May 23 in Dallas.

Details in film section.

## ARTHUR MAITLAND

Arthur Maitland, 85, a retired actor, died May 23 in New York. He began his career when he was 20 years old, and retired two years ago. His Broadway credits include shows produced by David Belasco and Henry Miller. He also appeared with Mrs. Minnie Madden Fiske and Robert Mantell.

Before World War I, Maitland established the Maitland Playhouse in San Francisco. He later directed the Little Theatre movement in New Orleans, Shreveport, La., Chattanooga, Tenn. and Atlanta, Ga. One of the earliest tv actors, he was seen often around 1939. But he is best remembered for his radio work, where he was heard as David Harum on the "Zeke Swinney" show. Archie Andrews and Dr. Allen on the "Aunt Jenny" program and also the parson on the "Ma Perkins" show.

His wife survives.

## JOSEPH GARRETSON

Joseph Garretson, 59, Cincinnati newsman, radio and tv commentator, died there May 20 of a heart attack, of which he suffered several since 1949. His 19 years as reporter and columnist for the Cincinnati Enquirer were interrupted by two years of service in World War II as an Army Air Force officer.

He doubled as a WSAI newscaster for several years while on the Enquirer. In 1952 he became columnist for the Cincinnati Times-Star, which had his father, Joseph Sr., as managing editor from 1899 to 1923. After that paper was purchased last July by the Scripps-Howard Cincy Post, he joined WKRC and WKRC-TV as editorial mouthpiece.

His wife and daughter survive.

## FRED H. GRIFFITH

Fred H. Griffith, 75, stagehand and comic whose career on Louis-

ville stages dated from the days of that city's Macauley's Theatre, died May 18 in Louisville. Despite his age, he had not retired. He had worked as prop man for the Iroquois Amphitheatre shows for nearly 20 years, and was planning to do the same this summer. Aside from his backstage duties, Griffith did frequent "walkons" and often did a comic bit during the vaude era. Working Louisville theatres since 1908, he was celebrated for his ingenuity as a prop man.

Surviving are his wife as well as several nieces and nephews.

## LEO F. WOLCOTT

Leo F. Wolcott, 62, former president of Allied Independent Theatre Owners of Iowa-Nebraska, died of a heart ailment May 18 in Eldora, Ia. Owner-operator of the Grand Theatre there, he was board chairman of Iowa-Nebraska Allied at the time of his death.

Wolcott, long active in Allied activities, was a board member of National Allied for years and served on a number of committees.

Surviving are his wife, daughter and son.

## ROBERT WAYNE

Robert (Duke) Wayne, 55, former Hollywood director and cameraman, died in San Antonio May 19 following a heart attack. Employed at Kelly Air Force Base at the time of his death, he had worked as a public information specialist and producer of motion pictures. Prior to coming to Kelly, he was assistant director and cameraman for the "Cisco Kid" series.

His wife and daughter survive.

## TROY ORR

Troy Orr, 52, veteran film advertising-exploiter, died of a heart attack May 21 in Hollywood. He was with 20th-Fox, United Artists and Universal-International for years.

His wife survives.

## LOUIS GERBASE

Louis J. Gerbase, 64, onetime theatre manager, died May 18 in Kansas City, Mo., apparently after suffering a heart attack. He had been chief usher at K. C.'s Munic-

ipal Auditorium for the past 20 years. Prior to that he managed several K. C. film theatres. Among them was the old Liberty, now the Roxy on Main St.

Surviving are his wife, son, daughter, two sisters and two brothers.

## FRED DE BONDY

Fred de Bondy, a vaude performer who subsequently became a theatre manager and booker, died May 21 in New York. He had appeared in vaude as "The Strong Man." He later managed the Globe Theatre, Philadelphia, and was booker for the RKO circuit. H. B. Marinelli and John Phillips.

Surviving is his wife Nettie, who was assistant manager at the old Mastbaum Theatre, Philadelphia.

## RICHARD M. WHITE

Richard M. White, 56, former band trombonist, died in Cleveland May 11 from a heart ailment. Cincinnati-born musician formerly played in WLW studio orch in Cincinnati and later toured with the Kay Kyser band among others. In recent years he was associated with a Cleveland piano and electric organ store.

Survived by wife and sister.

## ANDREW O. GIBSON

Andrew O. Gibson, 54, secretary and treasurer of Dipson Theatres, was found dead of a heart attack at the wheel of his automobile in Buffalo last week. Born in Michigan, he joined the Dipson circuit in 1928 handling his W. Virginia and Pennsylvania theatres before coming to Buffalo in 1940.

His wife and son survive.

## HAZEL H. HAGE

Mrs. Hazel H. Hage, songwriter who had authored such tunes as "My Little Heaven Down in Devon," died May 17 in Detroit. She also wrote "When a Colleen from Killarney Met a Lad from Old Tralee" and "I'm on My Way to Nowhere."

Mrs. Hage for years was a dance accompanist.

## MICHAEL PERRONE

Michael Perrone, 71, longhair musician for over 50 years, died May 18 in Chicago. He played with various orchestras in the Chi Opera House for 32 years, and had also been with the Chi Symphony and the Kansas City Philharmonic.

Survived by wife, daughter, and three sons.

## FRANK L. JAMES

Frank L. (Lefty) James, 69, retired Los Angeles police officer known as a "gangbuster" for his activity among the hoods, died May 19 in L.A.

Following his retirement several years ago, he served as technical adviser on a number of gangster films.

## WILLIAM W. BRADFORD

William W. Bradford, 53, vet cameraman, died after a lengthy illness in Hollywood May 18. For more than 30 years associated with motion pictures, he had been with Gene Autry and Roy Rogers in recent years.

Daughter survives.

## HENRY F. NURNBERGER

Henry F. Nurnberger, 89, veteran violinist with the Chicago Symphony until he retired in the '30s, died May 21 in Chicago. He was a charter member of the Chicago Federation of Musicians.

Survived by two daughters and two sisters.

Edward Ball, 69, theatre commissionaire, died May 19 in Edgware, England. Head doorman at the London Palladium till his retirement last December, he had spent 46 years there.

Wife, 55, of Raymond A. Klune, v.p.-general manager of Metro Studios, died after lengthy illness in Los Angeles May 22. Survivors also include a son and daughter.

Mrs. Jeannette Siegel, widow of Fred W. Siegel, Oceanside, Cal., theatre exhib, died there May 22. Surviving are two sons, Robert and John, both exhibs.

Wife of Earl Long, manager of San Francisco's two first-run AB-PT theatres, died May 22 in that city. Husband, son and daughter survive.

Joseph H. A. Stevens, 83, onetime paymaster for the Barnum & Bailey Circus, died May 13 in South Paris, Me.

Mother of Larry Market, manager of United Artists Theatre, Inglewood, Cal., died May 15 in Evansville, Ind.

Charles Montclair, 37, Ziv TV propman and former actor, died

of a heart attack May 20 in Chicago. Father survives.

Wife, of Jack Radcliffe, a top Scot comedian, died May 15 in Glasgow.

## Bolshoi Debate

Continued from page 1

a closed mind to a hurricane of propaganda that is engulfing my country."

Although Castle spoke quietly, not breaking in on the Canadians anymore than he was broken in upon, it was clear that he was riling the Toronto panelists as they have seldom been. Columnist Nathan Cohen of the Toronto Star, who acted as moderator, stepped in several times to quiet the discussion and bring some semblance of order.

Well known via two books, "Billions, Blunders and Baloney" and "The Great Giveaway" as an enemy of American propaganda strategy, which he considers poorly premised and staffed, Castle stated that producer Cliff Soloway of CBC and moderator Cohen both encouraged him to speak with complete frankness. He certainly did.

Rebuttal amounted to an argument that "art reveals peoples to other peoples" and that it was healthy and desirable for cultural exchange to take place. Challenged to state what he was afraid of, Castle said "propaganda." Was not the United States able to distinguish the facts, the Canadians wanted to know. "That's not my point. I say why open our doors to their propaganda, why make it easy for them to sell us on what nice people they are?"

Part of the reaction to Castle came two days later in the Star, first on page one, then inside under Morris Duff's column, "Fireworks on TV" in which Duff said in the first edition, "surely Cohen and his producers have been around long enough not to allow an American crackpot to read long speeches..." In the following editions the term "an American crackpot" was deleted, made to read "anyone." Castle in a subsequent call from Manhattan suggested to the city desk that the question of the "crackpot" reference be passed along to the Star's management.

An unusual phase in the reaction was the published assertion that Castle's presence, and his use of notes, was part of a "fixed program." It is not entirely clear here who is supposed to have fixed whom, or why. Castle was invited by telephone on Thursday (14) for the following Sunday. He refused a proffered speakers fee, came here at his own expense. He has since informed Toronto friends that he has received no word of any kind from either the CBC or the Star.

When the Canadians introduced the subject of McCarthyism, Castle stated emphatically that he never knew and never approved of McCarthy. That he was a Roman Catholic did not, said Castle, establish a bond with the late Wisconsin senator or his opinions.

"Fighting Words" was opened with a discussion of a comment about the Bolshoi being a weapon of the Russian state. Who, asked the moderator, had made the statement? One panelist guessed Elsa Maxwell. It was actually Irving S. Levine, former NBC (and VARIETY) rep in Moscow.

## Jack Hellman

Continued from page 2

tion that such tributes should honor people while they are still alive. "Jack," he said, "please forgive us for being a little late."

"All of us are drawn here by one common emotion," he continued—"fear."

"Hellman has a great nose for news—or for opening beer cans, for that matter. He can spot a news story the moment he sees it in the Hollywood Reporter... Jack covers radio and television as completely as a bikini on Elsa Maxwell... his writing style has been compared to that of H. L. Mencken, and quite unfavorably."

Speaking of gifts the writers in Hollywood had considered awarding Hellman, in their sentimentality he mentioned "a bowl of water that had been walked on by Loretta Young" and "10 pounds of pork sausage thrown out by Elizabeth Taylor." But the writers decided on a gift symbolizing Hellman's most frequently used phrase, "let the chips fall where they may," so

that "when you get home tonight, Jack, you'll find a herd of buffalo waiting for you in your back yard."

Linkletter sallied that "you cannot buy Hellman's column, but the rent comes awfully high." Hellman has "never stooped to gossip, rumor or truth." Referring to his early years, Linkletter said Hellman was "so poor that his Bar Mitzvah was catered by the Salvation Army."

He quoted Arthur Brisbane as stating that if someone chained a monkey to a typewriter, eventually he'd write an intelligible sentence. "We're here to honor that monkey today."

West, as head of the Hollywood Executives Club, mentioned that the group was Hellman's idea, and that Hellman had suggested that as guest speakers "if we only had the president of NBC we'd have a sufficient variety of speakers." Great asset of the club, he said, is that "it doesn't do a goddam thing. It meets once every five years grudgingly to pay tribute to another milestone in Jack's career."

Introducing Pryor and how he joined DAILY VARIETY, West said Hellman first turned down the job because "he'd rather be wrong than editor... Tom said if they're not too fussy about the truth, that's the job for me."

Other speakers were ex-J. Walter Thompson v.p. Cornwall Jackson, Capitol Records publicist Vic Rowland and Young & Rubicam veep Walter Bunker. Entire luncheon, which was stag, was taped and also videotaped, with a kinescope to be presented to Hellman. He also received several gifts, among them a Polaroid camera and some gag gifts like "the tools of his trade"—a shovel and broom, and a dictionary—"please use it," he was told.

Midway during the luncheon, he was crowned and robed as "Queen For a Day." Derby topper Bob Cobb, who was also present, arranged things so that everyone present had to exit in single file, enabling them to congratulate Hellman personally.

Before the breakup, Hellman thanked everyone for "making a little guy feel like a giant."

## MARRIAGES

Marie McDonald to Lou Bass, Las Vegas, May 23. She's an actress; he's a theatrical agent.

Theana Mavroudis to Theodore Evangelides, New York, May 24. Bride is secretarial aide to Jay Elliasberg, CBS-TV director of research.

Marina da Gabarain to Giancarlo Villa, London, May 21. Bride is a singer.

Katharyn Leitritz to R. Thomas Decker, Evanston, Ill., May 16. Bride is daughter of Ted Leitritz, p.r. chief of Zenith Radio Corp.

Chloe Fox to M. B. Zerwick, New York, May 24. Bride is daughter of Chicago film distributor Max Roth; he's a N.Y. publicist.

Tempest Storm to Herb Jeffries, San Francisco, May 21. Bride's a stripper; he's a singer.

Madeline Morgan to George Levall, New York, May 14. She's an actress-model; he's a nitery comic.

## BIRTHS

Mr. and Mrs. Charles Fredericks, daughter, Hollywood, May 18. Father an actor.

Mr. and Mrs. Mark Prichard, daughter, Daytona Beach, Fla., May 15. Father is disk jockey on staff of WNDL in that city.

Mr. and Mrs. Charles E. Graham, son, Pasadena, Cal., May 3. Mother is actress Carolyn Craig.

Mr. and Mrs. Bryan Forbes, daughter, London, May 21. Father's an actor-writer; mother's an actress.

Mr. and Mrs. Forrest Patton, son, Houston, May 10. Father is commercial manager of KNUZ in that city.

Mr. and Mrs. Larry O'Brien, son, San Antonio, recently. Father an actor; mother in that city.

Mr. and Mrs. Robert Greenhall, son, New York, May 18. Mother is daughter of Mel Heymann, office manager of Metro's homeoffice pub-ad department.

Mr. and Mrs. Don Redell, daughter, New York, May 24. Father is a salesman for TelePrompeter Corp.

Mr. and Mrs. Willy Stein, daughter, New York, May 23. Father is associate producer of the "To Tell The Truth" tv show.

Mr. and Mrs. Bernie Ison, son, New York, May 25. Father is a publicist with Rogers and Cowan.

Mr. and Mrs. Bunker Jenkins, son, New York, May 22. Father is co-producer of the off-Broadway production, "Mark Twain Tonight."

## SOLDIERS IN GREASE PAINT

### In Memoriam

1959

Elmer Baldus	George Mack
Billy Berry	Maxine March
Jean Blackburn	Renee
Peanuts Bohn	Ben Reuben
Norma Brown	Bob Ripa
Kid Chapman	Roy Rognan
Chandler Christy	Jack Ross
Joseph DeSantis	Lionel Royce
Harold Diamond	Al Sabath
Ruth Donor	Val Salata
Ceburn Goodwin	Christine Street
Ewen Hail	Tamara
Ed Hutchinson	Kay Tyler
Adelaide Joy	Evelyn Wahl
Charlie King	Vern Wahl
Charlotte King	William Joseph Walsh
George Krinog	James Wilder
Emil Lennard	Gay Young
Myles Lyons	

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## Man About Town

By Frank Brookhouser

WELL, PEARLIE MAE has gone and done it. Miss Bailey, if you please, has come home with the biggest, brightest, zestiest revue ever staged on a night-club floor in Philadelphia.

At last count there were exactly 45 performers in the talented troupe which she has brought into the Latin Casino and they are putting on a show which is melodious, and mirthful, swiftly-paced and abundant in good spirit.

There are lovely girls. There are nimble and exciting dancers of both sexes. There are singing ensembles and dancing ensembles. There is a darling little Hawaiian girl named Moana Gleason.

There are Coles and Atkins, a fancy-stepping dance team which revives memories of the wonderful old Negro revues. There are the Four Voices, who made a big hit when they appeared at the club earlier in the season.

There is a sharp and driving 17-piece band led by Pearl's hubby, Louis Bellson, who provides one high point of the big offering with a really spectacular solo on drums.

And most of all, of course, there is Miss Pearl Bailey, with her inimitable singing style and the mischief in her manner.

A deft and original comedienne, with a bit of the rowdy in some of her routines, she welds the whole bustiness together with her easy-going approach, her beautiful timing and the contagious spirit of fun she sends out from the stage.

Miss Bailey takes tunes like "Someone To Watch Over Me" and "A Foggy Day" and fits them to her own purposes. With her, a seemingly innocent line can suggest a headline scandal.

There is nobody else like her in the business and she has surrounded herself this time with a supporting cast worthy of her impressive showmanship.



Pearl Bailey

*We extend our thanks . . .*

*to the Flamingo Hotel in Las Vegas  
and its owner, Mr. Parvin, for the  
eleven week engagement . . .*

**this was the start of the whole thing!**



